A conscientious and thorough examination of the structure of an early Baroque novel comes from the pen of Paula Kettelhoit.\textsuperscript{33} A. Hirsch,\textsuperscript{34} stimulated by Richard Alewyn’s recent discovery of Johann Beer, traces the development of the late seventeenth-century novel, with reference to its dependence upon dynamic social forces, during the transition from the Baroque to the Aufklärung. To Fr. Brüggemann\textsuperscript{35} we are indebted for excellent reprints of several early eighteenth-century texts. The selection includes: section II from Part I and section X from Part II of Gottsched’s \textit{Kritische Dichtkunst}; section IX of Breitinger’s \textit{Kritische Dichtkunst}, Gottsched’s tragedy \textit{Agis, König zu Sparta}, hitherto accessible only in Vol. vi of the ‘Schaubühne’ of 1745, \textit{Die Pietisterei im Fischbein-Rocke} by Frau Gottsched and \textit{Das Schäferfest} by Karoline Neuber. Lastly, Gerhard Fricke’s useful bibliography\textsuperscript{36} with its brief but pithy reviews must not be passed over in silence.

\textbf{THE CLASSICAL AGE}

\textit{By A. GILLIES}

General Works. Prof Bruford’s examination of the social and economic milieu in which German classicism grew and flourished will take its place as one of the major contributions of English ‘Germanistik’; its detailed information on the governmental system, the classes, private life, trade, agriculture, the towns, the professions, illustrates German literature from a new standpoint. It was not the author’s purpose to study each of the classical writers from this point of view, but one would have liked to see them a little more sharply differentiated, so as to counteract the common habit of lumping them all together under the heading of classicism. A number of the late Prof. Robertson’s papers have been collected—some of them, including a stimulating survey of the eighteenth century, unpublished—while Prof. Fairley’s \textit{Goethe} has received a most appreciative interpretation in Germany. British prestige has

\textsuperscript{33} Formanalyse der Barclay-Opitzschen ‘Argenis’, Diss., Bottrop i. W., 1934.
\textsuperscript{34} Bürgertum u. Barock im deutschen Roman. Eine Untersuchung über die Entstehung des modernen Weltbildes, Frankfurt, Baer, 1934.
\textsuperscript{35} Gottscheds Lebens- und Kunstreform in den Zwanziger- und Dreissiger Jahren (Deutsche Literatur. Reihe Aufklärung, Bd. 3), Leipzig, 1935.
\textsuperscript{36} \textit{ZD}, 49. Jahrg., Heft 4, p. 282.
never stood so high since Lewes and Carlyle, thanks to the work of recent years.1

Fr. Schultz' first volume of his *Klassik und Romantik* speaks with refreshing vigour and directness, in pleasant contrast to so much of the linguistic obscurity and contortionism we have seen. Taking Winckelmann and Herder as the twin foundations of the period, he makes a bold attempt to restore its unity; the chapter on Herder is easily the best appreciation for years. Burdach's concentrated study of the growth of German philology will be a source of inspiration to others besides language specialists, with its wealth of acute observations on the eighteenth century. A well-proved handbook of literary history is brought into line with modern research, while the new *Handbuch der Kulturgeschichte* will be used with profit.2 Schmitt's tabulation of authors, genres, periods, etc., up to 1800 is a tremendously useful piece of work. Frels' monumental catalogue of the MSS. of German poets since 1400 is an indispensable companion of research; over two thousand writers are treated, with exemplary thoroughness, and some important discoveries have been made.3

In the field of Anglo-German relations, first place must go to M. B. and L. M. Price's bibliography of German translations of English works. This difficult task has been discharged with patience and conscientiousness, and no one is more aware of their omissions than the authors themselves. Only literature in

