

Chapter 1 : Goethe's Narrative Fiction

Ehrhard Bahr (). Revolutionary Realism in Goethe's Wanderjahre. Revolutionary Realism in Goethe's Wanderjahre. In Goethe's Narrative Fiction: The Irvine Goethe Symposium (pp.).

" , " . Ñ " , "" Ñ Ñ . , " "1 - . " , Ñ " " , " " , " , " , Ñ " "Aus dem Nachlafi" "Nachlese aus dem NachlaB". 16 " " "" " . Ñ . , " " " " " , " . " Ñ . - , " " Ñ , , Ñ " " . - , , Ñ , . - . Ñ " , " . , , , , , , , Ñ . Ñ . , " , . . : , Ñ . ? Ñ ? " " : , Ñ , " " . . - , , , , "" , , , , , "" . , "" . , - , , , , : - : Ñ , , , , , , 1. Ñ , , , , , 2. , , , , - . "" . , - , . Ñ , , " " , , , , Ñ , . XIX , : , Ñ , , "" Ñ 5. Ñ "" " " . Ñ , , , . Ñ , "" , , . Ñ , , , , Ñ , , " " , Ñ , . "Aperfu" , " " . , , , " " , "" "" . , Ñ , "" , . - . Ñ "" "" . Ñ , , " " , Ñ , , , "" , Ñ , , , " " , - , , , - . 6 . , "" , . , " " . " " , . " " . , , " " , . , " " , 7. " , , , " " Ñ " " Ñ "" . , " " " , , , , "" , , , - "" . " " " . , , , " " . , " " "" , " " . Gedenkausgabe der Werke, Briefe und Gespräche. Frankfurt am Main, Die Schriften zur Naturwissenschaft. Vollständige mit Erläuterungen versehene Ausgabe. Schriften zur Kunst und Literatur. Goethes Gespräche ohne die Gespräche mit Eckermann. ! " " , " " , " , . Tacito Español ilustrado con aforismos. Werke in 6 Bänden. Werke in drei Bänden. Paderborn -Darmstadt Zurich, Biographie einer Romantikerfreundschaft in ihren Briefen. Auf Grund neuer Briefe Schlegels hg. , Ñ 18 . -. Wilhelm Meisters Wanderjahre als Roman des Festschrift für Charlotte Jolles. The novel as archive: Die Kunstform der Aphorismen in Hebbels Tagebuch. Maxime und Reflexion als Stilform bei Goethe. Zu Poetik und Poesie. Goethes Wilhelm Meister und der Roman des Stil und Form der Aphorismen Lichtenbergs. Ein Baustein zur Geschichte des deutschen Aphorismus. Die Problematik der aphoristischen Form bei Lichtenberg, Fr.

Chapter 2 : Full text of "New German review"

A magisterial overview of Wanderjahre scholarship in the past three decades is given by Ehrhard Bahr, The Novel As Archive: The Genesis, Reception, and Criticism of Goethe's Wilhelm Meisters.

Despite this seeming closure, however, the novella remains open and ambiguous, due largely to the structure of the Wanderjahre, whose inclusion of the various novellas some never resolved, some eventually incorporated into the Rahmen-geschichte and resolved there and other modes of discourse namely, poems and say-ings invites, in fact, demands consideration of many possibilities of answers or solutions. No solution provided by any of the novellas, however "closed," is taken for definitive for all people at all times, but rather each shows the relative strengths and weaknesses of the various attitudes and moral positions; whereas some are preferred over others, still a certain amount of acceptance of all ways of coping is allowed. All of the episodes and novellas of the Wanderjahre incite a comparative interpretation, for the working and reworking of the same or similar issues in their various manifestations requires that the reader take into account the cumulative experience offered by these repetitions with a difference. Goethe the "mirrored" one character or situation in another by either varying the material slightly or contrasting the elements sharply. Yet too much emphasis has been placed on the negative interpretation of these women characters, especially of the? I want rather to stress the uncommon sympathy Goethe seems to have felt with even some of his "negative" characters, and to show that, even if they The German Quarterly The use of various discourses in this novel implies that it takes exaggeration to say anything at all, because the words always fail quite to capture the thing, they rather slide too far in one direction or the other. Yet despite what I feel represents a great deal of empathy of the author with the female characters, traditional interpretations have ignored the criticism of the male lovers father and son in these stories that this empathy with the heroine implies. Whereas Showalter and Judith Fetterley are more interested in reevaluating works of literature in order to show the patriarchal ideology hidden in the texts which alienates and disconcerts the woman reader, "immasculating" her, as Fetterley says, by making her into a sort of androgyn capable of understanding these works, my reading of the Goethe novella will set out to do almost the exact opposite. I want to show how Goethe used this story to illustrate the dilemma of women, which the dominant male criticism even by women critics has largely ignored. Gilbert and Gubar Passive acquiescence to the existing social order has become untenable for the "pilgrim," and it is on the verge of becoming so for Hersilie, who takes her as a model. Yet even her rather blatant disobedience of the rules of that social structure seems barely able to make the complaint known; although both Hersilie and the Drin exaggerate, they still remain all but ignored, relegated by the men, their fictional male counterparts, and the critics both male and female, but, of course, mostly male to the back rooms where silly women and children should keep themselves. Herr von Revanne is sitting one day in a secluded part of his extensive "princely" properties when a beautiful young lady appears and goes to the fountain for refreshment and rest. He is amazed by this almost supernatural apparition: Her attire is in perfect order, except for the dust on her slippers. Revanne addresses her first; she replies politely but refuses any information, except that she is a lonely and friendless outcaste, and that she seeks employment suited to her standing with families willing to accept her silence on the topic of her origins. Revanne invites her to his house, and she accepts. During and after the meal which the Revanne family shares with her, she shows herself in things to be the impeccable lady: Her only oddity, hardly noticed at the time, shows itself when, in an obvious attempt at banishing her own sad thoughts, she sings and plays a "happy and droll" ballad-one of perhaps questionable tastefulness for a young lady-about a man harshly yet justly punished for his faithlessness to his beloved. The "beautiful unknown" remains upwards of two years with the Revannes, father, son and daughter, making herself indispensable through her excellent household organizational skills and her ability to bring beauty and cheer wherever she goes. Meanwhile, both father and son have fallen in love with her despite the indications she has given of having an already broken heart and no interest in further

