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Reinhold Grimm 323
Versuch, kubistische Lyrik zu übertragen: Vier Gedichte von August Stramm auf Englisch

This article is the final document of the late Reinhold Grimm's intense and fruitful engagement within the field of literary translation. Grimm takes on the particularly difficult task of translating expressionist poems by August Stramm. Since simplistic attempts such as 'literal' or paraphrastic translations necessarily fail, Grimm transfers the structural principle of the source texts to the target texts. In analogy with the arts he names this principle *cubist*, thus trying to

master a double task, i.e., to translate a German verbal rendering of cubism into English. The results of this endeavor are twofold: in addition to challenging translations of four challenging poems by August Stramm, Grimm offers critical reflections on every single decision that was made during the process of translation, thus providing the reader with transparent translations of opaque texts. (HA; in German)

J. M. van der Laan

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Johann Gottfried Herder on War and Peace

In the *Briefe zu Beförderung der Humanität*, J. G. Herder engages both Saint-Pierre and Kant in the eighteenth-century debate about perpetual peace, but comes to his own characteristic conclusions. With the last letters of the last collection, Herder analyzes past and present rationalizations for war, finds them hypocritical and self-serving, and proposes a paradigm for peace suggested by a Native American institution instead. An investigation of his formula for peace reveals as well a clear and fundamental link to his definition of *Humanität*, the concept at the center of all his thought. Although unable to assert a utopian solution for eternal peace, he nevertheless challenges his readers then and now to temper realism with idealism, skepticism with hope. (JMvdL)

Sylvain Guarda

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Büchners *Lenz*: Eine kindliche Pastorale im Muttergeiste Rousseaus

The essay revisits Georg Büchner's novella *Lenz* (1835) through the prism of eighteenth-century childhood ideologies. The novella purportedly depicts a period of aimless wanderings in the life of the mentally ill Sturm und Drang writer, J.M.R. Lenz (1751–92). An analysis of the recurrent child motif and of the philosophical problem of “stillness” versus “striving,” however, reveals a surprising indebtedness to Rousseau's yearning for inward peace rather than J.M.R. Lenz's altruistic ideal of constant striving and moral perfectibility. The study of the main character's repeated regressions into childhood leads to a re-evaluation. The novella can no longer be considered as a precise literary depiction of a schizophrenic case or a symbolic rebellion against the almighty father as generally argued. Büchner's *Lenz*, in its poetic blending of Lenz and Rousseau, presents a feverishly vivid portrait of the author's double life, a constant balancing act between political activism (progression) and poetic reflection on Mother Earth (regression). (SG; in German)

Derek Hillard

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Violence, Ritual, and Community: On Sacrifice in Keller's *Romeo und Julia auf dem Dorfe* and Storm's *Der Schimmelreiter*

This study explores Keller's *Romeo und Julia* and Storm's *Der Schimmelreiter* to show the persistence of myth in German realism. Although the ciphers for myth differ significantly in the two novellas, they have a common source—the

discourse of sacrifice. In both texts, sacrifice delimits violence, generates ritual in the social sphere, and demonstrates how community is engendered. The key difference is that in *Romeo und Julia* the sacrificial concern is with the production of an enigmatic space that functions aesthetically, as it relates to play and childhood. In the case of *Der Schimmelreiter*, by contrast, the concern is with instrumentalizing the sacrificial object with the effect that it becomes society's mythical founder and shield. The texts share motifs of entombment, crypts, specters, secrets, and uncanny spaces, motifs that are at once the repression and disclosure of myth. (DH)

Russell T. Harrison 382
The Social(ist) Construction of Art in Thomas Bernhard's
Alte Meister

This essay advances the thesis that Bernhard's late novel, *Alte Meister* (1985), put in its historical and political context reveals a consistent, if syncretic, left-oriented political *Weltanschauung*. It gathers together political strands from Anarchism, humanist Marxism, and a crude materialism. These ideas play out in a critique of the traditional conception and reception of Western High Art. Central to the novel's view of such art is not only that artistic value is socially constructed but that there is a classist element to its reception. The latter point is implicitly critiqued in the cross-class relationship between the *Saaldienner*, Irrsigler and the haut bourgeois, Reger, that the novel somewhat apotheosizes. The essay also suggests that the destruction of the aura of the Western High Artwork is at the same time related to the Anarchist critique of the traditional top-down political power structure of western political theory. (RTH)

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