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*Realism and Romanticism in German Literature / Realismus und
Romantik in der deutschsprachigen Literatur* ed. by Dirk
Göttsche and Nicholas Saul (review)

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einer Fülle von Themen, die den geschichtlichen Wandel überdauern, von einem Grundbestand an Fragen, die mit dem Menschsein überhaupt zu tun haben, die von anthropologischer Bedeutung sind" (12). Literary texts are more than just documents or historical sources, "[sie] gewinnen vielfach darüber hinaus auch die Qualität von Monumenten, von Werken, die die Menschen über allen Wandel der Verhältnisse hinweg immer wieder neu anzusprechen und zu erreichen vermögen" (12). Ironically, this idea of the work as a historically grounded yet transcendental expression of the human spirit is itself a relic of nineteenth-century literary history. Such a conception of literary production does not simply have to contend with the fact that nineteenth-century Germany is often viewed (quite wrongly, as nineteenth-centurists are quick to remind us) as a fallow, epigonal period with a comparative dearth of "great" works; more importantly, such a conception of the literary work neglects a wide range of nineteenth-century experimentation with entirely unmonumental forms such as the feuilleton, travel letters, serialized prose narrative, literary criticism, occasional essays and criticism, and more, all of which are geared more to the contemporary, the ephemeral, to the "times" than to "dem ewig Menschlichen." To the mind of this reviewer, it is here where the claim to present cultural history falls short, because Willems does not provide us with enough sense of how literary texts were written for entirely contemporary, *zeitgemäß* purposes, nor of how these texts were encountered by readers: in periodicals, in anthologies, in juxtaposition to other unrelated texts, etc. Despite not considering this material, medial angle, Willem's volume is an engaging introduction to a period of German literary history that certainly deserves more attention.

University of Missouri

—Sean Franzel

Realism and Romanticism in German Literature / Realismus und Romantik in der deutschsprachigen Literatur.

Edited by Dirk Göttsche and Nicholas Saul. Bielefeld: Aisthesis, 2013. 468 pages. €58,00.

The comprehensive introduction and the fifteen essays in this volume chart a complicated interrelationship between what is commonly referred to as Romanticism and Realism, two literary period designations that are often defined against one another throughout the cultural history of and the critical literature on the nineteenth century. The result is a remarkable study of what the editors describe as the legacy of Romanticism in Realist prose fiction, a heretofore understudied phenomenon, making the volume a welcome addition to the scholarship on these periods. A comparatist approach marks the volume as a whole, which offers illuminating, well-researched, and detailed case studies of minor and major authors such as Tieck, Auerbach, Freytag, Storm, Stifter, Raabe, Fontane, and Jensen, among others. In challenging an easy opposition of Romanticism and Realism, the editors and contributors build on existing scholarship on both Romanticism and Realism (including the work of Marianne Wünsch, Claus-Michael Ort, Hugo Aust, Michael Titzmann, and Gerhard Plumpe, among others), which has challenged the notions of either as coherent and self-contained epochs, instead focusing on situating both within larger cultural processes of the nineteenth century and modernity as a whole.

The volume is divided into five sections with essays in German and in English, which trace the morphing relationship between Romantic imagery or literary theory and a period that spans ca. 1840–1900. Its contributions investigate various stages of Realist prose, such as the eras of pre-*Vormärz* and post-*Vormärz* aesthetics, as well as dominant themes influential for literary production throughout the nineteenth century, such as the importance of science and scientific discourse in distinct and related ways for both Romanticism and Realism alike. Section I traces the late-Enlightenment emergence of Realist aesthetics that influence the writings of Hauff and Tieck especially, which serve as a point of departure in what the editors refer to as the “remapping [of] Realism” (18). Essays by Rainer Hillenbrand, Jesko Reiling, Gert Vonhoff, Benedict Schofield, and Magdolna Orosz offer different accounts of the dialectic relationship between Romanticism and Realism. Whereas Hillenbrand reads Tieck’s last novella as an account of the author’s increased awareness of Romanticism’s own self-understanding as an era of the past in light of new developments politically and aesthetically, Reiling considers Auerbach’s critical and creative writings in a continuum that includes an early period of attachment to and a later period of complete detachment from Romantic motifs and narrative devices. Vonhoff’s chapter complements Reiling in that it offers a genealogy of the *Dorfgeschichte*—a predominant Realist genre—by studying major and minor authors in considering the influence of Romantic ideals in the evolution of Realist style. Schofield and Orosz look at the Romantic legacy in Freytag’s and Storm’s works, respectively, and thus offer accounts of major Realist players in their indebtedness to Romanticism and continual returns to its aesthetic repertoire.

