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ARTICLES

Eckart Goebel

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Aussöhnung, Sublimierung als Paradigma in Goethes *Trilogie der Leidenschaft*

The essay offers close readings of three poems Goethe published in 1827 as the *Trilogy of Passion*. As works of art these poems are examples for what Freud later described as sublimation. Goethe's arrangement confirms this perspective, as the trajectory leads from despair, *An Werther*, via grief, *Elegie*, to atonement, *Aussöhnung*. On the other hand, as the essay argues, the three poems describe Goethe's life itself as a trilogy of passion, marked by the turning points of the novel *Werther*, the drama *Torquato Tasso*, and the *Trilogy* itself. In his autobiography, Goethe calls poetry the "secular gospel." The gospel includes the passion, culminating in the resurrection, the epitome of sublimation. Goethe's life turns out to be haunted by the *taedium vitae*, and secular sublimation does not refer to the suffering subject but to its beautiful products only. The sublime works of poetry therefore protest against a reality principle requiring resignation and sublimation: The gift of poetry enables the poet to say what he suffers, but does not end his suffering. (EG; in German)

Robert McFarland

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Reading "Das öde Haus": E. T. A. Hoffmann's Urban Hermeneutics

In a story titled "Das öde Haus" from his 1817 collection *Nachtstücke*, E. T. A. Hoffmann (1776–1822) creates a hermeneutic problem in the streets of Berlin. No matter how hard the story's protagonist tries to use his powers of observation and his imagination to solve the mystery behind the façade of a dilapidated old house, he is repeatedly frustrated. This article connects "Das öde Haus" to early nineteenth-century aesthetic discourses about hermeneutics, vision, and the developing modern urban landscape. While engaging elements of Enlightenment

and Romantic hermeneutic traditions, Hoffmann's story ultimately points toward a more modern exegesis based upon the aesthetic value of incomprehensibility. (RM)

Amanda Norton 504

The One Who “Taught Us How to Live on This Real Earth, without Any Conditions but Those of Life”: Tracing the Influence of Michel de Montaigne on Erich Auerbach and *Mimesis*

Mimesis (1946), Erich Auerbach's seminal work of literary criticism, has provided scholars and laymen alike with a captivating, informative survey of representation in the Western literary tradition for more than a half a century. This article traces the influence of the essayist Michel de Montaigne (1533–1592) on Auerbach's writing, both in *Mimesis* and throughout his career. Auerbach's admiration for Montaigne's style appears in many guises, from his own confident tone to his insistence upon the engagement of his ideal reader. By seeking to understand and illuminate one of Erich Auerbach's intellectual and stylistic influences, this article will enhance the reader's understanding of his critical methods and aims. (AN)

Sandra Alfers 519

Voices from a Haunting Past: Ghosts, Memory, and Poetry in Ruth Klüger's *weiter leben. Eine Jugend* (1992)

This article focuses on the poetry Ruth Klüger wrote after 1945 and included in her highly acclaimed autobiography *weiter leben. Eine Jugend* (1992). The article addresses the poems' function within the text and offers a reading of *weiter leben* as haunted. Klüger's autobiography echoes with the voices of the dead, particularly the ghosts of her brother and father who were murdered during the Holocaust, and also those of the living. Her poems constitute the initial textual anchors from which the writing of traumatic loss and the recollection of her agonizing past proceed. By reflecting and commenting on the relationship between the dead and the living, memory and history, poetry and autobiography, Klüger locates *weiter leben* at the intersection of debates about the appropriate narrative form of Holocaust history. (SA)

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