amorous adventures. Disregarding her wish to be free from any talk of love, the elder Herr von Revainne becomes especially insistent on repayment for his past kindness, pushing her to a decision. She only requests that he not confront his son; a fair enough request, but one that he all too easily takes as a confirmation of his suspicions. He leaves the room in anger, and soon storms in the "fiery" young man who, despite his love unto death for his beautiful idol, is all too ready to believe the worst about her. He suddenly realizes her innocence, then runs to tell his father the good news: Soon, father and son have resolved their differences, and seen their folly, but they can no longer find the lady to tell her, for she has meanwhile disappeared as mysteriously as she once arrived.

Authorship and Authority This novella is a translation from the French—both within the fictional universe of the *Wanderjahre* and in reality. Its status as an object only marginally "created" by its supposed author, Goethe, introduces a great deal of difficulty in its interpretation. Jane Brown gives some indication of the extent to which Goethe merely took over the original French text unchanged. She writes that "it is an inserted translation with almost no variation from the French original" Brown 53, explaining that most of the variations introduced by Goethe serve to make the "Foolish Pilgrim" more mysterious and therefore allow the story to remain less mockingly didactic and more ambiguous. Brown maintains that there are two types of change Goethe made to the original. First, by altering the description of the fountain where Herr von Revanne meets the stranger from less of a formal French garden to more of a mysterious landscape, and by having the lady flushed through "movementn Bewegung rather than through fatigue, he increases the supernatural aura that surrounds her, and makes her almost a kind of sprite or otherworldly spirit. Second, the derisive mockery of the French original is removed. Goethe modified the ballad and simply left out the satiric, didactic coda which supported the crazy wanderer whose loyalty might well seem bizarre to contemporary, presumably faithful, women. As Brown summarizes it: Here, Goethe allows a foreign voice to speak, both in terms of the unknown French author and in terms, as will be shown later, of the woman who attempts to speak in the novella. The foreign voice remains alien, to be sure. Goethe does not fully identify with it; yet it is allowed to exist, and is given the right to be different. But even if we decide to bracket the problem of the authorial voice, that of the narrative voice remains one well worth considering here. The change of plan here is quite significant, for this story as told by a man, concerned as it is with the relationship between the sexes, must be very different from it as being told by a woman. In the final version of the *Wanderjahre*, Hersilie not only presents this story as a way of acquainting Wilhelm Meister with her personality through acquainting him with her interests and occupations and this new friendship has already impressed her with possibilities of future importance, as we find out later, but she also makes explicit claims to the story as representing her own ideas on some things. Interpretation becomes therefore a rather complicated process of disentangling the levels of narration in order to distinguish whose voice we are hearing at any given time—or, perhaps, it becomes the acceptance of the impossibility of ever reaching this kind of clarity. Just how much did the author want us to condemn his creations for their Irrtümer, or erring ways? When did he consider the Irrtum still reclaimable as fruchtbar "fruitful" and when had the perpetrator simply gone too far? These shifts come without warning, although at times they can totally alter the viewpoint; but he does it so gracefully that it sometimes is only in retrospect that we note the change. Revanne now speaks directly for the next two pages, beginning this section of the novella with an emotional outburst: His assertion is immediately reformulated and corrected by the narrator, who then holds tight to the narrative reins until the end. And on the other hand outside the story, within and without the context of the novel: If one wished to diagram the confusion, it would look something like this: Real French author—Goethe—narrator—fictive French author, whom Hersilie translates—narrator of the novella—the "ich" who speaks with Revanne—Herr von Revanne—the narrator herself as Revanne and the narrator present and quote her—the narrator as she describes herself in the ballad and through her directly quoted sayings at the end of the novella. This exercise reveals ten narrative levels, excessive even at a time when narrative fiction favored inclusion of many voices and many levels as seen in the traditions of epistolary novels and Rahmngeschichte frameworks. Through it, one can see all the more readily the difficulty in finding origins and, hence, authority in the narration. The diagram is not

