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# Literature, 1830–1880

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*This survey covers the years 2019 and 2020.*

## 1 General

Interest in the nineteenth-century novel continues with Gabriela Stoicea, *Fictions of Legibility: The Human Face and Body in Modern German Novels from Sophie von la Roche to Alfred Döblin* (Bielefeld: transcript Verlag, 2020), 197 pp., which includes a discussion (pp. 83–132) of the invisibility of the body in novels of the period, noting an increasing objectification of the body as a scientific or medical tool and suggesting that as the body is theorized and therefore better understood it loses its aura. There is a discussion of Spielhagen's *Zum Zeitvertreib* (1897) which seeks to challenge this shift. Jennifer Redmann, 'The *Backfischroman* as *Bildungsroman*: German Novels for Girls, 1863–1913', *Feminist German Studies*, 35 (2019), 1–25, argues for the inclusion of the *Backfischroman*, works aimed at adolescent girls (examples of which included Spyri's *Heidi* series) within the genre of the *Bildungsroman*, arguing that over time the sub-genre reflects the growing range of options for self-development available to young women.

Works on the drama of the period include Antonio Roselli, *'Alles scheint mir jetzt möglich': zum Verhältnis von Handlung und Kontingenz bei Grabbe, Büchner, Hebbel und Grillparzer* (Bielefeld: Aisthesis Verlag, 2019), 368 pp., which explores the interface between plot and concepts of fate and coincidence in the drama of the mid-century, seen as a critique of the ideal of order. There is also an illuminating discussion of Grabbe's interaction with Tieck. Texts discussed include Grabbe's *Herzog Theodor von Gothland* and *Napoleon oder die hundert Tage*, Büchner's *Dantons Tod* and *Leonce und Lena*, Hebbel's *Maria Magdalena*, and Grillparzer's *Ein Brüderzwist in Habsburg* and *Libussa*. Volker Oesterreich, 'Zwischen Hamlet, Hanswurst und dem Andrucktermin um 22.30 Uhr—Der Alltag der Theaterkritik', *Wortfolge*, (2020), 1–18, examines the role and perceptions of the theatre critic from the Classical age to the present day, with reference to Theodor Fontane and Ludwig Börne.

The travel writing of the period is the focus of Kathryn N. Jones, Carol Tully, and Heather Williams, *Hidden Texts, Hidden Nation. (Re)Discoveries of Wales in Travel Writing in French and German (1780–2018)* (Liverpool: Liverpool University Press, 2020), viii + 294 pp. This co-authored book has two substantial chapters which explore the responses of nineteenth-century German travel writers to their experiences, expectations, and perceptions in and of Wales, while also exploring the ways in which Wales served as a space within which issues of national and individual identity could be problematized. Chapter 4, ‘Periphery, Modernity and the Discovery of Wales in Travel Writing in German from 1790 to 1850’ (pp. 113–154), discusses a number of authors including Pückler-Muskau, Karl von Hailbronner, Johann Georg Kohl, Carl Gustav Carus, and Franz Löher. Chapter 5, ‘Identity, Celtomania and the Narrative of Wales in Travel Writing in German from 1850 to 1905’ (pp. 155–188), refers to texts by Ludwig Rellstab, Friedrich Kohl, Julius Rodenberg, Karl Blind, and Hugo Schuchardt. See also Carol Tully, ‘Nineteenth-Century German Travelers to Wales: Text, Translation and the Manipulation of Identity’, in *German in the World. The Transnational and Global Contexts of German Studies*, ed. by James Hodgkinson and Benedict Schofield (Rochester, NY: Camden House, 2020), pp. 74–90, which examines notions of individual identity in travel writing by a number of authors including Pückler-Muskau, Johann Georg Kohl, Rodenberg, and Schuchardt, focusing on the translation and reception of their writing in the context of German and British national identities. Concepts of identity and belonging are also central to Nicolas Pethes, ‘Die Semantik von “Heimat” in Zeitschriften/Literatur des späten 19. Jahrhunderts’, *Kulturwissenschaftliche Zeitschrift*, 5 (2020), 15–30, which explores how the notion of ‘Heimat’ was developed in the popular press of the period, in particular the role of literary texts, with reference to the work of Adalbert Stifter and Hermann Schmid.

Mary Boyle, ‘To Gaze or Not to Gaze: The Nineteenth-Century *Der arme Heinrich* from *Volksbuch* to Dante Gabriel Rossetti’s “Miracle Rhyme”’, *Modern Language Review*, 114 (2019), 181–211, explores the reception of Hartmann von Aue’s *Der arme Heinrich* and the *Volksbuch* genre from the medievalism of the Brothers Grimm onwards through the century, with a particular emphasis on Marbach’s adaptation which Rossetti translated into English in 1846. The discussion centres on approaches to gender across cultures, focusing primarily on the depiction of the teenage bride through the gaze of her husband-to-be.

## 2 Individual Authors

### *Auerbach*

Erik J. Grell, “Wirklichkeit” und “Widerschein”: Berthold Auerbach’s Theory of Literature in *Schrift und Volk*: Grundzüge der volksthümlichen Literatur, angeschlossen an eine Charakteristik J. P. Hebels’, *Germanic Review*, 95 (2020), 315–332, focusing in particular on Auerbach’s study of Hebel, reads his 1846 text *Schrift und Volk* as a theory of literature aimed at realigning the relationship between the individual and the collective by producing a ‘Romantic-reflected Enlightenment subject’ capable of becoming part of the social body whilst retaining its individuality.

### *Von Bauernfeld*

Martin Wagner, ‘Zur Gehorsamkeit im Burgtheater des Vormärz. Friedrich Halm, Eduard von Bauernfeld und der österreichische Liberalismus um 1848’, *German Quarterly*, 93 (2020), 343–358, uses von Bauernfeld’s *Großjährig* and Halm’s *Verbot und Befehl* to explore approaches to the concept of obedience as part of the contribution made by the *Burgtheater* to the Liberal debate.

### *Börne*

Hans Kruschwitz, ‘Frühe Diskurskritik. “Jüdischer Witz” in Börnes politischem Feuilleton’, *Heine-Jahrbuch*, 59 (2020), 155–183.

### *Büchner*

Karoline Gritzner, *Georg Büchner’s Woyzeck* (Abingdon; New York: Routledge, 2019), 151 pp., explores modern approaches to the performance of Büchner’s play, foregrounding its fragmentary status and discussing the writer’s revolutionary creative practice and its political dimension. Michael Hagner, ‘Georg Büchner: Anatomist of the Animal Brain and the Human Mind’, *Journal of the History of the Neurosciences*, 29 (2020), 90–100, examines the less well-known side of Büchner as a neuroanatomist and asks to what extent this had implications for his literary output. His literary and scientific views of the brain are compared and Franz Joseph Gall’s organology is identified as a key influence. Sanna Simonetta, ‘Hans Keilson e Georg Büchner: ricezione creativa sub specie utopiae’, *Altre Modernità*, (2019), 250–270, explores the reception of Büchner’s *Dantons Tod* in Keilson’s 1959 novel *Der Tod des Widersachers*. Marc Arevalo, ‘Georg Büchners *Leonce und Lena* und *Woyzeck*: Zur Rolle des Grotzken bei der Schilderung gesellschaftlicher Verhältnisse’, *Anuari de filologia. Literatures contemporànies*, 10 (2020), 117–147, uses the theories of Kaiser and Bahktin to examine how B. deploys the grotesque to critique the social conditions of the *Vormärz* with a focus on the use of automata, animals, and the theme of madness.

