1. General


Wendy C. Nielsen, *Women Warriors in Romantic Drama*, Newark, Delaware U.P., 195 pp., explores the motif of the woman warrior in French, English and German plays of the late 18th and early 19th cs, arguing that they can serve as figurations of female empowerment contributing to contemporary discussions about female citizenship and the role of women in society in general. This is especially true for texts by women authors such as Olympe de Gouges, Christine Westphalen, Karoline von Günderrode, and Mary Robinson.

*Symbol and Intuition. Comparative Studies in Kantian and Romantic-Period Aesthetics*, ed. Helmut Hühn and James Vigus, Oxford, Legenda, xiii + 214 pp., investigates literary forms of philosophy around 1800, starting from Kant’s *Critique of the Power of Judgement*. The volume presents comparative analyses and essays on the importance of the symbol and its self-referential dimension in the late 18th and 19th c.: Stephan Meier-Oeser, ‘Kant’s Transformation of the Symbol-Concept’ (21–43); Jane Kneller, ‘“Mere Nature in the Subject”: Kant on Symbolic Representation of the Absolute’ (44–59); Jutta Heinz, ‘“Neither mere allegories nor mere history”: Multi-layered Symbolism in Moritz’s *Andreas Hartknopf*’ (60–80); Helmut Hühn, ‘Comparative Morphology and Symbolic Mediation in Goethe’ (81–95); Jan Urbich, ‘Friedrich Schlegel’s Symbol-Concept’ (96–105); Cecilia Moratori, ‘Bread, Wine and Water: Hegel’s Distinction between Mystical and Symbolical in The Spirit of Christianity and its Fate’ (106–22); James Vigus, ‘“All are but parts of one stupendous whole”? Henry Crabb Robinson’s Dilemma’ (123–38); James Vigus, ‘The Spark of Intuitive Reason: Coleridge’s *On the Prometheus of Aeschylus*’ (139–57); Jeffrey Einboden, ‘Emerson’s Exegesis: Transcending Symbols’ (158–71); Temilo van Zantwijk, ‘Pointing at Hidden Things: Intuition and Creativity’ (172–84); Gottfried Gabriel, ‘Aesthetic Cognition and Aesthetic Judgement’ (185–89). The case studies are preceded by an informative and detailed introduction (1–19) and followed by an afterword (191–93). The bibliography (194–207) and index (209–14) are very useful.

Peter Brandes, *Leben die Bilder bald? Ästhetische Konzepte bildlicher Lebendigkeit in der Literatur des 18. und 19. Jahrhunderts*, Würzburg, Königshausen & Neumann, 362 pp., is a Bochum habilitation thesis which examines the function and meaning of vivid images in aesthetic and literary discourses of the 18th and 19th century. Taking Greek mythology as his reference, B. defines the fictional phenomenon of ‘pictorial vividness’ (‘bildliche Lebendigkeit’). A lengthy
chapter is dedicated to the Laocoon discourse in texts by Winckelmann, Lessing, Schiller and Goethe. The poetics of ‘pictorial vividness’ and living image are examined in texts by Wackenroder, E.T.A. Hoffmann, Eichendorff, Heine, Balzac and Poe. Despite a rather short final chapter, the study is conclusive in general, even if not all text-based interpretations are equally convincing.

Martina Lüke, Worte wie Waffen: Krieg und Romantik, Göttingen, Vandenhoeck & Ruprecht, 371 pp., is a Connecticut dissertation. Its core assumption is that around 1800, the war discourse of leading Prussian military authorities and the texts by Romantic authors influenced each other. Proceeding chronologically, L. investigates the relationship between war and literature in texts by Novalis, then focuses on Kleist, Ernst Moritz Arndt, Theodor Körner and Max von Schenkendorf. Finally, she discusses poems by Eichendorff. The chapters follow a similar pattern: before analysing the primary texts, L. illustrates the relevant armed conflicts, traces the influences of war and personal ties between the poets and influential military figures. This is one merit of the study. Sometimes, however, these biographical references seem random. Overall, though, it serves well as an introduction to representations of war by canonical Romantic authors. The extensive analyses leads to a conclusion which can be condensed into four aspects: (1.) War is an ambivalent motif. It serves both as a unifying and creative as well as a separating element. (2.) Literary representations of armed conflicts in Romantic literature (e.g. medieval wars) are aestheticized and operate as references to contemporary wars. (3.) War representations have a function within the triadic model of history, referring to utopia. (4.) Towards the end of the Romantic era, however, the destructive aspect of war representation dominates.

2. Individual Authors

ACHIM VON ARNIM. Renate Moering, ‘Die Erscheinungen des Golem bei den Heidelberger Romantikern. Mit unbekannten Handschriften Achim von Arnims’, WW, 63.1:25–37, is an article about the Golem motif and its development in texts by the ‘Heidelberger Romantiker’ with a special emphasis on an unknown autograph by Achim von Arnim. While the golem represents the power of writing in a tale by Jacob Grimm, in Arnim’s text it appears as an inhuman doppelgänger and in Brentano’s texts stands as an image for the arts.

BETTINE VON ARNIM. ‘Ich will keinem Mann nachtreten’. Sophie von La Roche und Bettine von Arnim, ed. Miriam Seidler and Mara Stuhltauth, Frankfurt, Lang, 277 pp., contains a number of essays re-evaluating the heterogeneous oeuvre and significance of Sophie von La Roche and Bettine von Arnim beyond established patterns of perception. While some scholars focus on questions of female authorship in the era (e.g. Katrin Burgdorf, ‘Bettine Brentanos Briefe als Medium der Öffentlichkeit: ein Schritt zur Umwertung der Geschlechterrollen?’ (47–64)), others examine patterns of reconstructing the past (e.g. Wolfgang Bunzel, ‘Narrativer Selbstentwurf und konstruierte Familiengeschichte. Figurationen Sophie von La Roches bei Bettine von Arnim’ (141–64)) or the influence of Goethe.

EICHENDORFF. ‘Es schläft ein Lied in allen Dingen’. Unbekannte Gedichthandschriften von Joseph von Eichendorff. Faksimile-Edition, ed. Renate Moering, Göttingen, Wallstein, 40 pp. + 3 facsimiles, is a convincing edition of three autographs. In 2009, the Freie Deutsche Hochstift acquired three large-sized sheets with previously unknown early versions and drafts of E.’s poems. The edition is divided into two small books: the first volume contains the facsimiles (actual size) with transcriptions. The first and second sheets show precursors of ‘Wünschelruthe’ and some unknown drafts of other poems. A diplomatic transcription reveals how E. worked on his poems. The third sheet shows another facet of E.’s literary work: his translations from Spanish,