perfect and does not cover all the possibilities and complications present in the novella. The ten levels do not play equally important roles in coloring the narrative; for instance, it is unlikely that Wilhelm or the cobtor would have changed anything about the narration when it was in their hands. But even these less crucial stages involve an element of choice: Goethe does not attempt to organize his material into any sort of unified perspective on the world, as we have learned to expect from the novel in the later 19th century. Rather, the unity of the novel lies in the disparity of viewpoint and mode; it lies in the acceptance of this plurality and of the impossibility of reducing it to one simple perspective. As Linda Kaaman says, dialogic can mean in amorous epistolary discourse "another logic." The omniscient narrator "follows" the eyes of Herr von Revanne as he sits by the fountain, observing the beautiful unknown approach him and then proceed to ignore him, apparently occupied by her own troubles. Her looks especially attract him, both her physical comeliness and her obvious social standing, so that he is inclined to believe the best of her. It is obvious that she is no ordinary Landstreicherin, or tramp. True, he does wonder, and this uncertainty reveals itself in his first words to her, whether her troubles may have been brought about by her own misbehavior, but her reply removes all doubt of her continued attachment to the standing of a lady in all respects. In any case, he does trust her enough to take her into his house and allow her a great amount of freedom there, without really knowing who or what she is, never seriously doubting her integrity, yet always on the lookout to find further proof of her nobility: Yet the lady remains a cipher. In fact, her whole attitude and behavior seem to point in the direction of a rebellion against this searching and penetrating eye. She wishes to be taken for what she is, according to her actions in the castle which show her to be a lady and to the rather vague references she offers from the houses where she last served we never know if these references are ever asked for or if they ever come. She refuses to tell anything of her personal history: She asks for perfect trust without proofs of deserving that trust, for understanding without knowledge of the facts, for human interaction without the traditional calling cards. However, since she is still willing to play her social role as a lady, she implies, paradoxically, willingness to be watched. Her whole behavior as a perfect lady emphasizes her abilities as a kind of social actress, where she plays a part whose script is strict and predetermined by convention. She has the costume of a lady, the bearing for the part, and the skills to perform the required actions of polite amusement: Yet this docile acquiescence to the rules has a slight twist: She will allow herself to be watched, will play the stage role to perfection—or nearly to perfection—but she will not give up all power into the hands of the watching male. Paradoxically, it is precisely this secrecy which intrigues Herr von Revanne and makes him desire all the more to solve the puzzle she represents, to crack the nut of her mystery, and to gain control of the situation. He is more in love with her for knowing that she has possibly been in love before;¹² her curious mixture of openness and concealment enchants him and makes him want to play loving father to her youthful passionateness. She has become for him a mystery to solve, a nut to crack. So this observing, controlling eye, although kindly and helpful, is not innocent; it contains also the desire for expansion of knowledge and power, which the? And yet, at all times, the young woman remains very passive feminine in terms of the relationship with the father and son: She may entice, but this active verb is misleading, for it is they who act: If one were to question her final integrity at the end of the story which Revanne, the narrator, and many critics are inclined to do one would miss the point. Of course, she has played dirty pool, if one wants to put the strictest possible interpretation on her deeds: She plays her rebellious game by infiltrating the ranks of the enemy and then laughing as she runs away when they discover she is not one of them. If she is foolish and a wanderer who has gone astray, the fault is yet not all her own; integration of the self as a working unit within society is based on a covenant in which both parties have duties to fulfill, and the pilgrim has found the deal a bad one. One could disagree with her methods rebels always have their conservative detractors but even then her cause can be recognized as just. A Spy in the House: Like the novella itself, this little song begins from an impersonal point of view; the narrator asks rhetorically: Ostensibly, the reader becomes acquainted with the condition of this protagonist concurrently with the narrator, who seems amazed as we are to find a half-naked man walking wildly in the snow. The first stanza consists of five questions concerning

the state of the man and possible reasons for his icy "pilgrimage. His presentation of the events shows himself to be the innocent victim of the wiles of a vicious woman—a sort of typical female monster type. She obviously had planned the whole thing, and tricks like crying rape after an entire night of acquiescence are a long recognized ruse women use to capture men they have no right to. Is such a reading *Wy* justified? She even adds a moral as a warning to all men who betray the love they admit by day by pursuing a different one by night: One might ask just what is the correct attitude for a jilted woman to take—here, she is accused of being too sad and too lighthearted about it! But, in any case, it is Herr von Revanne who speaks of "rorheit," and his opinion must be far from objective in the matter, despite his trustworthiness as a gentleman of honor, and an older, more equable one at that. Questions of her lack of balance must be bracketed until we can analyze her very own self-analysis. Emphasis on this barely mentioned character of the song has some validity, for it is the obvious connection between song and novella. The emphasis serves another purpose as well, wittingly or not: The song makes him look foolish, and most readers would probably agree that he is not as "guiltless" as he would have us believe.

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Chapter 3 : German literature - Late Middle Ages and early Renaissance | blog.quintoapp.com

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Chapter 4 : Project MUSE - North American Goethe Dissertations: Supplement

I have in mind especially Ehrhard Bahr's study on the Wanderjahre in his Die Ironie im Spätwerk Goethes (note 10), ; Bahr lays strong emphasis on Goethean irony as a "Schwebezustand" of ironic indeterminacy.