The *Georg Büchner-Jahrbuch*, 14 (2020 [2016–2019]), includes the following contributions: Hans Otto Rößer, 'Warum ist Danton müde? Büchners Danton zwischen heroischen Subjektillusionen und der Zermürbung seines Handlungswillens' (3–36); Brigitte Forßbohm, 'Revolution und Verfassung. Die Verfassung von 1793 in Büchners Drama *Dantons Tod*' (37–60); Irene Husser, 'Machteffekte. Räumliche und körperliche Darstellungs- und Funktionsweisen des Politischen in Georg Büchners *Leonce und Lena* und *Dantons Tod*' (61–88); Dirk Haferkamp, '*Dantons Tod* und der Natur- und Willensbegriff Schopenhauers' (89–100); Nora Eckert, 'Über Gaston Salvatores Schauspiel *Büchners Tod*. Rückblick auf ein 68er Missverständnis' (101–134); Michele Flaim, '"Fata con amore". Die bislang unbekannte Übersetzung von *Dantons Tod*' (135–174); Hans H. Hiebel, 'Georg Büchners Erzählung *Lenz* und die Psychiatrie' (175–218); Serena Grazzini, 'Identität und Komik in Georg Büchners Lustspiel *Leonce und Lena*' (219–232); Rudolf Drux, '"Zerrissenheit". Ein "Lebensgefühl" der Restaurationszeit als Komödientext bei Büchner und Nestroy' (233–244); Gerhard Friedrich, '"... was von der doppelten Natur". Zur Ambivalenz des Büchnerschen Naturbegriffs zwischen Daseinsethos und Subjektvernichtung' (245–254); Burghard Dedner, '"Aber eine Ursache muss doch da sein". Überlegungen zu Büchners Religionsbegriff' (255–298); Alfons Glück, 'Georg Büchner: Religion als Medium der Menschenrechte' (299–312); Matthias Gröbel, 'Die Landboten-Gruppe, Georg Büchner und Martin Luther' (313–330); and Michael Perraudin, 'Büchner: Empathie und revolutionärer Optimismus' (331–340).

### *Depping*

Bernd Kortländer, 'Journalist zwischen Deutschland und Frankreich. Georg Bernhard Depping (1784–1853)', *Heine-Jahrbuch*, 58 (2020), 185–205.

### *Fontane*

The year 2019 was a significant 'Fontanejahr', marking the two-hundredth anniversary of his birth. There were two substantial biographies. Edda Ziegler and Gottfried Erler, *Theodor Fontane: Lebensraum und Phantasiewelt: eine Biographie* (Berlin: Aufbau Taschenbuch, 2019), 320 pp., has a particular focus on the effect which Fontane's difficult childhood, including parental conflict, material poverty, and class insecurity, had on the development of his later fiction, in particular the subject of younger brides and older husbands. The volume chronicles the phases in his life as a pharmacist, journalist, traveller, and author and provides a detailed timeline of key events. Hans Dieter Zimmermann, *Theodor Fontane: der Romancier Preußens* (Munich: C.H. Beck, 2019), 458 pp., is intended to bring readers closer to the writer and explores the development of his work and persona in that vein. There are interesting discussions

of the influence of Willibald Alexis and of Fontane's stance in relation to anti-Semitism.

Fontane's legacy in the contemporary context is explored in *Fontane in the Twenty-First Century*, ed. by John B. Lyon and Brian Tucker (Rochester, NY: Camden House, 2019), ix + 266 pp., with the following contributions: John B. Lyon and Brian Tucker, 'Introduction: Fontane in the Twenty-First Century' (pp. 1–12); Russell A. Berman, 'Narrative Digression and the Transformation of Nationhood in *Vor der Sturm*' (pp. 12–30); Holly A. Yanacek, 'Nasty Women: Female Anger as Moral Judgement in *Grete Minde* and *Effi Briest*' (pp. 31–57); Nicolas von Passavant, 'Performing the Philistine: Gossip as a Narrative Device and a Strategy for Reflection on Anti-Semitism in Theodor Fontane's *L'Adultera*' (pp. 48–62); Brian Tucker, 'To Have an Eye: Visual Culture and the Misapprehension of Class in *Irrungen, Wirringen*' (pp. 63–83); James N. Bade, 'Fontane as a Pacifist? The Anti-War Message in *Quitt* and Fontane's Changing Attitude to Militarism' (pp. 84–102); John B. Lyon, 'Disjunctive Transnationalisms in Fontane's *Jenny Treibel*' (pp. 103–120); Katharina Adeline Engler-Coldren, 'On the "Right Measure" in *Effi Briest*: Ethics and Aesthetics of the Prosaic' (pp. 121–141); Michael J. White, 'Transfiguration, Effect, and Engagement: Theodor Fontane's Aesthetic Thought' (pp. 142–160); Todd Kontje, 'Fontane and World Literature: Prussians, Jews, and the Specter of Africa in *Die Poggenpuhls*' (pp. 161–184); Lynne Tatlock, '*Von Zwanzig bis Dreißig*: The Male Author in Parts' (pp. 185–212); Christian Thomas, 'Melusine von Barby's Barriers and Connections in Fontane's *Der Stechlin*' (pp. 213–231); and Ervin Malakaj, 'Senescence and Fontane's *Der Stechlin*' (pp. 232–245). *Text + Kritik Sonderband Theodor Fontane*, ed. by Peer Trilcke (Munich: edition text + kritik, 2019), 224 pp., considers F's role in shaping the development of German literature towards modernity, paying particular attention to his late writings including novels, travel narratives, autobiographical material, and poems and exploring the tensions between urban and rural, high and popular culture, and literature and journalism.

Fontane's experiences as a traveller are the focus of two books. Klaus-Werner Haupt, *London kommt! Pückler und Fontane in England* (Weimar: Bertuch Verlag, 2019), 140 pp., examines the responses of F. and Pückler-Muskau to their experiences in and rationale for visiting Great Britain and also their personal interaction. Dieter Richter, *Fontane in Italien: mit zwei Städtebildern aus Fontanes Nachlass* (Berlin: Verlag Klaus Wagenbach, 2019), 141 pp., explores Fontane's impressions of Italy and their traces in his work, including *Schach von Wuthenow* and *L'Adultera*. His descriptions of Pisa and Bologna are presented here in their entirety for the first time.

There were several studies focusing on Fontane's work from a thematic perspective. Jörn Sack, *Fontane als Kriegschronist* (Berlin: Berliner Wissenschafts-

Verlag, 2019), 112 pp., examines F.'s war journalism as a key phase in his literary development, focusing on his experiences in the three wars of unification from 1864 to 1870–1871, including his journey through Alsace-Lorraine during the 1871 occupation and the narrative of his imprisonment in France. Reinhard Heintz, *Fontanes Vogelpark: literarische Ornithologie im 19. Jahrhundert*, Bucha bei (Jena: quartus-Verlag, 2019), 300 pp., explores Fontane's symbolic use of birds in his work and their role in key scenes. Christine Falk, *Topik als Verfahren kultureller Selbstvergewisserung: zur Aktualisierung rhetorischer Stoff-Funding bei Fontane und Raabe* (Berlin; Boston: De Gruyter, 2019), 264 pp., has a particular focus on concepts of the arabesque and explores texts including Fontane's *Cécile* and Raabe's *Die Akten des Vogelsangs*.

There was a notable focus on texts foregrounding female protagonists. Fredrik Wilhelm Renard, 'Effi Briest and the Work on Genre', *Orbis litterarum*, 75 (2020), 173–183, uses Jameson's theory of realism as the starting point from which to counter the perception that, following Erich Auerbach's critique, the German Realist novel is essentially peripheral to the broader canon of European nineteenth-century Realist fiction. Also addressing the place of Fontane in the canon, Julia Kuehn, 'Vanity Fair in *Frau Jenny Treibel*: A Comparative Analysis of Fontane's and Thackeray's Realist Novels', *Oxford German Studies*, 48 (2019), 453–471, argues for the influence of Thackeray on Fontane's depiction of the female characters in his 1892 novel, highlighting the societal similarities between Victorian Britain and the *Gründerjahre* and suggesting the need for a more transnational reading of the Realist canon. Paula Wojcik, 'Interfiguralitätsstrategien: Fontanes realistische Melusine als transfiktionales Phänomen', *Arcadia*, 55 (2020), 210–238, also takes a comparative approach to examine what is termed the 'transfictional background' of *Melusine* as decontextualized and thus problematic in terms of intertextual or intermedial interpretation and, drawing on contemporary art and the work of lesser known writer Eufemia von Ballestrem, identifies 'myth-reflexive intermedia strategies' in Fontane's work. Alexander Sorenson, 'The Bride by the Water: Duty, Procession, and Sacrifice in Theodor Fontane's *Unwiederbringlich*', *German Life and Letters*, 72 (2019), 151–167, draws on Euripides's *Alcestis* and the motif of 'death by water' to explore the suicide of the protagonist's wife, Christine Holk, suggesting a new interpretation based not on concepts of despair or revenge but rather on a 'sacrificial exchange of moral paradigms'.

