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**Dismantling the Bourgeois Family: J.M.R. Lenz's  
"Soldatenfamilie"**

Lenz's play *Die Soldaten* (1776) ends with a distinct critique of the sensibility of the bourgeois family, a sensibility idiosyncratic of the 18th-century Enlightenment. Lenz, like Lessing, reacts to the paradox and interplay of an unassailable private realm that is supposed to lie outside the public, but that can only exist within it. His treatise *Über die Soldatenehen* bespeaks Lenz's concern with society's stability beyond the stage. The radically new idea in Lenz's reform plan is to create a type of family that is no longer exclusively private and/or sentimental, but that is non-bourgeois in nature: the "Soldatenfamilie." In service of the state and society, this family replaces the Enlightenment ideal of the politically mature (but antagonistic) 'Bürgerfamilie.' Lenz's avantgardist model of the new family willingly forsakes its bourgeois sense of privacy. (WW)

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**Constructing Paris: Flânerie, Female Spectatorship, and the  
Discourses of Fashion in *Französische Miscellen* (1803)**

The article investigates urban vignettes about Paris written by Helmina von Chézy (1783–1856) for the journal *Französische Miscellen*. I argue that Chézy attempted to investigate the possibilities of women's access to the modern city and of female spectatorship, and in doing so, provided her readers with an original model of how to imagine the modern city. The article centers on three inter-related topics: flânerie and its possibilities for a female narrator, ways of turning visual images into language, and the discourse of fashion that allowed Chézy

to portray Paris as a kaleidoscope of details. Fashion, I conclude, provided the author with a modern way of rendering the post-Revolutionary world of 1803 as an assemblage of parts. The article series supplied the journal's readers with a radical and distinctly female blueprint of how to experience urban space. The text is a unique and early contribution to the literature of *flânerie* by a female writer. (KB)

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In the context of German colonial representations of China, this essay focuses on the travel journals of Elisabeth von Heyking, a *Diplomatenfrau*, who lived in Beijing from 1896–99 while her husband played a key role in acquiring Germany's concession in Qingdao. The article examines Heyking's travel text as a mapping of her desires, anxieties, disavowals, and shifts in textual strategies as her vision for Germany's entrance into colonialism is destroyed by the competitive realities of the New Imperialism at the end of the nineteenth century. When her use of colonial representational strategies breaks down in China, Heyking moves to writing fiction. Her first novel of 1903, *Briefe, die ihn nicht erreichen*, was the best-selling novel of the year in Germany and was translated into several languages. This novel's conservative critique of imperialism diminishes for its protagonist the connection between home and nation. Because *Briefe's* resolution does not produce a replacement vision to modern imperialism, this piece of writing represents an unintentional contemplation of the impossibility of unified solutions grounded in bordered nations and binary gendered distinctions. (MR)

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