The era of confessional conflict and war had come to an end in , but urban culture continued to decline, and the empire became a country of innumerable courts. Dependent mostly upon princely patronage, cultural life became decentralized and very provincial. Enlightenment optimism envisioned progress as attainable through education and science. To Leibniz this was the best of all possible worlds. He constructed a model for the universe as an absolutist state with God as the monarch, or central monad, which all other monads, including man, reflect and strive to emulate. This metaphysical model of the universe influenced European writers from Voltaire who satirized Leibniz in *Candide* to Goethe, who as late as represented the protagonist of *Faust* as a monad seeking salvation. During the period of economic decline in the second half of the 17th century, the German courts and the educated class had sought to profit from the progressive developments in France by adopting not only the standards of French civilization but also its language. Leibniz wrote most of his essays in French or in Latin, which was the language of university scholarship. Those who wrote in German needed to free themselves from charges of provinciality and from foreign dominance. Considering popular German culture plebeian and vulgar, the aristocracy read only French literature and listened to Italian opera. By the the effort to demonstrate that German was capable of literary expression led to a search for roots in national history and a discovery of an indigenous German tradition in folk songs and ballads. These enterprises would serve as models for a national literature. Early Enlightenment The first literary reforms in Germany between and , however, were based on French 17th-century Classicism. He also initiated a reform of the German theatre aimed on the one hand against the Baroque extravagance of the aristocratic theatre and on the other against the vulgarity of popular theatre. In addition, Gottsched edited some of the first German moral weeklies so called because they were published for the moral edification of the middle class , which were patterned after English models such as *The Spectator* and *The Tatler*. He functioned, instead, as the barrier to be overcome. Opposition arose on various fronts. It created a sensation in , more by its poetic language and bold images than by its theme. *I am this Nobody!* Interestingly enough, he urged the story of *Faust* on his contemporaries as a subject particularly appropriate to the German stage. Lessing reinterpreted Aristotle in his *Hamburgische Dramaturgie* 1769; *Hamburg Dramaturgy* , asserting that the cathartic emotions of pity and fear are felt by the audience rather than by figures in the drama. With this stress on pity and on compassion, Lessing interpreted Aristotle in terms of Christian middle-class virtues and established Shakespeare as the model for German dramatists to follow. His final, blank-verse drama, *Nathan der Weise* ; *Nathan the Wise* , is representative of the Enlightenment. Set in 12th-century Jerusalem during the Crusades, the play deals with religious tolerance. The dramatic conflicts are oriented to the conflicts of the three religions involved—Judaism, Christianity, and Islam—and coalesce in the love of a Knight Templar for the daughter of Nathan, the wise Jew who embodies the ideal of humanity. At the core of the play is the parable of the ring that Nathan offers as an answer to the question of which of the three religions is the true one. A father has one precious ring but three sons whom he loves equally. The brothers are advised to prove through their actions which of the three received the original ring. The parable implies that Christians, Jews, and Muslims are involved like the three brothers in a competition to prove by ethical conduct—rather than by prejudice , warfare, and bickering over dogma—the truth of their respective religions. With this play Lessing was far ahead of his time, not only in terms of religious tolerance but also in his dramatic subversion of one of the stereotypes of European religious anti-Semitism: *Nathan der Weise* shows that Lessing was involved in one of the central theological debates about religious revelation in 18th-century Germany, a debate in which he yielded neither to orthodoxy nor to superficial rationalism. He never expected the play to be staged. Friedrich Gottlieb Klopstock and Christoph Martin Wieland Although known mainly as the author of the epic *Der*