The theme of the media was widely discussed, as noted in Christiane Arndt, 'Neuerscheinungen zum Thema Fontane und Medien im Fontanejahr 2019', *Monatshefte*, 112 (2020), 507–524, notably Petra S. McGillen, *The Fontane Workshop: Manufacturing Realism in the Industrial Age of Print* (New York: Bloomsbury Academic, 2019), 328 pp., which draws on media theory and history as

well as literary studies to reconstruct F.'s creative process. Analysis of previously under-researched archival material brings to light a process of compilation, by which F. pulls together a range of materials and ideas gleaned from his reading and interactions to develop his narratives.

Archive materials were also the focus in *Fontanes Briefe im Kontext*, ed. by Hanna Delf von Wolzogen and Andreas Köstler, *Fontaneana*, 16 (Würzburg: Königshausen & Neumann, 2019), 284 pp., which presents a range of essays exploring F.'s correspondence, including Rainer E. Zimmermann, 'Inszeniertes Briefeschreiben, inszenierte Briefe: *Stylübungen*—Fontanes Briefe als rhetorisches Feld der Möglichkeiten' (pp. 35–50); Rainer Falk, 'Fontanes Postkarten' (pp. 51–70); Wolfgang Rasch, 'Rudimente des Briefverkehrs Fontanes in seinen Werkhandschriften—Beispiel und Befund' (pp. 71–90); Klaus-Peter Möller, 'Blaustift, Schere, Klebepinsel. Die Abschriftenkonvolute im Theodor-Fontane-Archiv historisch-kritisch betrachtet' (pp. 91–124); Clarissa Blomqvist and Christine Hehle, "'Gearbeitete Briefe, in ihrer Privatheit künstlerisch betreut": Zu Theodor Fontanes Briefentwürfen' (pp. 125–150); Franziska Mayer, 'Sagbares und Unsagbares. Redetabus und Kommunikationsstrategien im Briefwechsel zwischen Theodor Fontane und Paul Heyse' (pp. 151–172); Paul Irving Anderson, 'Die Reziprozität zwischen Text, Sinn, Bedeutung und Kontext im Briefwechsel Theodor Fontane und Philipp zu Eulenburg' (pp. 173–190); Regina Dieterle, "'Liebe Mutter"—Briefbotschaften eines Dreizehnjährigen. Zu Theodor Fontanes frühesten Korrespondenzen' (pp. 191–212); Debora Helmer, "'Kritik ist Kritik, und mir wird auch nichts geschenkt."—Theodor Fontanes Briefe und Theaterkritiken im Wechselspiel zwischen Reflexion und Rechtfertigung' (pp. 213–224); Carmen Aus der Au, 'Theodor Fontanes Briefe als Kunstkritik in nuce' (pp. 225–240); Daniel Göske, "'Ein bisschen Esprit, Klarheit und stylistische Gewandtheit": Fontanes Londoner Briefe von 1852' (pp. 241–256); and Rolf Selbmann, "'Ewige Briefe". Zur Funktion erzählter Briefe in Fontanes Roman *Cécile*' (pp. 257–266).

Four volumes of *Fontane Blätter* have appeared during this review cycle. (2019) 107 contains the following contributions: Wolfgang Rasch, 'Familienanzeigen—Wie Fontane vor 200 Jahren erstmals in die Berliner Presse kam' (8–17); Klaus-Peter Möller, "'Sehr gut: aber schlimm für Ibsen." Otto Brahm's Essay über Henrik Ibsen in Fontanes Handbibliothek' (18–40); Gudrun Loster-Scheiner, "'Typisch Fontane"? "Typisch Mathilde"?—Oder: Von Stereotypen und anderen Wahrnehmungsrisiken' (42–67); Roland Berbig, 'Zum Status des Vereinssekretärs Wilhelm von Merckel als Protokollant im *Tunnel über der Spree* und Wegbereiter Fontanes' (68–85); Peer Trilcke, 'Auf dem Weg zu einem (auch) Digitalen-Archiv. Digitale Dienste des Theodor-Fontane-Archivs' (98–103); Anna Busch, 'Fontane als Leser. Zur Visualisierung von Lektürespuren in



Fontanes Handbibliothek' (104–132); and Peer Trilcke, 'Fontane-Bibliographie im Digitalen Zeitalter. Bericht und quantitative Analysen zur Fortführung der Theodor-Fontane-Bibliographie' (133–161). (2019) 108 contains the following contributions: Georg Wolpert, "Ich kann den Tag nicht wie jeden andern vorübergehn lassen" (8–21); Klaus-Peter Möller, "Theodor Fontane als "Charakterkopf aus dem modernen Berlin" (22–31); Rudolf Muhs, "Meine beiden Freunde: Goethe und Fontane". Johannes Popitz' Aufzeichnungen aus der Todeszelle' (33–49); Maria Brosig, 'Rückblick: Ein Besuch im Theodor-Fontane-Archiv der Deutschen Staatsbibliothek am 30. Dezember 1969 anlässlich des 150. Geburtstages Theodor Fontanes. Transkription einer Radiosendung des Rundfunks der DDR (Deutschlandsender)' (50–63); Roland Berbig, 'Fontane und ... Fontane. Ein Schriftsteller pur et simple. Theodor Fontanes literarische Selbst(er)findung 1870/71' (66–85); Hubertus Fischer, 'Gelegenheit macht Lieder—Theodor Fontanes *Du Adlerland* und das "Beuth-Fest" am 13. Mai 1861' (86–102); Bernd Seiler, 'Fontanes Arbeitsumgebung in der Potsdamer Straße' (103–127); Rolf Selbmann, "'Nur ein Neufundländer." Zu Fontanes Strategie realistischen Erzählens—demonstriert an einem abseitigen Beispiel' (128–141); and Volker Panecke, 'Kapitän Backhusen und die "Sphinx". Eine Spurensuche in der literarischen Welt Theodor Fontanes' (144–152). (2020) 109 contains the following contributions: Tilli Charlotte Reinhardt, 'Fanpost für falschen Fontane—ein unbekannter Fontane-Brief klärt auf' (8–21); Christoph Wegmann, "'Landschaftsbilder", "Fensterbilder"—Wie Theodor Fontane Wirklichkeit als Bilder erzählt' (22–52); Oliver Sill, 'Gartengespräche. Über einige Korrespondenzen zwischen Theodor Fontanes *Effi Briest* (1895), Johann Wolfgang von Goethes *Die Wahlverwandtschaften* (1809) und Gustav Freytags *Soll und Haben* (1855)' (53–63); Nils C. Ritter, 'Obsolete Gesten—Siegel und Brief in Theodor Fontanes Romanen' (64–78); Rudolph Muhs, 'Der "jüdische Fontane". Anmerkungen zu Georg Hermann (1871–1943) (mit einem unbekanntem Brief Fontanes)' (79–102); James N. Bade, 'Sophies Sintflut-Gemälde in *Die Poggenpuhls* und ein Blick auf Stralau' (103–113); Michale Stolleis, '*Der Stechlin*, ein politischer Zeitroman' (116–129); and Joachim Kleine, 'Hankels Ablage bei Fontane. Wahrnehmung, Wirklichkeit, Verwandlung eines Ortes' (130–144). (2020) 110 contains the following contributions: Klaus-Peter Möller und Peer Trilcke, 'Das Theodor-Fontane-Archiv 1945—und 75 Jahre danach. Unbekannte Dokumente zur Bestandsgeschichte' (8–23); Klaus-Peter Möller, 'Ernst Georg Bardey und Carl Blechen. Zwei faszinierende Objekte zurück im Theodor-Fontane-Archiv' (24–38); Rudolf Muhs, 'Fontanes Fronde gegen Manteuffel und seine Mannen. Als Literat im Gewirr der preußischen Pressepolitik der Reaktionszeit' (39–70); Mark Jantzen, "'Eine offene Beleidigung": A Newly Discovered Review of *Quitt* by C. H. Wedel, Instructor at Ruth Hornbostel's Mennonite

School in Halstead' (71–88); Thomas Brechenmacher, 'Abednego, der Pfandleiher. Fontanes Übersetzung einer *fashionable novel* als frühe Annäherung an die "jüdische Frage"' (90–111); Oliver Sill, 'Nomen est omen. *Oceane von Parceval* (1882)' (112–130); and Bernd W. Seiler, 'Die Fontanes und "ihre" Französische Kirche' (131–160).

