German Studies

THE CLASSICAL ERA
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I. GENERAL

BIBLIOGRAPHY AND REFERENCE


TEXTS

Der Patriot, ed. by W. Martens, Berlin, de Gruyter, 3 vols. This most prominent of the ‘moralische Wochenschriften’ appeared between 1724–6. The present ed. contains the original text as well as an introd. and comm.

MOVEMENTS: AUFLÄRUNG, ROCOCO AND KLASSIK

Periods in German Literature, ed. by J. M. Ritchie, London, Wolff, 320 pp., has chapters on each of the movements under consideration. J. D. Stowell, writing on ‘Enlightenment and Storm and Stress’, attempts to approach these subjects from their background of philosophy and poetics. The lively discussion covers most of the main figures one would expect, if without the space for expansive detail, and has the merit of scepticism towards the over-rigorous application of period terms. R. B. Farrell on ‘Classicism’ takes a little time to get to the heart of the subject through concern with more peripheral matters. The classical period is defined as the years from Goethe’s Italian journey until Schiller’s death and the definition offered is: ‘The essential, the permanent, the universal in nature and in human nature, not the accidental and transitory
nor the uniquely individual is the province of art as seen by the classical spirit.’ R. H. Samuel on ‘Rococo’ tells us that ‘playing with words such as roc, rocaille, rocailleux led to the coining of the word rococo ... in the atelier of the French painter Jacques Louis David’. Wieland represents literary Rococo at its highest level and its supreme achievement was that ‘it infused the moral system of Enlightenment with a sense of lightness, cheerfulness and grace’.

THEME AND GENRE STUDIES


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