Messias, Friedrich Gottlieb Klopstock was in fact the major poet of the German Enlightenment, liberating lyric poetry from the standing rules and stressing innovative language, images, and metres. Although this nationalism cannot be compared to that of the 19th and 20th centuries, it showed the central role of literature in the formation of German national consciousness. Christoph Martin Wieland was the foremost novelist of the German Enlightenment. The hero of each is a visionary dreamer who, after many failures and erotic temptations, eventually adopts an enlightened outlook on life. Johann Gottfried von Herder The temper of the time demanded a concept of German national identity liberated from the tyranny of Rome and Paris, and it demanded a literature that would express this new national self-awareness. Johann Gottfried von Herder , who had abandoned a comfortable position as pastor in provincial Riga then part of the Russian Empire on the Baltic Sea in order to pursue philosophical interests, was a central figure in this movement. He was a transitional figure, belonging to the Enlightenment as well as to the Sturm und Drang movement. His *Journal meiner Reise im Jahr* *Journal of My Travels in the Year* is a diary of his ocean journey from Riga to Nantes, France, and at the same time an allegory of a progress away from unthinking German provincialism to the kind of strongly individualistic rebellion that was to set the tone for his generation of German intellectuals and poets. This mission is especially critical for peoples who have forgotten or abandoned or not yet found their own identities, and the latter certainly applied to the Germans in the mid-18th century, when a German nation-state did not exist. It was precisely popular oral poetry *Volksdichtung* that contained and defined the *Volksseele*. The major achievement of the Enlightenment in Germany was the formation of a public opinion expressing the concerns of the educated middle class of writers and readers. The first vehicles of this opinion were the moral weeklies, which focused on ethical instruction. Then came the literary periodicals, as edited by Lessing and others; these concentrated on aesthetics. Lastly, national group enterprises, as manifested in works such as *Von deutscher Art und Kunst*, dealt with national history and national identity. Thus occurred a development and shift from morals to aesthetics and, finally, to national concerns. The Enlightenment as a European movement had begun in England and Holland and spread from there to France. When it finally arrived in Germany, English authors became the models for German literature to follow during the latter half of the 18th century, after the influence of French Classicism had faded. In lyric poetry, the Sturm und Drang movement continued in admiration of the standards set by Herder in his essay on Ossian and by Klopstock in his poetry. The Sturm und Drang dramatists admired Lessing and his bourgeois tragedies, especially *Emilia Galotti*, with its social and political criticism. In their plays, the dramatists attacked social and political conditions such as prostitution, sexual exploitation of middle-class women by the nobility, private education of the nobility by tutors, primogeniture, and capital punishment for infanticide. Their favourite male protagonists are titanic, revolutionary characters with self-destructive passions, fighting against the evils of the world and ending in defeat. With the dramatization of problems of primogeniture *Leisewitz*, *Klinger*, and *Schiller* , fratricide as a motif assumed biblical dimensions. A favourite female stage figure is the deserted mother who resorts to infanticide to avoid the social stigma of illegitimate motherhood and faces capital punishment as a result. The novelists, introducing the autobiographical novel, continued a search for authentic bourgeois voices that had begun during the Enlightenment. The novel sets the passionate intensity of a fatally flawed artist type against the plodding reliability of the middle class and the callous stupidity and self-satisfaction of the aristocracy. When Goethe accepted a civil service position at the court of the duke of Saxony-Weimar in 1775, this conservative turn by one of the leading figures of the movement marked the end of the Sturm und Drang movement as a period of generational protest. Goethe and Schiller It took Goethe more than 10 years to adapt himself to life at the court. *Iphigenie* rescues her brother *Orestes* from the death to which he is condemned by the harsh customs of the island of *Tauris*, where she lives in exile. The poet *Tasso* finds himself isolated and misunderstood by the court. He feels that he can no longer glorify his noble patron and the aristocratic society that nurtures and protects him but must respond to a higher calling that commands him to express his individual suffering. In the final scene, *Tasso*, exiled in favour of the courtier and diplomat *Antonio*, embraces his rival, who saves him from self-destruction and helps him to accept his new identity as a

bourgeois poet. The meeting of Goethe and Schiller in Weimar and Jena in began not only a friendship but also a dialogue that proved mutually productive and creative. Reed puts it in his biography Goethe of Goethe and Schiller and is considered the culmination of German literature. Both were aware that they could not repeat the achievements of Greek Classicism but that an infusion of Classical Greek aesthetics would contribute to new forms for their culture and literature, forms suited to the character of their time. For this purpose Goethe employed Classical metres and genres such as the epigram , the elegy , and even the epic , as in his idyll Hermann und Dorothea , for example, which portrays in Greek hexameter s the fate of German refugees from the French Revolution. His protagonist, Wilhelm Meister, progresses through a series of metamorphoses of role and character, eventually abandoning ill-conceived plans for a career in the theatre. Wilhelm ends his development modestly by becoming an ordinary medic. Like Goethe, Schiller was a many-sided talent. His last drama, Demetrius â€”on the deluded pretender to the Russian throne at the end of the 16th centuryâ€”remains a fragment. Schiller had found the philosophical essay useful in his early days, but the form came to fruition in his Classical period. The latter, a scholar and professor glutted with dry book learning and hungry for experience, resorts to magic, arranges a pact with the Devil, and embarks on a journey with his new companion, Mephistopheles, that leads him straight to Margarete and their fatal love affair. The greater drama of fits this tragic love story into the cosmic frame of a wager between God and Mephisto, modeled on the wager of God with Satan in the biblical book of Job. The bet is ultimately resolved in Faust, Part II , in favour of Godâ€”contrary to the Renaissance tradition in which Faust forfeits his soul. Faust can be redeemed because of his striving for God and the supernal love that comes to his aid.

Chapter 5 : Goethe Yearbook - Version details - Trove

Zur Turmgesellschaft in Goethes Wilhelm Meister. Barner, Wilfried Pages Revolutionary Realism in Goethe's Wanderjahre. Bahr, Ehrhard Pages