### *Franzos*

Marc Caplan, 'Woyzeck or Wozzeck? Karl-Emil Franzos and the Border Lines between Eastern Europe and German Culture', *Jewish Social Studies*, 25 (2019), 128–154, centres on F.'s editorial work on Büchner's dramatic fragment and his role as a chronicler of nineteenth-century German-speaking Jewish life in Galicia and Bukovina, exploring the tensions between imperial German language and the description of Eastern European ethnic groups highlighted in his misspelling of Büchner's eponymous protagonist.

### *Freytag*

Erica Weitzman, "'Ich, von dem du ausgingst?': Inheritance and Anamorphosis between Freytag and Kafka', *Monatshefte*, 111 (2019), 79–98, argues for a reading of Kafka's short story 'Das Urteil' as a response to Freytag's novel *Soll und Haben*, which uses pastiche and disruptive strategies to subvert the racialized hierarchies of the Realist text as well as challenging more broadly approaches to reading the German Realist canon.

### *Grillparzer*

Sibylle Blaimer, *Tragische Scham und peinliche Prosa: Werk und Poetik Franz Grillparzers im Zeichen unsäglicher Affekte: ein Beitrag zur (literarischen) Affektkultur des 19. Jahrhunderts*, Epistemata Literaturwissenschaft, 902 (Würzburg: Königshausen & Neumann, 2019), 694 pp., uses previously under-researched materials such as diaries, letters, and other ephemera to explore the concept of affect in Grillparzer's work, with particular emphasis on notions of shame and embarrassment, arguing for the gradual emergence of a new approach to literature which replaces traditional structures with those that facilitate a sense of affective estrangement.

### *Gutzkow*

Martina Lauster, 'Gutzkows Werke und Briefe, herausgegeben vom Editionssprojekt Karl Gutzkow. Ein Erfahrungs- und Werksattbericht nach mehr als 20 Jahren', *Heine-Jahrbuch*, 59 (2020), 207–224.

### Heine

There has been notable interest in Heine's position in the critical and canonical landscape. Azade Seyhan, *Heinrich Heine and the World Literary Map. Redressing the Canon* (London: Palgrave Macmillan, 2019), x + 225 pp., seeks to position Heine within the canon of World Literature with a particular emphasis on the significance of notions of exile, belonging, exclusion, and censorship in his work, while also exploring his legacy and comparing his work to key authors such as Pablo Neruda, Nazim Hikmet, and Walter Benjamin. Willi Goetschel, *Heine and Critical Theory* (London: Bloomsbury Academic, 2019), 328 pp., takes a fresh look at Heine's foundational role in the emergence of critical theory, obscured to some degree by the reception of his work in that of a range of thinkers from Marx to the Frankfurt school. A particular focus is Adorno's little-studied 1948 essay that called for a 'reappraisal' of Heine's work. Central to this work is Heine's drawing together of aesthetic and political debates which foreshadows that of Benjamin and Adorno. Claudia Brodsky, 'Heine's Critical Presence. The Poet in History', *Germanic Review*, 94 (2019), 371–376, is an informative review article on Goetschel's book.

The reception of Heine's work by prominent figures is also a recurring theme. Ingo Müller, *Maskenspiel und Sellsprache: zur Ästhetik von Heinrich Heines 'Buch der Lieder' und Robert Schumanns Heine-Vertonungen*, 2 vols (Baden-Baden: Rombach Wissenschaft, 2020); I: *Heinrich Heines Dichtungsästhetik und Robert Schumanns Liedästhetik*, 445 pp., explores Schumann's interpretation of Heine in the context of the period, including its relation to Romanticism, Schumann's post-Romantic aesthetic, and Heine's deconstruction of Romantic utopias. Concepts of irony (in Heine) and humour (in Schumann) are discussed, as well as the interface between reality and ideal; II: *Heinrich Heines 'Buch Der Lieder' und Robert Schumanns Heine-Vertonungen*, 649 pp., contains an analysis of the following: *Liederkreis* (op. 24); *Dichterliebe* (op. 48); three songs from *Myrthen-Liederkreis* (op. 25); and *Romanzen*. Jean Fornasiero and John West-Sooby, 'Translating Friendship: Nerval, Tessie du Motay, and Heine's "Die Nordsee"', *Australian Journal of French Studies*, 57 (2020), 78–92, explores the interactions between Heine and two of his translators, one well known, the other less so, and argues for the role of friendship in the cultural matrix of nineteenth-century Paris.

The role of the Orient in Heine's work is explored in Maria Carolina Foi, 'East-West Experiments in the Prose of the Young Heine' in *Zwischen Orient und Europa; Orientalismus in der deutsch-jüdischen Kultur im 19. und 20. Jahrhundert*, ed. by Chiara Adorisio and Lorella Bosco (Tübingen: Gunter Narr Verlag, 2019), pp. 61–72. Patrick Fortmann, 'Heine's Divan: West-Eastern Voyages after Goethe', *PEGS*, 89 (2020), 157–172, explores Heine's reception of Goethe's text,

including his enthusiastic response in *Die romantische Schule*, showing how his own work regularly turned to the east through the language of flowers in *Traumbilder I*, allegories of the Orient in the poem 'Fichtenbaum', and the reception of Goethe's Hafiz in *Nordsee II*. Andrea Schäpers, 'De Dioses y princesas: Mitología en el Harzreise', *Anuari de filologia. Literatures contemporànies*, 10 (2020), 101–115, argues that the use of myth and dreams in Heine's text reflect the narrator's key concern, which is the fate of Germany in the Restoration period.

The topic of Judaism and of faith more broadly appears in a number of studies. Richard Block, 'Heinrich Heine's *The Rabbi of Bacherach* and the Ends of Judaism', *The New Centennial Review*, 19 (2019), 46–47, takes Heine's unfinished tale and seeks to critique both negative and positive readings, in particular in relation to the 'Jewish Question', asking for a more nuanced understanding of the text. The article draws on Susan Bernstein's critique of the 'false dichotomy' of scholarship on Heine which is preoccupied with the debate around his status as Romantic /post-Romantic. Christine Weder, 'On Questioning in, by, and about Literature: Reading Heinrich Heine's Poem "Lass die heil'gen Parabolten" and the Book of Job', *Modern Language Review*, 114 (2019), 788–803, draws on the aesthetic theories of R. G. Collingwood to propose an interdisciplinary approach to texts which explores their means of posing questions, arguing that in the case of Heine's poem, the text remains insistent on the question itself, irrespective of the potential answer. *Spiritual Homelands; the Cultural Experience of Exile, Place and Displacement among Jews and Others*, ed. by Asher D. Biemann, Richard I. Cohen, and Sarah E. Wobick-Segev, *Perspectives on Jewish Texts and Contexts*, 1 (Berlin: De Gruyter, 2020), contains two essays which touch on Heine's life and work: Jeffrey A Grossman, 'France as "Wahlheimat" for Two German Jews: Heinrich Heine and Walter Benjamin' (pp. 153–182), and Mauro Ponzi, 'Orientalismus als Paradox: Die deutsch-jüdische Spannung bei Heine, Zunz und dem Verein für Cultur und Wissenschaft' (pp. 73–86). Alan T. Levenson, 'Invidious Distinctions: Hebraism and Hellenism in Heinrich Heine and Matthew Arnold', *The Jewish Quarterly Review*, 110 (2020), 102–126, explores the interplay between Hebraism and Hellenism in Heine's *Ludwig Börne* and Arnold's *Culture and Anarchy*, suggesting a move on the part of both towards philosemitism, which runs counter to their assumed mutual Hellenist stance. Gabriel Cooper, '"Facing East": Orientalism and Antisemitism in Heine's *Hebräische Melodien*', *Seminar*, 56 (2020), 55–74, identifies Heine's cycle as a move away from both European orientalism and German-Jewish Sephardism, which attacks literary and historiographical treatments of the Orient. Joseph A Kruse, '"Wahrlich, wenn Christus noch kein Gott wäre, so würde ich ihn dazu wählen". Über Heinrich Heines Verhältnis zum Christentum', *Zeitschrift*

*für Religions- und Geistesgeschichte*, 72 (2020), 113–145, explores the complex religious and educational background which enabled Heine's faith and engagement with the Bible.

