

m onatshefte

für deutschsprachige Literatur und Kultur

Volume 105

Number 3

Fall 2013

SPECIAL ISSUE:

Observation in Science and Literature

Guest Editors:

Rüdiger Campe, Jocelyn Holland, and Elisabeth Strowick

Published by
the University of Wisconsin Press

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Monatshefte, Journals Department, The University of Wisconsin Press, 1930 Monroe Street, 3rd Floor, Madison, WI 53711-2059, USA. <www.wisc.edu/wisconsinpress/journals> Subscriptions, payments, and applications for advertising should be sent to this address.

PUBLICATION DATA

Published four times a year under the auspices of the Department of German at the University of Wisconsin. Periodicals postage paid at Madison, Wisconsin, and additional mailing offices.

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SUBSCRIPTION INFORMATION

Annual subscription rates: Institutions: \$215.00 for Print and Electronic; \$187.00 for Electronic only. Individuals: \$83.00 for Print and Electronic; \$70.00 for Electronic only. Students for two years: \$83.00 for Print and Electronic; \$70.00 for Electronic only. International Airmail postage: \$35.00. Individuals must prepay.

US ISSN 0026-9271

Postmaster: Send address changes to Monatshefte, 1930 Monroe Street, Madison, WI 53711-2059.

M onatshefte

für deutschsprachige Literatur und Kultur

VOLUME 105 • NUMBER 3 • 2013

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**The Art of Observing the Small: On the Borders of the
subvisibilia (from Hooke to Brockes)**

The invention of the microscope and its adoption into widespread use from the mid-seventeenth century on affected the way natural philosophers and writers thought about observation. But instead of retracing the microscope's enhancement of the visible, this essay explores how, under the impact of the microscope, the *relationship* between knowledge and the visible is repeatedly renegotiated and displaced in natural philosophy and poetry. Robert Hooke's ethos of observation limits knowledge to the realm of the visible; Leibniz reintroduces the invisible into knowledge while setting new limits between human and divine knowledge; Brockes develops new figures of limitlessness. These and other examples show how the look through the microscope could lead to divergent and even contradictory epistemic consequences. (CF)

- Gabriel Trop** 389
**Poetry and Morphology: Goethe's "Parabase" and the
Intensification of the Morphological Gaze**

In his scientific writings, Goethe accords to that which is non-observable yet everywhere evident in the visible world a significant ontological status. Influ-

enced by Schelling's *Naturphilosophie*, Goethe's morphology seeks to uncover patterns of natural organization while considering its own empirical and discursive activity to be a product of these very patterns. When Goethe turns the scientific gaze onto itself, he discovers that non-observability is constitutive of morphological observation. In his notebooks, the meta-observation of the morphological gaze is often represented poetically. As one may see from an analysis of the poem "Parabase," literary representations become morphological objects just as morphology itself becomes coextensive with the creativity of the poetic subject. The morphological gaze functions poetically inasmuch as it posits a system that, although it ostensibly seeks a "primordial phenomenon," holds open a space in which the totality of phenomenality itself remains obscured, leading to ever more differentiated acts of observation. (GT)

Andrea Krauß

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**"Rahmenschau": Scenes of Observation in E.T.A. Hoffmann's
*Des Veters Eckfenster***

If "observation" can, at least since the seventeenth century, be understood as an experimental practice of perception that produces a specific form of methodically instructed attention, then this suggests certain affinities to literary framing methods as well. From an epistemological point of view it is notable that frames, in as far as they detail something particular and allow for its observation, both "show" this particular thing and through this showing present the "instances" of such showing at the same time. Within the mode of framing, representation observes itself in the process of representing. This essay investigates such a self-observation of representation with regard to E.T.A. Hoffmann's late narrative, *Des Veters Eckfenster* (1822). This narrative brings to light—through a confrontation with rationalist framing, physiognomic hermeneutics, and modern panorama—a discontinuous constellation of orders of visibility, and it investigates their conditions. The embedded interplay of optical perception, language and writing produces a media-interference that does two things: it stages as belated construction the realism of the modern panorama, grounded in the natural sciences, and at the same time it stages seeing as writing (or grammatology). (AK)

David Martyn

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**The Picturesque as Art of the Average: Stifter's Statistical Poetics
of Observation**

Stifter's poetics of the "gentle law," the aesthetics of the picturesque, and statistical method are shown to be distinct but related manifestations of the nineteenth century's new techniques of observing and representing the common. The discussion focuses on Stifter's "Brigitta" and his preface to the *Many-Colored Stones*, theories of the picturesque by the Romantic landscape improvers William Gilpin and Uvedale Price, and the statistician Adolphe Quételet's application of statistical theory to the realm of literature and art. Common to all of these sources is the attempt to observe and figure the truth of a norm

hidden beneath the more conspicuous surface turbulence of exceptional phenomena. (DM)

Tobias Wilke

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At the Intersection of Nervous System and Soul: Observation and Its Limits in Late 19th-Century Psychological Aesthetics

The article discusses a problem of observation that arises in the wake of a psychological “turn” in late 19th-century German aesthetics. This problem results from a confluence of two factors: a) the new theoretical claim that any form of aesthetic experience is to be explained as the effect of physiological and psychological processes that need to be studied empirically; and b) the methodological crux that the “crossing point” of nervous system and soul—the link between the two levels of neuronal activity and conscious mental states—remains a blind spot that can be accessed neither by means of objective measurement nor through subjective introspection. Pursuing the ways in which scholars like Friedrich Theodor Vischer and Theodor Lipps address this observational gap, the article analyzes how “psychological aesthetics” comes to turn on increasingly self-reflexive strategies of linguistic figuration—strategies that serve to model psycho-physiological causality as a mechanism of metaphorical translation. (TW)

Arne Höcker

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Brainless: Scientific Observation and Literary Writing in Gottfried Benn

An attentive follower of current scientific debates, the poet Gottfried Benn was highly influenced by modern scientific culture. In his poetological reflections, Benn often refers to scientific methods and concepts. The article sets out to follow the productive interplay between science and literature in Benn’s oeuvre. Instead of reducing Benn’s literature to its science-historical contents, however, the article attempts to show that it is the scientific method that guides Benn in his literary endeavors. (AH)

Edgar Landgraf

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The Physiology of Observation in Nietzsche and Luhmann

The article examines Nietzsche’s adoption of Johannes Müller’s principle of specific nerve energies, which Nietzsche expands to encompass the relationship between nerve stimulus, mental image, and language. As a consequence, Nietzsche dispenses with the unity of the subject as primary observer, replacing it with a media theory of sorts; and he encounters a problem of recursion, as the findings about the physiological limits of observation need to be applied to these findings, too. Reflecting the philosophical consequences of nineteenth-century neurophysiology, Nietzsche engages problems that are at the center of Niklas Luhmann’s epistemology. For Luhmann, the observer is no longer viewed as an entity (a subject, a mind, a transcendental I) located outside of what is being observed. Instead, drawing on twentieth-century neurophysiol-

ogy, observation is formalized as a process of auto-observation where the operations of a particular system must be thought to constitute what is being observed. (EL)

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ISSN: 0026-9271, e-ISSN: 1934-2810, Published quarterly

Edited by Hans Adler, University of Wisconsin–Madison

2014 Subscription,

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