The Dissection of the State: The project of cultural critique, versions of which figure so visibly in the landscape of contemporary criticism, might be summed up as the attempt to demonstrate that aesthetics not only fails to transcend the purposeful machinations of power, but reinforces these machinations through its very pretense to transcend them. This demystification of aesthetics has enjoyed considerable success at least in part because aesthetics, as an identifiable discipline, is so clearly a historical phenomenon, and one which consequently can be incorporated into political narrative. The vehemence with which conservative journalists and critics parody and decry the "politicization" of aesthetics is doubtless in large part a tribute to the force of the demystifying narrative; for as soon as one considers, from a sociological perspective, the emergence of the aesthetic sphere over the course of the eighteenth century, it rapidly becomes obvious—particularly in the German contexts in which aesthetics was first and most elaborately theorized—that the idea, the funding, and the upkeep of a "cultural sphere" served recognizable, and quite pressing, political and class interests. The disinterestedness of aesthetics thus provides as it were a detour or disguise for various and not necessarily complementary projects: And since aesthetics presupposes sensory realization, aesthetics incipiently involves the political production of "man" in the world, whether as the education of an individual or the evolution of a community, nation, or race. At this point one needs to remark, however, that if aesthetics is a political model, then the notion of "politics" has itself, since Plato, been conceptualized in relation to the mimetic arts, and, more generally, to poiesis as the production or formation of *form*. Tragedians are expelled from the city of philosophy because the polis itself is "a representation of the fairest and best life, which is in reality. Thus, Philippe Lacoue-Labarthe insists, the political the City belongs to a form of plastic art, formation and information, fiction in the strict sense. The fact that the political is a form of plastic art in no way means that the polis is an artificial or conventional formation, but that the political belongs to the sphere of *techne* in the highest sense of the term: One could say that, thanks to language, the political becomes the fulfillment of nature's *physis* in the non-natural sphere of culture's *techne*. This not only means that the state is conceived as artwork, but that the community itself is organic in essence, and discovers itself as such in the *techne* of art: And such is the political function of art" Lacoue-Labarthe 69, emphasis in original. Mutatis mutandis, this constellation of assumptions can be traced through Renaissance humanism to the inverted Platonism of eighteenth-century aesthetics, and finally to the racial ideologies of the modern period. These claims represent an effort to discover nonreductive relations between twentieth-century fascism and a Western tradition for which the fascist regimes had, to be sure, utter contempt, but in the absence of which they are also inconceivable. This project has as its primary rationale not the weighing of personal or even philosophical guilt, but the examination of a thought that "can enlighten us as to the real, or profound, nature of Nazism" 53, occasionally despite itself. However, few texts address the interleaved questions of art, technique, and politics more overtly, closely, and strangely than does the odd parody of a sequel to Wilhelm Meisters Lehrjahre that Goethe published, in two different versions, in the series as Wilhelm Meisters Wanderjahre. And if the border or frame of the text remains uncertain, the content, or what one chooses to count as "content," has proved impossible to pin down tonally or thematically, even or especially when the content has a political cast. Bruford understandably comments that "it is hard to know how much of all this the author expects us to take seriously" Thus, Goethe wrote, *Mit solchem Biichlein aber ist es wie mit dem Leben selbst*: This occurs most famously in and around the story of the little Kiistchen. Since the casket is "nicht größer als ein kleiner Oktavband" 43, and since its contents remain unknown throughout the novel, critics have understandably tended to interpret this mysterious Kiistchen. Early on in the novel, Wilhelm deposits the casket for safekeeping with a professional collector who warns him against forcing it open: And the collector tells an exemplary story of an ivory crucifix, a

fragment when he first acquired it, for which he has been able to recover the missing pieces—the arms, a portion of the cross, and so on. In this "glückliches Zusammentreffen," he tells us, we recognize the destiny of the Christian religion, "die, oft genug zergliedert und zerstreut, sich doch endlich immerwieder am Kreuze zusammenfinden muß" [1]. As any reader of novels might expect, the key to the casket is eventually found. The symbol, by definition, is a gathering of itself unto itself, as exemplified by the recovery of the "dismembered and scattered" limbs of a holy body or icon. The role of the technician in this transcendental economy may be less obvious, but is certainly also of ancient provenance. Magic is practical knowledge, *techne*, and the jeweler a savant in the Masonic and hermetic tradition: Technics is knowledge derived from the renunciation of knowledge, and this renunciation of knowledge links technical prowess to the transcendental unknowability of the symbol. II An emphasis on pragmatic knowledge characterizes the various utopic or mockutopic communities that Wilhelm Meisters Wanderjahre either portrays or has its characters describe or theorize, particularly the "Bund" mentioned earlier. The transformation of this Society into a colonizing venture would thus certainly seem to mark an explicit politicization of the ends of *Bildung*: Generally, though not always, the League, in good Romantic agrarian fashion, is opposed to technology but celebratory of *techne*, "dem Maschinenwesen weniger günstig als der unmittelbaren Handarbeit, wo wir Kraft und Gefühl in Verbindung ausüben" Within this narrative strand, *Handwerk* represents the effect or outcome of the "Entsagung" characterizing true *Bildung*. When Wilhelm asks the Collector to whom he has consigned the mysterious casket to advise him where he might consign his son, the Collector recommends the Pedagogical Province as a place where students receive a limited, technical, and thus genuine education: *Eines recht wissen und ausüben gibt höhere Bildung als Halbheit im Hundertfüßigen. Da, wo ich Sie hinweise, hat man alle Tätigkeiten gesondert. In den Lehrjahren Wilhelm hat had to renounce the possibilities for *Bildung* that the theatre had seemed to represent—the proto-bohemian hope of capturing aristocratic well-roundedness through the protean grace of the actor; now, in the *Wanderjahre*, he must renounce not just aristocratic pretension, but also bourgeois dilettantism. However, if the "Entsagung" at work in the "Beschränkung" that is *Handwerk* lacks socioeconomic consequence, it does have a fundamental relation to the political, and more specifically to the politics of aesthetics as pragmatism—a pragmatism that claims to overcome the problem of truth by declaring it unavailable. The gesture is a familiar one in post-Romantic thought, and frequently appears in both academic and popular circles in the form of arguments or manifestos "against theory. If the aesthetic, in its post-Kantian formulation, brackets meaning in order to recuperate meaning as form, a pragmatized aesthetic reiterates this gesture to the second power. Meaning is sacrificed so as to be reborn as meaning-as-action, the "doing" of meaning. *Sich auf ein Handwerk zu beschränken, ist das Beste. Für den geringsten Kopf wird es immer ein Handwerk, für den besseren eine Kunst, und der Beste, wenn er eins tut, tut er alles, oder, um weniger Pamphile zu sein, in dem einen, was er recht tut, sieht er das Gleichnis von allem, was recht getan wird.* Art has not really been renounced at all, since it returns as the universality of that which has been "recht getan. If the previous novel moves Wilhelm toward a renunciation of the aesthetic lure of the theatre, the *Wanderjahre* ironically allows its League to risk philistinism by having it toy with a literal renunciation of art itself. We may now step back and begin to resurvey the terrain of aesthetics in the *Wanderjahre*, since, as these words of the Abbe suggest, the hyper-aesthetic pragmatism raises the specter of curiously specific aesthetic problems. As soon as *Handwerk* becomes the epitome of the aesthetic, another sort of epitome, *Kunst*, appears as a force needing to be controlled—but also as a homeopathic cure for a *Handwerk* inexplicably threatened with being "abgeschmackt. On the one hand, handicraft and art share a profound identity, while on the other, they need to be sharply distinguished: And in fact, handicraft must give the example to art "zum Muster dienen" , since in *Handwerk* more is at stake: *Die schlechteste Statue steht auf ihren Füßen wie die Beste, eine gemalte Figur schreitet mit verzeichneten Füßen. Bei der Musik ist es noch auffällender; die gellende Fiedel einer Dorfschenke erregt die wackern Glieder aufs kriechigste, und wir haben die unschicklichsten Kirchenmusiken gehört, bei denen der Glaubige sich erbaute.* On the one hand, the "free arts" are subject to degeneracy precisely because they are referentially free: Free art is not any less effective for being either*