There have been two editions of the *Heine-Jahrbuch* during this review period. 58 (2019) includes the following: Gesa Jessen, “und daß ich selbst wieder zerrinnen möchte in süße Atome” Zur Dynamik von Wasser, Wirtschaft und Geschlecht in “Die Harzreise” (3–11); Karl Clausberg, ‘Badereisen als Fieder-Cur—mit Heinrich Heine unterwegs durch Tollhäuser und Gefängnisse’ (12–26); Peter Routledge, ‘Selective Affinities: Luther within Heine’s Historical Discourse’ (27–45); Leslie Brückner, ‘Shocking! For shame, for shame: Mehrsprachigkeit in den Reiseberichten Heinrich Heines und Hermann von Pückler-Muskau’ (46–63); Joseph A. Kruse, ‘Prügelknaben: Exempel bei Luther, Moritz und Heine’ (64–71); Guido Kluxen and Ronald D. Gerste, ‘Heinrich Heines Krankheit—war es eine Myasthenie?’ (72–83); Thomas Wright, “The exquisite form, or aroma of the original”. Oscar Wilde’s Engagement and Affinity with Heine’ (84–92); and Walther Müller-Jentsch, ‘Adornos ambivalente Heine-Rezeption’ (93–99). 59 (2020) includes the following: Ralph Häfner, ‘Heines Reisen im Kontext der argutia-Poetik’ (3–20); Jörg Kreienbrock, ‘Passage on a Ship of Fools: Heine, Marx, and Ruge on the Tragedy and Farce of the German Revolution’ (21–36); Willi Goetschel, “Ich bin die Tat von deinen Gedanken”. Heine’s Nightly Musings’ (37–47); Kyra Gerber, ‘Zwischen Europa und “Nazional Katzenjammer”. Zur jüdischen, europäischen und weltweiten Emanzipation bei Heinrich Heine’ (49–71); Andree Michaelis-König, ‘Notions of Diaspora in Heine’ (73–83); Joseph A. Kruse, “An dem Webstuhl des Gedankens”. Überlegungen zu Heine und Fontane’ (85–129); Zouheir Soukah, ‘Kommentierte Bibliographie zur arabischen Heine-Rezeption’ (131–140); Iwan Michelangelo D’Aprile, ‘Zwischen Haskala und Heine. Saul Aschers politischer Journalismus’ (141–154); and Christian Liedtke, “‘Allerlei Dummes’. Neue Heine-Briefe (Berichtszeitraum 2017–2020)’ (227–240).

### *Hoffmann*

Onur Yılmaz and Hüsniye Koçak, ‘Eine vergleichende Studie zu didaktischen Elementen in der deutschen Kinder- und Jugendliteratur: “Savruk Peter—Der Stuwelpeter” und “Nur Mut, Kurt!—Cesur ol Korkut!”’, *Edebiyat Fakültesi dergisi*, 37 (2020), 424–436, discusses the role of bilingual educational materials including the cultural framing adopted.

### *Kalisch*

Jonathan D. Sarna, ‘Isidor Kalisch’s Pioneering Translations of Sepher Yetsirah (1877) and its Rosicrucian Legacy’, in *Kabbalah in America: Ancient Lore in*

*the New World*, ed. by Brian Ogren, *Studies in Jewish History and Culture*, 64 (Leiden; Boston: Brill, 2020), pp. 138–144, highlights the significance of Kalisch's translation, the first into English, published in the United States and its relationship to the German version by Johann Friedrich von Meyer.

### **Keller**

Stefan Voss, *Männlichkeit und soziale Ordnung bei Gottfried Keller: Studien zu Geschlecht und Realismus*, *Studien und Texte zur Sozialgeschichte der Literatur*, 147 (Berlin: De Gruyter, 2019), 408 pp., contributes to current debates on established concepts of masculinity and male authority using Keller's prose works as case studies. The author argues that power and masculinity form the basis of a social order which subjugates both the oppressed and the oppressor. Texts discussed include *Der Schmied seines Glücks*, *Die drei gerechten Kammacher*, *Der Narr auf Mannege*, *Die Geisterseher*, *Die arme Baronin*, and *Regine*. There is also an interesting discussion of Sacher-Masoch's *Der Venus im Pelz*.

### **Lewald**

Lea H. Greenberg, "Ein poetischer Schleier": *Bildung* and Failed Conversion in Fanny Lewald's *Jenny* (1843), *German Quarterly*, 93 (2020), 325–342, explores the means by which Lewald's eponymous protagonist approaches her education, arguing that it both enables and undermines her ability to move beyond her marginalized status as a Jew. Philip Morey, 'Meeting the Bamfords: The Accounts of Victor Aimé Huber and of Fanny Lewald', *Northern History*, 57 (2020), 142–165, explores, using extracts in translation, the insights into the cultural differences between England and Germany which emerge in the accounts of Lewald and Huber during visits to the home of Samuel Bamford, the radical reformer. There are references to a number of German travelogues of the period. Also published: Gabriele Schneider, "laß mich Theil an Euch haben". *Familienbriefe der Schriftstellerin Fanny Lewald aus Privatbesitz*, *Heine-Jahrbuch*, 59 (2020), 241–253.

### **Marx**

Following the 200th anniversary of Marx's birth in 2018, there are a number of volumes which examine his legacy or offer new approaches. Stefano Petruciani, *The Ideas of Karl Marx: A Critical Introduction* (Basingstoke: Palgrave Macmillan, 2020), xii + 222 pp., offers an overview of Marx's life and work, including his dialogue with Hegelian thought and the genesis of his major publications in their socio-political context. Marcello Musto, *The Last Years of Karl Marx, 1881–1883: An Intellectual Biography*, trans. by Patrick Camiller (Stanford, CA: Stanford University Press, 2020), 208 pp., sheds new light on Marx's latter years,

countering the belief that he produced little during this period and highlighting shifts in his areas of interest which saw him tackle global issues away from those purely centred around class, such as European colonialism, noting also his first travels beyond Europe. See also Marcel Musto, 'New Profiles of Marx after the Marz-Engels-Gesamtausgabe (MEGA2)', *Contemporary Sociology*, 49 (2020), 407–419, which examines the insights enabled by the recommencement of the *Gesamtausgabe* in 1998, in particular the fragments of incomplete projects, lists of books read, and other ephemera. Frank W. Elwell, Brian Andrews, and Kenneth S. Hicks, *Karl Marx: A Reference Guide to his Life and Works* (Lanham: Rowman & Littlefield, 2020), 326 pp., provides a useful timeline of relevant events, an A to Z of key terms, events and names, and a bibliography of major studies into Marx's life and work.

