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ARTICLES

Emily S. Hauze

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Who Can Write an Opera? F.C. Bressand and the Baroque Opera Libretto

The German opera librettist of the seventeenth century wielded a surprising amount of power. The birth of opera in Germany is marked by authorial practices that seem peculiar by current standards, the interpretation of which is complicated by the disappearance of virtually all opera scores from this period. The libretti, however, were consistently preserved and published—as operas or singspiels—under the name of the librettist. The genre of texts written for operatic setting was a recognized literary form in itself. The German opera librettist stood in a tradition that reached back to the medieval Minnesingers and that was rearticulated in the poetics of Martin Opitz. Through the example of F. C. Bressand, a prominent Baroque librettist who has now nearly been forgotten, I argue that the authorial dynamic between opera composers and librettists was the reverse of that which has since prevailed: the librettist was considered the primary author. (ESH)

Astrida Orle Tantillo

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Damned to Heaven: The Tragedy of *Faust* Revisited

By reading *Faust* through the lens of Goethe's own scientific principles, a new reading of the whole arises, a reading that revisits the historical debates about the conclusion of the play, whether about its morality, happy ending, or portrayal of technology. According to the naturalistic ethic that emerges within the text, the ending is tragic in that Faust ascends into a sphere characterized by stasis and non-productivity. The play thus is modern in its rejection of religious morality, while anti-modern in its critique of the scientist hero. (AOT)

Matthias Uecker 469
**The Face of the Weimar Republic. Photography, Physiognomy,
 and Propaganda in Weimar Germany**

The Weimar years were characterized by an immense rise in photographic publications, accompanied by a discourse that ascribed authenticity and reliability to the medium and saw it as superior to language. The article analyzes photographic books by August Sander, Ernst Jünger, and Kurt Tucholsky focusing on the communication strategies in which photographic images were embedded. It shows that the photographic series, its combination with text, and its reliance on physiognomic knowledge created an arrangement in which the visible details of individual images were displaced or functionalized in favour of a pre-existing ideological knowledge which images were merely capable of illustrating. (MU)

Rainer Godel 485
**Phasenweise Zuwendung. Stadtideale in Brigitte Reimanns Roman
*Franziska Linkerhand***

By examining the plot and the narrative structure of Brigitte Reimann's novel *Franziska Linkerhand*, the article demonstrates that this novel cannot be satisfactorily described by categorizing it within the dichotomies of ideology versus resistance or of affirmative versus critical positions. The analysis does not focus on the theme or the motif of the city, nor on architecture or architectural theory represented in the novel, but on the narrative perception and evaluation of the city. It is this aspect that had, on the one hand, produced new literary forms in the city novels as early as the 1920s. On the other hand, it had been subject to the standardizing thrust of ideologies aiming at a collective norm of visual perception of the city. The article shows how the narrative structure of the novel undermines the ideological versions of architectural design with which Franziska, the protagonist, is confronted. The novel does not depict an ideological or an individual solution that would manage to combine the unsettled individual emotion with the differing and varying ideals of the city. The form of the literary text and the narrative structure run counter to the ideological norm without completely and openly refuting it. Ultimately, Reimann's novel is an instance of literature demonstrating the limits of ideological sway. (RG; in German)

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