non-referential or badly constructed. If the "free" and the "rigorous" arts are both tributaries of Kunst, the degeneracy of the former is possibly the visible sign of a disease hidden in the latter. The transcendental and pragmatic order of the symbol, in other words, might be animated by a referential force irreducible to the world of meaning it produces. The secret that the jeweler resecretes in the casket is perhaps best left undisturbed for this reason, but perhaps also for this reason it is inhabited and constituted by disturbance. Neither the jeweler nor anyone else can allow the symbol to rest embalmed in its Kistchen, any more than pragmatism can keep from reiterating the ambitions and difficulties of the metaphysics it abjures. Wilhelm Meisters Wanderjahre takes up this problem most visibly in the orbit of its master-trope of Handwerk, surgery. In the last chapter before the epigram collection, Wilhelm and Felix reenter the narrative line from which they have been absent for some time: Wilhelm thereby not only raises his son from apparent death "kein Zeichendes Lebens" remains when Felix is pulled out of the water [], but also bandages the wound that had created his desire to be a surgeon in the first place-for, if we believe what Wilhelm tells his fiancée Nathalie at the end of Book II, he first acquired this desire after losing a childhood friend, whose death by drowning might have been averted if there had been a surgeon available to bleed the recovered body. In closing off the Meister plot, the Wanderjahre thus stages a therapeutic repetition: The religious and psychoanalytic intertexts which inevitably come to mind reinforce a figurative structure that the novel has built with considerable care. Surgery is the handwork of handwork, the renunciation of renunciation: However, if surgery is the epitome of aesthetic Handwerk it is also the locus of corruption: When Wilhelm begins surgical training he discovers its "Grundstudium" to consist in the art of dissection [Zergliederungskunst], and also finds out that the pragmatic bent of this paradoxical Bildung-through-Zergliederung has violent, even anarchic consequences. The cadavers required by the medical school are in short enough supply to inspire both state-sponsored and individual acts of terror, which in turn generates tension between the people and the state: Simultaneously, grave-robbing flourishes, to the point that the body of the polis itself seems at the point of dismemberment: The motive force of this legal and illegal industry is the pragmatic thrust of surgical Bildung: Despite the "grosse Kluft zwischen diesen kunstlerischen Arbeiten und den wissenschaftlichen Bestrebungen von denen sie herkamen", Wilhelm is persuaded of their utility-and he finds out that in this the Bund is ahead of him: But since this reliability turns into a referential disease, free art stages a paradoxical return as "plastic anatomy," which offers to contain the referential drive of Wissenschaft within the frame of the aesthetic while anchoring knowledge to the world. The aesthetic is to heal the aesthetic in a homeopathic cure, as Kunst prevents Handwerk from becoming abgeschmackt. We may expect this solution to be a fragile one, since we have seen that Kunst is also possessed of unreliable referential power; and indeed, complications emerge as the Bildhauer sums up the difference between old-fashioned dissection and his new plastic anatomy, in a phrase often taken to be the moral of the entire chapter: The disfiguring figure "das Getotete noch weiter toten" echoed when Wilhelm, confronted with the beautiful female arm, hesitates "dieses herrliche Naturerzeugnis noch weiter zu entstellen" sums up the essential il logic of dissection, as becomes clear when we examine more closely the political impact of this "unnatürlichem wissenschaftlichen Hunger. A negative definition emerges immediately: Verbrecher are those who have "ihr Individuum in jedem Sinne verwirkt. Simultaneously, the law presents itself as a generality oriented toward the future possibility of particular application in the mode of violence: Law would thus essentially be the law of death. Thus, the "harsh laws" that criminalize suicide are merely reflexive intensifications of ordinary laws. Criminals and suicides are the most extreme sort of Entsagenden from a legal perspective; what the law punishes is in fact death itself-death, that is, understood as the self-consumption of the individual in an ultimate act of freedom. The "harsh laws" reveal that the law obtains no referential grip via capital punishment, and that, insofar as it wishes to have referential purchase, law must be dissection. For suicides can kill themselves but cannot dissect themselves: However, if dissection is excessively referential, it is also excessively formal: In the service of this constant need to re-member through dismemberment, doctors will hire anatomists, and the disaster of which we know will unfold: Aber in eben dem Malle werden sich die Mittel vermindern; die Gegenstände, die Kerper, auf die

