charmingly illus. The same author’s essay, ‘Der Roman des Barock’, in Formkraften der deutschen Dichtung (see above, Poetry), 21–34, is a clear and eminently readable introd., particularly valuable for its remarks on the courtly novel.

The interest of H. Singer, Der deutsche Roman zwischen Barock und Rokoko, Cologne–Graz, Böhlau, vii + 210 pp., lies for us in its study of the transition from 17th to 18th c. and of Hunold’s Adalie. Singer stresses the differences between the ‘galant novel’ and the Baroque, and puts forward the rather dubious concept ‘Frührokoko’. That change is evident there can be no doubt, but Singer underestimates the extent to which elements of which he speaks in connection with Rococo are present in the Baroque, and surprisingly neglects Hofmannswaldau’s Heldenbriefe, in which the Emma–Eginhard story (cf. Singer, p. 10, note) had already been treated and in which Hunold’s attitude to love (Singer, p. 42) is clearly prefigured.


THE CLASSICAL ERA

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I. General

BIBLIOGRAPHY AND REFERENCE

German Studies


Two further vols of Klassische deutsche Dichtung, Freiburg–Basle–Vienna, Herder, have appeared. Vol. 12 (863 pp.) contains Emilia Galotti, Tasso, Faust, Die Räuber (in the so-called ‘Löwen-Ausgabe’), Penthesilea and Hebbel’s Gyges und sein Ring; there is an epilogue by B. v. Wiese. Vol. 13 (747 pp.), ‘Geschichtsdramen, I’, is devoted to Schiller, with Don Carlos, the Wallenstein trilogy, Maria Stuart and Die Jungfrau von Orleans; here again, there are succinct notes by B. v. Wiese and an epilogue that relates the themes of the plays to the philosophical essays. U. Hölscher has assembled transls by Herder, Goethe and others in Pindar: