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Börsenfieber und Kaufrausch. Ökonomie, Judentum und Weiblichkeit bei Theodor Fontane, Heinrich Mann, Thomas Mann, Arthur Schnitzler und Émile Zola (review)

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that is about to shine through the darkness; not for Philemon and Baucis, for sure, but (only) for the (aesthetic) view-from-above is the world *die ewige Zier* (or, in Greek terms, a *kosmos*).

Thus, for this reader at least, all the various individual transformations described and analysed by Anderegg in his study of *Faust* enable us to understand better how and why Goethe brought about the greatest transformation of all, founded on the insight, expressed in an early letter to Charlotte von Stein, “die causa finalis der Welt- und Menschenhändel ist die dramatische Dichtkunst” (3 March 1785). By placing transformation, in all its complexity, at the heart of Goethe’s *Faust*, Anderegg suggestively reminds us of its perennial relevance.

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—Paul Bishop

Börsenfieber und Kaufrausch. Ökonomie, Judentum und Weiblichkeit bei Theodor Fontane, Heinrich Mann, Thomas Mann, Arthur Schnitzler und Émile Zola.

Von Franziska Schöblier. Bielefeld: Aisthesis, 2009. 345 Seiten. €38,00.

Around the turn of the 19th to the 20th century, German writers and thinkers, disoriented by the somewhat exaggerated post-unification panic of 1873 and nostalgic for traditional artisanship and the alleged moderation and human warmth of the German merchant ethos, became dismayed by modern finance, credit, the stock market, and speculation, shifting the responsibility for these alien forces onto the cold, rational, international Jews and, in Franziska Schöblier’s penetrating account, the obsession of women with shopping and luxury. The grammar of finance became the insecure future tense, as indeed we can see every day on CNBC. While Jews and women became exemplars of the culture of avarice, Jewishness was feminized and the uproar of the stock market reflected female hysteria. In her inevitable theoretical proem, Schöblier distinguishes two methods for dealing with this. One is the extraction of economic metaphor from literature—the reader’s belief in the narrative is a form of credit; intertextuality is borrowing; the abandonment of the gold standard is the loss of mimesis; speculation is fiction and vice versa. While this can be done circumspectly, as in Anna H. Helm’s *The Intersection of Material and Poetic Economy* (2009), there is always a danger of equivocation created by scholarly ingenuity, and Schöblier rightly prefers social resonance (Greenblatt), though she does not eschew metaphorical and metonymical associations.

She begins with Fontane’s *L’Adultera*, in which stock market activity is theft from the people and modernization is projected onto the Jewish minority. Love and marriage are business relations. (Schöblier comes back repeatedly to this matter, as though there had been no precapitalist history of marriage from motives of property and power.) Here the adulteress is sold back to her husband. Assimilation is demanded and regarded with suspicion; the happy ending is made possible by the loss of Jewish wealth. Schöblier then turns to Heinrich Mann’s *Im Schlaraffenland*, the satirical tone of which permits antisemitic conventions to be more explicit. Jews and women are paralleled as consumers; men in general are feminized by luxury; women’s dress makes them incapable of work, like Jews, who are mutable, flexible, and abstract. As a

symptom of Heinrich Mann's tendentiousness, Schöblier points out that he fictionalizes Strousberg's railroad finance scandal with no indication that rail lines were actually built.

Thomas Mann was more subtle in his portrayal of Jews, but it is clear that in *Buddenbrooks* there is an uneasiness about Jewish commercial methods. Tony's "(Ehe) Geschäfte" (130) are market strategies that fail despite her allegiance to the family achievement ethos. However, the dramatic moment is the demonstration of the pitfalls of operating in the future tense, Thomas Buddenbrook's disastrous purchase of the unharvested grain from a Jewish merchant, contrary to the traditional principles that have guided the firm. *Königliche Hoheit* puts credit into the center of the narration. Schöblier points out that Spoelmann was originally supposed to be a Jewish Davidsohn. Imma's cold rationality is coded Jewish; her mathematical documents are associated with the Kabbalah. As for Jewish writers, Schöblier has found some lesser-known ones who defend Jewish manliness and charitableness, and the integrity of competent stock market investors, blaming crises on amateurs—what today we would call the day traders—but Schnitzler in *Fräulein Else* accepts the negative discourse about the market and projects it onto a Jewish female; Else is doubtless an unambiguous case of a female as exchange object.

After an excursus on Walther Rathenau, the wealthy, speculative, luxuriously living Jew who attacked wealth, speculation, and luxury in ways that seem to affirm the anti-Jewish discourse, Schöblier examines American examples: Frank Norris's *The Pit*, which influenced Brecht's *Die heilige Johanna der Schlachthöfe*, and Theodore Dreiser's *The Titan*. The Americans do without Jewish financial figures and see the market as more integrated into national life, the heart of circulation in the social body with aesthetic and emotional power, but Norris codes the market as feminine because it is hysterically chaotic, and Dreiser presents women as exchangeable and makes an analogy between love and the stock market.

Schöblier then turns to the modern figure of the engineer, sometimes seen, like the Jew, as obtaining wealth without performing real labor. In Fontane's *Cécile*, the Scottish engineer is alien, intellectual, and—unlike Fontane's model Siemens—a gambler, thus replacing the figure of the Jewish banker; Cécile is a hysteric who belongs to the old world, which is intruded upon by the railroad: "das Verkehrssystem gilt als Generator von Krankheiten, allem voran von Hysterie und Neurasthenie" (233). Of several popular novels dealing with the figure of the engineer, two of them by women, the most notable is Bernhard Kellermann's sensational *Der Tunnel*, in which an American engineer builds a tunnel under the ocean from Europe to America (and which annoyed the tastemakers by becoming an international best seller). The American is ruthless and destructive, but also heroized, something like an Ayn Rand character, while the grub-biness of the financing is delegated to an Eastern Jew with the familiar characteristics. (Schöblier does not mention that Kellermann became a cultural official in the Soviet Zone and the early GDR.)

Her final topic is the department store, beginning with Zola's *Au Bonheur des Dames*, which has no Jews but plenty of women, manipulated into buying things they do not need. Saleswomen, because of their poor pay, are susceptible to prostitution, and the hysterical shoppers to kleptomania, especially during the menstrual period. The store "wird zu einem Ort rauschhafter Sinnlichkeit stilisiert" (276); commodi-

ties represent the female body metonymically. In Germany the department store was perceived as a destructive Jewish innovation and regarded with considerable hostility. In several novels by lesser-known authors, the German merchant ideal is defeated by Jewish entrepreneurship, greed, and a curious combination of avoidance of and a zeal for work, explicable only by a view that financial effort is not labor. In one of the novels, the entrepreneur, apparently passing judgment on himself, sets fire to his store and himself with it.

Schöblier's study is consistently interesting, with meticulous probes into nuance and particularity and many more acute lines of argument than can be considered in this space. It is well researched, drawing from many other scholars and extensively referencing turn-of-the-century commentators such as Sombart and Veblen. I wonder, however, whether in places it is not overrun by system and assertion, with evidence replaced by chains of equivocations. Where there are no Jews, Jewishness is imputed; where there are no women, or none of narrative significance, effeminacy is predicated. The author's view is that the fungibility of money permits the metaphorical and metonymical substitutions of Jewishness, effeminacy, advertising, greed, mass hysteria, etc., with one another (see esp. 310), but sometimes these attributions seem forced. Is Fontane's Cécile really a hysteric, or just a troubled and depressed woman? Schöblier, following Yahya Elsayge, codes Grünlich in *Buddenbrooks* as Jewish, but my understanding is that this view is not shared universally. Still, other experts can sort such things out and may find that doing so will enrich their understanding of this era.

The book is well written and edited, with few minor misprints and just one moment when Theodore Roosevelt is confused with Franklin D. (211). Keeping better track of the dates of the texts would have been appropriate to the rapidly changing times, and an index would have been helpful for cross-referencing.

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—Jeffrey L. Sammons

Sprachliche Spur der Moderne. In Gedichten um 1900: Nietzsche, Holz, George, Rilke, Morgenstern.

Von Helmut Henne. Berlin: de Gruyter, 2010. 151 Seiten + 58 s/w Abbildungen. €39,95.

Die Literatur der Moderne um 1900 und zumal die Lyrik der Zeit ist als besonders sprachorientiert und -reflexiv bekannt. Was liegt da näher, als dass sich ein Sprachwissenschaftler Gedichten zentraler Vertreter gerade dieser Epoche zuwendet und die übliche literaturwissenschaftliche Werkanalyse um linguistische Perspektiven ergänzt? Genau eine solche naheliegende, aber selten erreichte Interdisziplinarität hat sich nun der emeritierte Braunschweiger Linguist Helmut Henne in seiner kleineren, gut lesbaren Monographie *Sprachliche Spur der Moderne* schon im Titel erkennbar zum Ziel gesetzt. Mit seiner öfters sehr grundsätzlichen und immer verständlichen, wenn auch bisweilen etwas bedächtig wirkenden Darstellung wendet er sich dabei auch einem breiteren gebildeten Publikum zu. Die gut philologische und aktuelle Forschung einbeziehende Herangehensweise macht die Arbeit ebenso für die literaturwissenschaftliche Diskussion attraktiv.