solche Studien zu gründen sind, sie werden fehlen, seltener, teurer werden, und ein wahrhafter Konflikt zwischen Lebendigen und Toten wird entstehen. Dieser Konflikt, den ich ankündige zwischen Toten und Lebendigen, er wird auf Leben und Tod gehen; man wird erschrecken, man wird untersuchen, Gesetze zu geben und nichts ausrichten. But when we see that this pragmaticist formalism emerges out of a violent proliferation of referential declarations. If the lopsided chiasmus of "das Getotete noch weiter Wten" registered an excess of death, here there appears to be such an excess of life that the dead themselves cannot die. For whether one calls this endless residue "life" or "death" is indifferent, since as a trope for tropological residue either term is a catachresis. Because dissection is the Bildung of surgery, the transcendental and pragmatic secret of the symbol may be said to emerge out of the referential predicament which dissection exemplifies. We learn among other things that when the Bildhauer was an anatomy student he knowingly received a murdered corpse: No one knows much about this Bildhauer except that he is a sculptor though possibly also a "Goldmacher"; much of his house is closed to visitors, and so on—and the narrative never seriously tries to explain why. We are told that that plastic anatomy must be pursued "im tiefsten Geheimnis," yet for reasons slender enough to seem secretive themselves: Not only are anatomical models to be distributed "im stillen," but in a strange turn of phrase the Bildhauer sets forth the pedagogical ambitions of plastic anatomy in terms reminiscent of graverobbing or worse: It is inevitable that the plastic anatomist comes to resemble Burke and Hare, for Handwerk is the excess of law, an excess which the law in part recuperates as guilt, secrecy, and the symbol. Thus, plastic anatomy cannot prevent the return of dissection: Criminals will once again provide the raw material: Dart, mein Freund, in diesen traurigen Bezirken, lassen Sie uns dem Askulap eine Kapelle vorbehalten, dort, so abgesondert wie die Strafe selbst, werde unser Wissen immerfort an solchen Gegenständen erfrischt, deren Zerstückelung unser menschliches Gefühl nicht verletze, bei deren Anblick uns nicht, wie es Ihnen bei jenem schonen, unschuldigen Arm erging, das Messer in der Hand stockte und alle Wille begierde vor dem Gefühl der Menschlichkeit ausgelöscht werde. A political critique nonetheless emerges from the rhetorical critique to the extent that this latter uncovers and dissects the story of the aestheticization of the political.

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WANDERJAHRE EHRHARD BAHR

Chapter 6 : Record. Goethe, Romanticism and the Anglo-American Critic " Romanticism on the Net " Ã

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Additional Information In lieu of an abstract, here is a brief excerpt of the content: Together with the previous two installments, the present study represents the most complete compendium of dissertations to date that treat Goethe, his works, and his influence. We note here, too, that increasingly many studies no longer focus on Goethe exclusively but rather include him as an Unportant part of their work. For our purposes, if Goethe serves as a formative influence on the dissertation subject matter, or if bis thought and works are related and discussed substantively, we have Usted the dissertation. Some dissertations , for example, devote a chapter to him, his thinking, or his works. Pre citations are not numbered but only Usted by year. Dissertation Abstracts International also Usts citations from previous compUations under the abbreviations noted below: Titles and abstracts of Goethe dissertations for a particular period can be retrieved under the keyword search: June April " In Announcements, 31 [], No. Boston University Graduate School New York University Pinger, WUhelm Robert Richard. University of CaUfornia, Berkeley Werthers Leiden und Goethe-Biographen. University of Chicago University of Michigan [S University of Illinois at Urbana-Champaign University of WisconsinMadison University of British Columbia Canada Case Western Reserve University State University of New York at Albany You are not currently authenticated. View freely available titles:

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Bahr Revolutionary Realism in Goethe's Wanderjahre Goethe's Narrative Fiction 11 Kritische Friedrich-Schlegel-Ausgabe. 35 vols. ed. Ernst Behler (Munich: Schoningh,).

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Jahrhundert K.F. GÃ¶schel notes this parallel in the Wanderjahre: Uber GÃ¶the's Faust und dessen Fortsetzung. Nebst einem Anhang von dem ewigen Juden (Leipzig, Hartmann,) GÃ¶schel Wanderjahre: Uber GÃ¶the's Faust und dessen Fortsetzung.