German Studies

Göttingen, Weise, 1961, iv + 146 + xvii pp., contains ‘Friedrich Schiller und C. G. Jung’ and ‘Friedrich Schiller in der östlichen Forschung’.

THE ROMANTIC ERA

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Probably owing to a rush to publish in 1961 new work on Kleist is still flooding in this year, though scholarship is marking time on Jean Paul, no doubt with an eye on the 1963 bicentenary. There is some revival of interest in Wackenroder and the Schlegel brothers are in vogue.

1. Bibliography and General

sensibility; a readable book, but somewhat weighted towards biog. evocation and not likely to provide fresh insights to the specialist. M. Dietrich continues her major opus with *Europäische Dramaturgie im 19. Jh.*, Graz–Cologne, Böhlau, 1961, 578 pp., which is coolly received by W. Hinck, Ger, iii, 3; the Ger. Romantics occupy the chap. ‘Weltüberwindung und Lebensironie’ but the whole vol. is top-heavy with terminology and the author would have done better service to lit. if she had talked more of the men who wrote plays than the philosophers who told them how they ought to. In connexion with his studies of Büchner, G. Beckers examines Tieck, F. Schlegel and C. Brentano as predecessors in ‘Lange-weile’ and ‘Schwermut’ in *Versuche zur dicht. Schaffensweise dt. Romantiker*, Aarhus–Copenhagen, Universitetsforlaget–Munksgaard, 1961, 48 pp. J. Fitzell’s *The Hermit in Ger. Lit. (From Lessing to Eich.)*, Chapel Hill, N. Carolina U.P. (Diss. Princeton, 1954, and UNC Studies in Ger. Langs and Lits, 30), 1961, xiii + 130 pp., is bitty and often idiosyncratic, seeing the hermit as the ‘apotheosis of the isolated individual’ who rejects the values of society out of love for humanity and struggles to find a potential harmony between this life and some ideal which comes close to the next world. Romantic works (Hölderlin’s *Hyperion*, Chamisso’s *Schlemihl*, Brentano’s *Godwi*) are treated in most detail, but this study is insignificant and is heavily crit. by W. Hecht, Ger, iii, 2. Marked variations in the level of crit. approach characterize *Triffst du nur das Zauberwort. Stimmen von heute zur dt. Lyrik*, ed. J. Petersen, Frankfurt–Berlin, Propyläen, 1961, 305 pp. + 51 illus. Most contributions are fresh, uninhibited and personal but suffer from vagueness and imprecise formulation: M. Walser in ‘Eine Entdeckung auf dem Dachboden’ recounts his youthful meeting with Höld.’s elegy *Heimkunft* which impelled him to meditate on common Swabian origins; H. M. Enzensberger considers Brentano and the unknown sonnet *Verzweiflung an der Liebe in der Liebe*, while Geno Hartlaub and H. Schirmbeck write on Nov. and Eich. respectively. *Unterscheidung und Bewahrung. Fest. für H. Kunisch*, ed. K. Lazarowicz and W. Kron, Berlin, de Gruyter, 1961, viii + 397 pp., has some papers on Romantic themes: W. Kohlschmidt contributes ‘Wackenroder und die Klassik. Versuch einer Präzisierung’ and makes a comparison of *Seltsamkeiten des alten Malers P. di Cosimo* in Wackenroder and Vasari; M. Colle-ville studies the genesis and history of Mme de Staël’s book on