Studies taking a thematic approach to specific aspects of Marx's work and reception include Ali Alizadeh, *Marx and Art* (Lanham: Rowman & Littlefield International, 2019), 160 pp., which explores Marx's philosophical approach to value in relation to art and offers a new theory which challenges key notions in current Marxist literary and cultural theory, arguing for the sustained relevance of art to Marx's thought, from his interaction with the ideas of Hegel onwards, examining in so doing his poetic juvenilia and his late writings, as well as more canonical texts. Patrick M. Bray, '“Dried Fruits”: Flaubert, Marx, and the Literary-Historical Event', *Modern Language Quarterly*, 81 (2020), 419–440, explores Flaubert's *L'éducation sentimentale* and Marx's *Der achtzehnte Brumaire des Louis Bonaparte* to show how literary texts contribute to the politicization of and resistance to historical events, in this case those of 1848 and the coup d'état of Napoleon III, respectively. *Traduire Le Capital: une correspondance inédite entre Karl Marx, Friedrich Engels et l'éditeur Maurice Lachâtre*, ed. by François Gaudin (Mont-Saint-Aignan: Presses universitaires de Rouen et du Havre, 2019), 191 pp., offers a fascinating insight into the translation history of Marx's seminal text into French, exploring the negotiations, discussions, and personal relationships involved. The volume reproduces fifty-three letters as reproductions with transcripts.

### *Mendelssohn*

Beth Snyder, 'Once Misjudged and Banned: Promoting the Musical Heritage in the GDR and Discourse Surrounding the 1959 Felix Mendelssohn *Festwoche*', *Twentieth-Century Music*, 16 (2019), 319–352, explores the approaches taken to reappraise the work of Mendelssohn in the context of East German efforts to negotiate a relationship with German cultural heritage. Kirsten Santos Rutschman, 'Midsummer Dreams: Felix Mendelssohn's Swedish Connections', *Nineteenth-Century Music Review*, 17 (2020), 3–33, examines Mendelssohn's cor-

respondence with Swedish composer Adolf Fredrik Lindblad. Also published: Christian Liedke, “Die Lore-Lei”. Johann Baptist Rousseaus Opern-Entwurf für Felix Mendelssohn Bartholdy’, *Heine-Jahrbuch*, 58 (2019), 100–120.

### *Mörike*

Ray Ockenden, ‘Some Neo-Classical and Classical Eddies in Mörike’s *Idylle vom Bodensee*’, *Publications of the English Goethe Society*, 89 (2020), 1–16, examines an often-overlooked poem by Mörike, identifying three temporal layers, as well as Neoclassical influences from Goethe and Voss. Notably, the central voice evokes Odysseus.

### *Nestroy*

Jeffrey Hertel, “Von nun an ist der Staat zugleich die höchste Poesie.” Satirizing the Viennese *Märzrevolution*’, *Germanic Review*, 95 (2020), 295–314, examines the role of satire in two plays written in 1848 at the height of the revolution, Nestroy’s *Freiheit in Krähwinkel* and Von Bauernfeld’s *Die Republik der Thiere*, both of which are seen to attack the idealism of the revolution in all its manifestations through the conduit of popular culture.

### *Nietzsche*

*The New Cambridge Companion to Nietzsche*, ed. by Tom Stern (Cambridge: CUP, 2019), 450 pp., opens with an editorial ‘Introduction: Nietzsche’s Life and Works’ (pp. 1–22) followed by four thematic sections: Influences and Interlocutors; Selected Texts; Truth, History, and Science; and Will, Value, and Culture. Of particular relevance here are: Andreas Urs Sommer and Raymond Geuss, ‘What Nietzsche Did and Did Not Read’ (pp. 25–48); James I. Porter, ‘Nietzsche’s Untimely Antiquity’ (pp. 49–71); Robert Wicks, ‘Schopenhauer: Nietzsche’s Antithesis and Source of Inspiration’ (pp. 72–96); Mark Berry, ‘Nietzsche and Wagner’ (pp. 97–120); Stephen Mulhall, ‘On Nietzsche’s Legacy’ (pp. 121–144); Paul Raimond Daniels, ‘*The Birth of Tragedy*: Transfiguration through Art’ (pp. 147–172); Dirk R. Johnson, ‘*Zarathustra*: Nietzsche’s Rendezvous with Eternity’ (pp. 173–194); Christian J. Emden, ‘Nietzsche, Truth, and Naturalism’ (pp. 273–301); and Sebastian Gardner, ‘Nietzsche on the Arts and Sciences’ (pp. 302–326).

Also of interest in relation to Nietzsche’s work and the broader literary sphere is Katarzyna Burzyńska, ‘Shakespeare’s *The Tempest* Revisited: Nietzsche and the Myth of the New World’, *Studia Anglica Posnaniensia*, 54 (2019), 219–247, which uses Nietzsche’s perspectivism to propose a colonial reading of *The Tempest* in the context of ‘Americanist’ approaches to the play. Marc Colson, ‘The German Online Editions of Nietzsche’s Works: A User’s Perspect-



ive', *Journal of Nietzsche Studies*, 51 (2020), 98–119, provides a critical appraisal of two of the most important online editions of N.'s work. James Magrini, 'Nietzsche's Reading of the Pandora Myth: Pessimism, Hope, and the Tragic Art of the Greeks', *Pizhūhish'hā-yi falsafī*, 14 (2020), 117–133, investigates the interface between Nietzsche's interpretation of the Pandora myth in *Human, All Too Human*, and his discussion of the Ancient Greeks in *The Birth of Tragedy*.

*Nietzsche-Studien*, 48 (2019) includes the following contributions which are relevant here: Susanna Zellini, 'Nietzsche, die homerische Frage und die *Dialektik der Aufklärung*' (1–25); Axel Pichler, 'Situative Weltpolitik. Nietzsches Retraktionen der *Geburt der Tragödie*' (134–172); Wolfram Groddeck, 'Zur Textentstehung von Nietzsches Gedicht "An Hafis". Frage eines Wassertrinkers. Eine editionsphilologische Studie' (173–197). 49 (2020) offers the following: Marie Wokalek, 'Abentheurer und Entdecker vor dem "Theater-Auge" in Nietzsches *Morgenröthe*' (29–51); Sigridur Thorgeirsdottir, 'Vom Krieg zur Liebe. Nietzsches Philosophieren über Männlichkeiten im Lichte von Gegenwartsdebatten' (52–70); and Germana Berlantini, 'Texte et Contexte. Georges Bataille Lecteur de Nietzsche dans la *Revue Acéphale*' (197–215).

*Nietzscheforschung*, 26 (2019) includes the following contributions which are relevant here: Carlotta Santini, 'Ein Rhythmus für das Auge und einer für das Ohr. Friedrich Nietzsche und die Normativität des Rhythmus' (39–56), and Antje Büssgen, 'Die Ketten ästhetischer Geschichtsbildung als Garanten der Handlungsfreiheit: Schillers und Nietzsches Historienschriften' (57–84). 27 (2020) includes the following: Friederike Felicitas Günther, 'Sünder—Heiland—Atheist. Stimmenvielfalt in Nietzsches Jugendgedicht *Vor dem Crucifix* (1863)' (29–40); Paolo Panizzo, "'Ein frischer Lebensteppich schöner Formen, nicht von dieser Welt". Schillers *Maria Stuart* und Nietzsches romantischer Nihilismus' (95–109); Elisabeth Flucher, 'Schweigen als Ideal der Rede. Kritik der Esoterik in *Also sprach Zarathustra*' (111–128); Barbara Straka, "'Gaukler mit Leierkasten"—ein unbekanntes Nietzsche-Porträt? Zur Ikonographie und Deutung eines wiederentdeckten Gemäldes von Arthur Kampf (1865–1950)' (253–280); and Renate Reschke, 'Ein Deutsch-Aufsatz und seine Folgen. Was Friedrich Nietzsche an Hölderlin interessierte' (303–322).

### **Paoli**

Karin S. Wozonig, 'Freundschaft und Politik in bewegten Zeiten: Betty Paoli und Adalbert Stifter 1848', *Journal of Austrian Studies*, 52 (2019), 1–18, explores letters by Paoli which were published in *Die Presse* following her move to Germany during the Revolution. The open letters provide insights into the thoughts and actions of the supposed recipients, who were Stifter, the writer Hieronymus Lorm, and an unnamed friend.

