1. General Studies

There has been increased interest in producing and reproducing general reference works. Klaus Günzel, *Die deutschen Romantiker*. 125 Lebensläufe. Ein Personenlexikon, Zurich, Artemis & Winkler, 399 pp., is written, very well, in the style of his Brentano monograph (see *YWMLS*, 56:847), and includes the famous and the long-forgotten from a wide variety of walks of life and spheres of influence. Because of the biographical emphasis there is no real sense of artistic proportion, but this is a sociologically fascinating study and a resounding confirmation of the breadth of Romanticism. Beck have reissued a standard reference work in a special edition, Gerhard Schulz, *Die deutsche Literatur zwischen Französischer Revolution und Restauration 1789–1830*, 2 vols, Munich, Beck, xiii + 763, xiv + 912 pp. Reasonably priced, it might benefit a wider audience. Gerhard Plumpe, *Épochen moderner Literatur. Ein systemtheoretischer Entwurf*, Opladen, Westdeutscher Vlg, 274 pp., attempts a reconstruction of the history of modern German literature, based on a differentiation between medium and form. Each epoch is characterized by its interpretation of the autonomy of the subject and its relationship to the world. The interpretation of Romanticism and its development towards Realism is predictable and the conclusions are far from radical. Henderson, *Guide*, is ambitious in scope and contains individual essays on a range of Romantic authors and works. Also noted: R. Schlesier, ‘Forschungsprojekt: Anthropologie und Kultur. Zum Spannungsverhältnis zwischen Rationalismus und Romantik in der Mythenforschung des 19. und 20. Jahrhunderts’, *Athenäum*, 5:351–54.

Themes. On Romantic science, Jürgen Barkhoff, *Magnetische Fiktionen. Literarisierung des Mesmerismus in der Romantik*, Stuttgart–Weimar, Metzler, xix + 363 pp., is an excellent survey which traces magnetism from the Enlightenment to late Romanticism and beyond, elucidating the shifts from *Naturphilosophie* to medicine to literature. Jean Paul’s works show him to be very knowledgeable, in Arnim’s works we witness the tension between the scientist and the artist, while Hoffmann, also very knowledgeable, uses magnetism as a focus for a range of themes and emphasizes the negative, violent aspects. Kleist’s *Das Käthchen* is a Utopian picture of ideal communication and a portrayal of power and dependence. In the post-Romantic period Brentano rejects magnetism as false religion, yet his Emmerick
writings suggest himself as a manipulative agent. B. contributes to an ongoing debate with valuable research and original thought. The fifth volume of *Athenäum* has O. Briese, “‘Vollender romantischer Naturphilosophie’: Weltenbaum, Weltseele und Weltgrammatik bei Gustav Theodor Fechner’ (197–211) on Romantic influences, and A. Gobel, ‘Naturphilosophie und moderne Gesellschaft. Ein romantisches Kapitel aus der Vorgeschichte der Soziologie’ (253–86), which is a discussion of how the discourse and ideas of the new sciences informed political and social texts. F. Burwick, ‘Goethes Farbenlehre und ihre Wirkung auf die deutsche und englische Romantik’, *GJb*, 111, 1994: 213–29, touches only briefly on Novalis, Arnim and Tieck.

Under the heading of Romantic *Weltanschauung* there is a study by Siegmar V. Hellerich, *Religionizing, Romanizing Romantics: The Catholico-Christian Camouflage of the Early German Romantics: Wackenroder, Tieck, Novalis, Friedrich & August Wilhelm Schlegel* (EH, i, 1499), xxi + 313 pp., that is useful and informative as a survey of these authors. It is not an attempt dramatically to change scholarly lines of interpretation, rather to provide reliable background information. On the theme of fate, Schottelius, *Fatum*, has two highly interesting chapters on the *fatalistisches Schauerdrama* with sections on Moritz, Tieck, and Werner, and on the *fatalistische Novelle*, with a comparison of Werner and Goethe (*Die Wahlverwandtschaften*), and separate sections on Brentano’s *Geschichte vom brauen Kasperl* and on Hoffmann. The analysis is extremely detailed and S. resists the temptation to apply rigid generic and historical criteria. L. Pikulik, ‘Vom Sinn romantischer Erwartung’, *Aurora*, 55: 19–42, emphasizes the importance of a state of longing, rather than its goal: later Romantics were reduced to mere waiting. J. Hörisch, ‘Vom Ur/Sprung romantischen Erzählens’, *Neumann, Erzählten*, 141–51, argues for the triumph of the economic over the poetic code in the Romantic period, but restricts his survey to Chamisso, Tieck, and Uhland. In similar terms, J. Hörisch, ‘Schlemihls Schatten — Schatten Nietzsches: Eine romantische Apologie des Sekundären’, *Athenäum*, 5: 11–42, discusses the importance of the *Fortunatus* theme for the Romantics, whereby money replaces language as social medium. Suggestions for further research on the Romantics’ understanding of *Schwellen* are made by J. F. Fetzer, ‘Prolegomena zu einer Schwellenkunde der deutschen Romantik’, *JFDH*: 282–300.

There are several interesting publications on music. C. Lubkoll, *Mythos Musik. Poetische Entwürfe des Musikalischen in der Literatur um 18oo*, Freiburg, Rombach, 340 pp., discusses the Romantic idea of music as a means to overcome the inadequacies of language. There are some interesting lines of enquiry. A structural interpretation of language