Section II is devoted to the study of science and scientific ideals for Romanticism and Realism in the context of “the history of modern science in the cultural history of modernity” (22). Martina King considers Stifter’s interest in the development of medical knowledge and demonstrates Romantic medicine’s significant role in the aesthetic shift from subjective to objective frames of reference. Christiane Arndt regards the frame narration in Raabe’s and Storm’s novellas as a means to capture, contain, and remember Romantic imagery in its embedded narrative, considering infection and illness as key factors for their projects. Section III explicitly engages with Realist references to Romanticism. Christian Bergman considers Fontane’s epistemological cynicism, favoring uncanny and supernatural material, which Philip Ajouri’s chapter complements with its discussion of Romantic ghosts in the works of Keller. Nicholas Saul’s essay returns to Raabe and illustrates Romanticism’s key role in challenging the claims of Realist epistemology through spiritualism, while Martina Süess looks at the influence of Romanticism on Fontane’s late Realism.

Section IV extends the systematic assessment of Romanticism/Realism begun in Section III. Dirk Götsche considers the memorialization practice in Realist fiction of the Napoleonic Wars, while Martin Swales offers the edition history of Keller’s *Der grüne Heinrich*, reading the author’s revisionist project as an instantiation of the Romantic idea of “progressive Universalpoesie.” Ralf Simon considers shifting conceptions of history and the experience thereof, as well as the interrelated process of the development of the subject throughout the nineteenth century, through Raabe’s novellas. Russell A. Berman’s chapter on Storm forms the final section of the volume and offers a holistic interpretation of Storm’s interest in ethics, authorial practice, and

collective influence on the lived experiences of intellectuals, which, according to Berman, could serve as models for twenty-first-century humanist institutions.

The introduction and the individual chapters in this volume noticeably fail to account for the drastic shifts in authorial praxis and the dynamics of the literary market throughout the nineteenth century in their discussion of the interrelationship of these two periods. An approach to the literature of the second half of the nineteenth century that considers the idea of the so-called “medial Realism,” most recently discussed by Daniela Gretz, has helped illuminate Realist aesthetic practice and expand this field of study as a whole. Furthermore, the volume offers no case studies of texts written by women authors save, for example, the sporadic mention of Ricarda Huch and Luise von François. One reason for such an oversight could be that this volume grew out of a conference organized at the Institute of Germanic and Romance Studies in London and is thus limited by the contributions that such a conference elicits. A chapter on, for example, E. Marlitt’s adaptations, especially “Blaubart” and its overt relationship and indebtedness to Romantic motifs, would have complemented this volume well.

Nevertheless, the individual essays and the volume as a whole are indispensable for students and scholars of German literature of the nineteenth century. The introduction will also be most useful for scholars less familiar with the specificities, continuities, and tensions of German literature of the period.

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—Ervin Malakaj

Sich MitSprache erschreiben. Selbstzeugnisse als politische Praxis schreibender Frauen, Deutschland 1840–1919.

Von Katharina von Hammerstein. Heidelberg: Winter, 2013. 385 Seiten. €45,00.

The Political Woman in Print: German Women’s Writing 1845–1919.

By Birgit Mikus. Oxford: Peter Lang, 2014. vii + 260 pages. \$68.95.

At the core of both these monographs is the question of how individuals can participate in political discourse in an era in which they are legally and socio-culturally precluded from doing so due to the dominant construct of their identity. As the titles indicate, the politically marginalized group that is the focus of von Hammerstein’s and Mikus’s studies is German women who produced works of non-fiction, fiction, and/or art between 1840 and 1919 (Louise Aston, Malwida von Meysenbug, Mathilde Franziska Anneke, Fanny Lewald, Louise Otto-Peters, Hedwig Dohm, Frieda von Bülow, and Käthe Kollwitz). Both authors analyze strategies employed by the female authors and artists to lay claim to political agency in an era that deemed public, political participation on the part of women “unwomanly.” The major differences between the respective analyses derive from their divergent theoretical frameworks.

Von Hammerstein develops her own interdisciplinary approach by synthesizing genre theory, speech act theory, and gender theory with detailed knowledge of the socio-historical context(s) in which the self-referential texts she analyzes were produced. Her understanding of self-referential writing—autobiographies, autobiographical texts, testimonials, and Ego-documents—is clearly anchored in previous research in this area. She is particularly influenced by the work of the early modern historian