### *Pfeiffer*

John Van Wyhe, *Wanderlust: The Amazing Ida Pfeiffer, the First Female Tourist* (Singapore: Ridge Books, 2019), 316 pp., provides a good introduction to the life and work of P. with a focus on her travel writing.

### *Raabe*

Eric Downing, 'Caves, Collections, Classics: Displacement in Wilhelm Raabe's *Das Odfeld*', *Germanic Review*, 94 (2019), 1–15, examines the role of the discourses around archaeology and Classics and their interface with the concept of German identity, both national and individual, as portrayed in the life and struggles of the novel's main protagonist, Buchius.

Two volumes of the *Jahrbuch der Raabe-Gesellschaft* have appeared. 60 (2019) contains the following: Hans-Joachim Hahn, 'Esoterisches Schreiben und ambivalentes Begehren. Imaginationen des Jüdischen in Wilhelm Raabes Erzählwerk' (3–30); Claudio Steiger, '"Das nennst du Kunst?" Zwei Arten von Memorialkultur in Wilhelm Raabes "Der Lar"' (31–59); Verena Ullmann, 'Im "Familienzauberturm". Das "dekadente Geschwisterpaar" als Figuration bürgerlichen Verfalls bei Wilhelm Raabe und Thomas Mann' (60–77); Erika Kontulainen, '"Wo bleiben alle die Bilder?" Erinnerungslandschaften zwischen Text und Bild im Werk Wilhelm Raabes' (78–103); Christiane Arndt, 'Gefeite Form. Wilhelm Raabes "Unruhige Gäste" und der mediale Diskurs von Impfung und Impfgegnerschaft' (104–125); Benjamin Heller, 'Stilübungen im Sommerferienheft. Zur Reflexion literarischer Konstruktion in Wilhelm Raabes "Pfisters Mühle"' (126–141); Hans-Joachim Jakob, 'Chronik einer angekündigten Deklamation. Auditive Literaturvermittlung in Wilhelm Raabes Erzählung "Der Dräumling"' (142–158); Marie-Luise Goldmann, '"Gebannt, gebannt!" Zur Poetik und Historiographie des Banns in Wilhelm Raabes "Else von der Tanne"' (159–182). 61 (2020), offers the following: Marie Drath, 'Neuansätze als Kontinuität. Praktiken von Männlichkeiten in der germanistischen Männlichkeits- sowie der Raabe-Forschung' (3–30); Bastian Lasse, 'Gespenstischer Doppelgänger. Deviante Männlichkeit bei Viktor Fehleisen alias Kornelius van der Mook' (31–52); Natalie Moser, 'Entwicklungsnarrativ und Geschlechterkonzeption. Zur Konkurrenz von Kontinuitäts- und Oppositionsmodell in Wilhelm Raabes *Der Schüdderump*' (53–68); Hans-Joachim Jakob, 'Von Marie Cathérine Gräfin d'Aulnoy zu August Lewald—*La Princesse Carpillon* vor Wilhelm Raabes Erzählung *Prinzessin Fisch*' (69–85); Sonja Klein, 'Melencolia I. Raabe und die Auflösung' (86–98); Nils C. Ritter, 'Vertikale Oberflächen und stratifizierbare Panoramen. Archäologische Methoden als literarische Verfahren in Wilhelm Raabes *Das Odfeld*' (99–119); Daniela Gretz, 'Zwischen romantischem Fragment und Skizze/n der Moderne. Zum medialen Realismus von Wilhelm Raabes *Wer*

*kann es wenden?* (120–146); Julia Bertschik, “Das Haus unter den Wänden”. Wilhelm Raabes *Zum wilden Mann* in *Westermann’s Monatsheften*’ (147–166); Lena Wetenkamp, ‘Von Aussichten zu Einsichten. Zur Interdependenz von äußerer und innerer Wahrnehmung in Wilhelm Raabes Eisenbahnszenen’ (167–185); and Nico Schmidtner, ‘Großstadt und Subjekt. Ausformung und Veränderung des Subjekts im Großstadttroman bei Raabe, Alberti, Kretzer und Conradi’ (186–208).

### ***Rellstab***

Rudolph Glitz, ‘Invoking Unheard Melodies: Rellstab’s Lyrics to Schubert’s “Serenade”’, *Monatshefte*, 111 (2019), 479–490, provides a new translation and reading of Rellstab’s poem ‘Ständchen’, part of Schubert’s *Schwanengesang*, and discusses the implications of these new approaches for the musical setting.

### ***Riehl***

Martin Hammer and Josef Hlade, ‘Moral und Dogma: Alois Riehls Neukantianismus im Spannungsfeld zwischen Religion und Politik’, *Kantovskü sbornik*, 39 (2020), 77–111, examines Riehl’s contribution to the *Kulturkampf* in the second half of the nineteenth century, highlighting his neo-Kantian stance and documenting the issues which this presented in terms of his professional progress.

### ***Rückert***

Amir Irani-Tehrani, ‘Public and Poetic Wars of Liberation: August von Platen’s Ghazals, Patriotism and Homoeroticism’, *Publications of the English Goethe Society*, 89 (2020), 173–189, examines Von Platen’s orientalism as a response to Goethe’s *West-östlicher Divan*, paying particular attention to his composition of ghazals and his close connections with R. as a fellow orientalist and composer of the eastern poetic form. Daniel Martineschen, ‘Friedrich Rückert: *Kinder-todtenlieder*’, *Belas Inféis*, 9 (2020), 179–183, presents four of Rückert’s poems in Portuguese translation with commentary.

### ***Sacher-Masoch***

Emma Davenport, ‘Liberalism’s Perverse Pleasures: Coercive Contract in *The Strange Case of Dr Jekyll and Mr Hyde*’, *Victorian Studies*, 63 (2020), 9–33, explores Stevenson’s engagement with liberalism in his novel with reference to several influences including Sacher-Masoch’s writings on masochism.

### ***Schopenhauer***

A number of articles deal with S.’s engagement with and relevance for literature. James Acheson, ‘Woolf and Schopenhauer: Artistic Theory and Practice’,

*Philosophy and Literature*, 43 (2019), 38–53, explores Woolf's engagement with Schopenhauer's philosophy and identifies traces in both her essays and *To the Lighthouse*, despite her averred disdain for his thought. Tony Lack, 'Addiction to Boredom in Arthur Schopenhauer, Martin Heidegger and *William Lovell, an Epistolary Novel* by Ludwig Tieck', *HyperCultura*, 6.2 (2019), 1–14, examines notions of boredom as discussed by Schopenhauer and Heidegger, using Tieck's novel as a case study, arguing that boredom can be, amongst other things, a voluntary state and means of escape. Sabrina Chebini, 'Amore e illusione della natura secondo Giacomo Leopardi e Arthur Schopenhauer', *Studi si Cercetari Filologice: Seria Limbi Romanice*, 1 (2020), 39–58, discusses the philosophical thought of the Italian poet Leopardi alongside that of Schopenhauer in order to critique the classic comparison of the two put forward by De Sanctis in 1858.

### *Spyri*

Annie Pfeifer, 'Between Hysteria and "Heimweh": Heidi's Homesickness', *German Life and Letters*, 72 (2019), 52–63, engages the theories of Freud and Blickle to explore the extent to which S.'s central protagonist experiences homesickness as a repressed response to the early and unprocessed loss of her parents. Robert C. Mainfort and Stuart Walker, 'The First American Edition of *Heidi*: A Correction to "Heidi in English: A Bibliographic Study"', *The New Review of Children's Literature and Librarianship*, 25 (2019), 49–53, uses archival material to rectify the erroneous identification of the first American edition of Spyri's novel and profiles the translator and philanthropist Louise Winsor Brooks.

### *Schumann*

*Schumann*, ed. by Roe-Min Kok (Abingdon; New York: Routledge, 2019), 566 pp., is a compilation of various seminal essays on S.'s work published from 1944 to 2012, many of which touch on the influence of German literature in his work, in particular that of the Romantic period.

