figure of Don Quixote, Schweitzer reminds us, was included in a masque performed in Heidelberg in 1613—one year after the publ. in Spain of the second part of the novel. Since Quixote was portrayed as a fool in this masque, we have evidence that from the beginning the novel was conceived as a satire by at least one person in Germany. In the 7th vol. of H.'s Gesprächspiele there is a brief reference to Cervantes' 'Gigote de la Mancha' followed by a summary of Charles Sorel's novel Le Berger extravagant. Schweitzer believes that the more detailed attention which H. appears to have given to Sorel's novel is indicative of a new conception of the Spanish original which is now regarded not as 'a satire on braggart knights' but 'as a satire on the inflated style of certain authors of romances of chivalry and pastoral novels'. In other words, H.'s interest in Don Quixote was that of a scholar-poet who was highly style-conscious. Schweitzer may well be right in this, but in any case there is probably a good deal to be discovered about the adventures of Don Quixote in Germany from the Heidelberg masque in 1613 to the Monatgesprüäche of Thomasius at the end of the century. The following diss. have been noted: Gisbert Bierbüsse, Grimmelshausens 'Teutscher Michel' (Diss. Bonn, 1958); Horst Frank, Catharina Regina von Greiffenberg (Diss. Hamburg, 1958); Erika Geisenhof, Die Darstellung der Leidenschaften in den Trauerspielen des Andreas Gryphius (Diss. Heidelberg, 1958).

THE CLASSICAL ERA

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There appears to be no significant change in the pattern of research on the 18th c. since last year. The first half of the c. is sadly neglected and there is a slight revival of interest in Klopstock, the Hainbund and Sturm und Drang. But articles on Goethe are still approximately equal in number to those on all the other writers taken together. They range from short notes on very minor aspects of Goethe's life to impressive studies such as those by Lepinte, Atkins and Meinhold (noted infra, sect. 3). On Schiller it would seem that some work has been intentionally held over for publ. in 1959.
The Classical Era

I. General

BIBLIOGRAPHY AND REFERENCE


TEXTS

A. Anger, Dichtung des Rokoko, Tübingen, Niemeyer, pp. 165, is an excellent anthology of poems from the 1750’s and 1760’s. The majority are grouped thematically and represent well the rococo spirit of such poets as Gessner, Gleim, Hagedorn, Uz and Weisse. ‘Für Klopstock': ein Gedichtband des Göttinger ‘Hains', 1773, ed., with notes, A. Lübbering, Tübingen, Niemeyer, pp. 191, is also valuable, containing specimens of the more serious verse of Holtz, Miller, Voss and the Stolbergs. A lengthy ‘Nachwort’, pp. 87–154, contains much information about Klopstock’s disciples and his influence on their writing. Reviewed WW, ix, and MLR, liii.


HISTORICAL SURVEYS

The most ambitious works under this heading are the volumes Aufklärung, pp. 680, and Sturm und Drang, pp. 559, both ed. by K. Böttcher and P. G. Krohn, in the series Erläuterungen zur deutschen Literatur, Berlin, VEG Volk und Wissen. The volume Klassik, pp. 569, ed. G. Albrecht and J. Mittenzwei, appeared 1956. Despite its vast scope and wealth of detail this series arouses mixed feelings in the non-marxist reader. It contains much factual information, esp. biog. data, résumés of plays, novels, etc., and the illus., if not numerous, are attractive. Yet the ponderous and strangely guarded pref. causes misgivings which are not dispelled by the text. The authors who collaborated in this