### *Stifter*

Erica Weitzman, 'Despite Language: Adalbert Stifter's Revenge Fantasies', *Monatshefte*, 111 (2019), 362–379, examines the short story 'Turmalin' from the collection *Bunte Steine* as a narrative centred on revenge, paying particular attention to the figure of the daughter on the main protagonist whose disabilities are seen as a type of proxy revenge. Timothy Attanucci, 'The "Gentle Law" of Large Numbers: Stifter's Urban Meteorology', *Monatshefte*, 112 (2020), 1–19, sees Stifter's focus on the small things as indicative of the broader nineteenth-century turn towards statistical thought, using his essay 'Wiener-Wetter' and his enthusiasm for meteorology as a prism through which to view the modern city and its mass dynamics.

### *Storm*

Torsten Voß, 'Ent-Spatialisierung? Oder: Das Scheitern der insularen Existenz in Theodor Storms Novelle "Waldwinkel", mit Seitenblicken auf Raabe und Stifter', *Convivium*, (2019), 63–85, focuses on S.'s *Novelle* with reference, as counterpoints, to Raabe's *Das Odfeld* and Stifter's *Die Narrenburg*, in order to discuss in spatial terms concepts of insular utopia and their disruption by time and history. Anna-Rebecca Nowicki, 'Enfreakment: Disability as Narrative Spectacle in Theodor Storm's "Eine Malerarbeit" and Marie von Ebner-Eschenbach's "Die arme Kleine"', *Feminist German Studies*, 35 (2019), 26–52, deploys 'enfreakment' as a critical lens through which to explore the representation of disability and exclusion and to understand the extent to which disabled bodies in these texts are charged with meaning.

### *Varnhagen von Ense*

Dietmar Pravida, 'Die Sammlung Varnhagen in der Biblioteka Jagiellońska, Kraków: Zur Situation ihrer Erschließung und Erforschung, aus Anlass zweier Publikationen', *Heine-Jahrbuch*, 58 (2019), 121–139.

### *Wagner*

The inextricable links between Wagner's work and the broader cultural sphere remain a popular area of research. *Wagner—Weimar—Eisenach*, ed. by Helen Geyer, Kiril Georgiev, and Stefan Alschner (Bielefeld: transcript Verlag, 2020), 220 pp., explores the interaction between the legacy of Weimar Classicism, the work of Franz List, and, ultimately, the reception of these in the work of Wagner, working from the premise that this rich but also at times difficult combination of cultural influences was spatially grounded in one location, the Grand Duchy of Sachsen-Weimar-Eisenach. Contributions include: Dieter Borchmeyer, 'Schiller und Wagner oder die Entdeckung des Deutschtums' (pp. 11–38); Nicholas Vazsonyi, 'Die "Weimarer Idee" und das Ereignis Bayreuth' (pp. 39–52); Kiril Georgiev, 'Wagners "schöne Einöde": Weimar' (pp. 53–70); Dorothea Redepenning, 'Die Idee eines Nibelungen-Theaters für Weimar' (pp. 71–84); Stefan Alschner, 'Das Weimarer Hoftheater und seine Wagner-Sänger' (pp. 85–102); Rainer Kleinertz, 'Liszts Besuch bei Wagner 1856: Eine productive Begegnung' (pp. 103–128); Axel Schröter, 'Zur gesellschaftspolitischen Dimension des Lohergrin und Deutung der Romantischen Oper von Seiten Liszts' (pp. 129–154); Helen Geyer, 'Joseph Kürschners kulturpolitische Bemühungen um den Ankauf der Wagner-Sammlung Nikolaus Oesterleins' (pp. 155–172); Irina Lucke-Kaminiarz, 'Die Bemühungen zum Ankauf der Wagner-Sammlung Oesterleins durch den Richard Wagner-Zweigverein Weimar' (pp. 173–182); Ulrike Roesler, "'Aus der Liszt-Litteratur'" (pp. 183–196); and

Annika Johannsen, 'Der Eisenacher Karton zum Sgraffito am Haus Wahnfried in Bayreuth' (pp. 197–220).

Publications which focus on specific works include Roger Scruton, *Wagner's Parsifal: The Music of Redemption* (London: Penguin Books, 2020), 208 pp., which draws together philosophy and musicology to explore Wagner's last opera, focusing on the story and the score to explore his understanding of redemption as something gained in this life, not the next. *The Cambridge Companion to Wagner's Der Ring des Nibelungen*, ed. by Mark Berry and Nicholas Vazsonyi (Cambridge: CUP, 2020), 390 pp., approaches W's work thematically with four key sections: Myth; Aesthetics; Interpretations; and Impact. Contributions which are relevant here include Jason Geary, 'Greek Tragedy and Myth' (pp. 59–69); Stefan Arvidsson, 'Wagner and the Rise of Modern Mythology' (pp. 70–82); Arnold Whittall, 'The *Ring* in Theory and Practice' (pp. 85–101); J. P. E. Harder-Scott, 'Form and Structure' (pp. 102–123); Christian Thorau, 'Listening for Leitmotifs: Concept, Theory, Practice' (pp. 124–140); Roger Allan, 'The Bayreuth Concept and the Significance of Performance' (pp. 141–156); Mark Berry, 'Characters in the "World" of the *Ring*' (pp. 159–184); Anthony Arblaster, 'The *Ring* as Political and Philosophical Drama' (pp. 185–204); Thomas Grey, 'The Idea of Nature' (pp. 205–231); Chris Walton, 'Gender and Sexuality' (pp. 232–244); Barbara Eichner, 'Critical Responses' (pp. 247–268); David Trippett, 'Placing the *Ring* in Literary History' (pp. 269–296); Tash Siddiqui, 'Specters of Nazism' (pp. 297–316); Adrian Daub, 'The Ring in Cinematic and Popular Culture' (pp. 317–336); and Barry Millington, 'Notable Productions' (pp. 337–355).

Wagner's broader influence has been the focus of two substantial monographs. Alex Ross, *Wagnerism. Art and Politics in the Shadow of Music* (London: 4th Estate, 2020), x + 769 pp., is a monumental study which traces Wagner's influence and cultural ubiquity from his own age to the present day, focusing on culture, politics, society, and philosophy. There are a huge range of insights which go well beyond the standard readings of the Third Reich and the arts, highlighting the engagement of a number of key figures with his work and aesthetic including Virginia Woolf, Thomas Mann, Paul Cézanne, Isadora Duncan, and Luis Buñuel. Laurent Guido, *Cinéma, mythe et idéologie: échos de Wagner chez Hans-Jürgen Syberberg et Werner Herzog* (Paris: Hermann, 2020), 274 pp., focuses mainly on the work of Syberberg, posited himself as a Wagnerian persona, noting the centrality of the concept of the *Gesamtkunstwerk*. Films discussed include *Ludwig—Requiem für einen jungfräulichen König*, *Hitler. A Film from Germany*, *Karl May*, and *Parsifal*. The section on Herzog focuses on his documentary work.

There has also been interest in the reception of Wagner in cultures beyond the German sphere. André Fiorussi, 'Preceitos poético-musicais de Wagner

na poesia modernista hispano-americana', *Alea: estudos neolatinos*, 21 (2019), 173–189, explores the reception of W's work, in particular his treatise *Oper und Drama* (1853) in the work of Latin American Modernists. Josef Fulka, 'Les aventures de la mémoire involontaire, Rousseau, Proust, Wagner', *Svět literatury*, 30 (2020), 92–100, having identified links to Rousseau's *Confessions*, compares Proust's notion of involuntary memory with Wagner's concept of the *Leitmotif* in order to show the presence of involuntary memory as a topic beyond the literary sphere. *Richard Wagner: Bibliographie zu Leben und Werk 1833–2013. Band 1. und 2.*, ed. by Steffan Prignitz (Würzburg: Königshausen & Neumann, 2019), 1746 pp., provides an extensive resource which highlights the relevance of W. across the disciplines.