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## Contents

### ARTICLES

**Günter Paulus Schiemenz** 133

**“Wenn des zärtlichen Glems Auge mir nun nicht mehr lächelt?”:**

**Schubarts Fehldruck von Klopstocks Ode an Ebert**

Prior to Klopstock’s own editions of his odes, Christian Friedrich Daniel Schubart published an unauthorized anthology entitled *Friedrich Gottlieb Klopstocks kleine poetische und prosaische Werke*. In all known copies of the book, the sheet A7 (pages 13–14) has scrupulously been replaced by a corrected print, so that the original version so far has remained unknown. The revision affects part of Klopstock’s ode addressed to his friend Johann Arnold Ebert. Now, a copy containing the original sheet has come to light. On page 14, the names of four of Klopstock’s friends have been replaced by the word *Glems*. Whatever may have incited Schubart to choose this enigmatic word, it may have served as a provisional substitute for the true names unknown to him. Unable to elucidate them during the course of printing, he eventually would have been forced to exchange the sheet in order to eliminate the substitute. (GPS; in German)

**David S. Johnson** 147

**The Ironies of Degeneration: The Dilemmas of Bourgeois Masculinity in Theodor Fontane’s *Frau Jenny Treibel* and *Mathilde Möhring***

This article explores how Theodor Fontane’s novels *Frau Jenny Treibel* (1892) and *Mathilde Möhring* (1891/1895/1896) engage nineteenth-century literary and scientific discourses on degeneration. Although the young bourgeois men Leopold Treibel and Hugo Grossmann both share a devotion to a life of leisure and consumption and embody symptoms of degeneration, their portrayals are embedded with irony. Whereas both critical and celebratory accounts of the condition presuppose a normative bourgeois masculinity that is in need of either

reinvigoration or continued subversion, Fontane's novels provide cynical and ambivalent assessments of the state of bourgeois masculinity. Leopold's and Hugo's symptoms of degeneration not only demonstrate that conventional views about the role and capabilities of bourgeois men are no longer credible, but also point to the inability of any model of masculinity to possess and convey legitimacy, authority, and hegemony. (DSJ)

**Karina von Lindeiner-Stráský**

162

**“Diese Leistung bleibt zu bewundern”: Remembering Wilhelm Furtwängler and Gustaf Gründgens in Biographies and Memoirs of the 1950s and 1960s**

Few artists performing during the time of National Socialism have been in the limelight as much as the conductor Wilhelm Furtwängler and the actor and theatre director Gustaf Gründgens. Their decision to remain in the “Third Reich” and continue their artistic work under—and, in some ways, collaborate with—the regime has stimulated ongoing debate. Both artists have been discussed in various biographies and memoirs; on each occasion the reviewing of their outstanding “Deutsche Karriere” has had varied responses “im Echo der Nachwelt.” By looking at descriptions of key moments in these two artists’ lives during the “Third Reich” and the immediate post-war period, this article traces strategies of remembering Furtwängler and Gründgens in biographical and memorial writings of the 1950s and 1960s so as to investigate the early stages of “Vergangenheitsbewältigung.” Contemporaries employ these strategies, often in order to use their accounts to justify and redefine their own artistic identity in post-1945 Germany. (KL-S)

**Jakob Norberg**

177

**Disappearing Socialism: Volker Braun’s *Unvollendete Geschichte***

One aspect of the Cold War’s legacy has slipped from collective memory: the distinctly socialist arguments against the regimes of the East, for instance the GDR. Volker Braun’s 1977 novella *Unvollendete Geschichte* provides an instructive example of the current invisibility of such socialist arguments. In the West, *Unvollendete Geschichte* has been read as a straightforward condemnation of an authoritarian state that penalizes individuals on illegitimate grounds. Yet Braun is a committed socialist and criticizes the state not for its violation of the individual’s integrity, but for the suppression of conflict internal to the collective. A historically sensitive reading reveals that Braun seeks to expose the (East German) state as a distorted manifestation of social collaboration, in line with a radical socialist tradition. (JN)

**James L. Cowan**

192

**W.G. Sebald’s *Austerlitz* and the Great Library: History, Fiction, Memory. Part II**

Researching the claim in *Austerlitz* that the Bibliothèque nationale de France was built on the site of an internment camp where Jewish prisoners processed goods looted by the Germans during the occupation of Paris reveals the complex

problems that arise from Sebald’s practice of fictionalizing his works by deliberately seeding documentary material with distortions and errors. That the camp did exist, but not at the exact site of the library, creates a tension between historical details themselves and the resonance they achieve through the network of cross-relationships and symbolic associations within the literary structure of the work. Furthermore, the historical claims of *Austerlitz* must be confronted with the historical changes that have occurred since its publication: the growing knowledge about the camp, the urban development in the area surrounding the site of the camp, and its own changing role in preserving the historical memory of the camp. Part I of this article was published in *Monatshefte* 102.1 (2010), 51–81. (JLC)

REVIEW ARTICLE

**Elizabeth Mittman** 208  
**Shifting Limits, Enduring Paradoxes: On Autobiography and Cultural Memory**

(Dennis Tate, *Shifting Perspectives: East German Autobiographical Narratives Before and After the End of the GDR*.—Christoph Perry and Edgar Platen, Hrsg., *Grenzen der Fiktionalität und der Erinnerung. Autobiographisches Schreiben in der deutschsprachigen Gegenwartsliteratur*. Bd. 2.—Katrin Lange, *Selbstfragmente. Autobiographien der Kindheit*.—Gabriele Schabacher, *Topik der Referenz. Theorie der Autobiographie, die Funktion ‘Gattung’ und Roland Barthes’ Über mich selbst*.)

BOOK REVIEWS 223

AMREIN, URSULA und REGINA DIETERLE, Hrsg., *Gottfried Keller und Theodor Fontane. Vom Realismus zur Moderne* (Frederick Betz) . . . . . 242

BACH, JANINA, *Erinnerungsspuren an den Holocaust in der deutschen Nachkriegsliteratur* (Yannick Müllender). . . . . 262

BLAND, CAROLINE und ELISA MÜLLER-ADAMS, Hrsg., *Frauen in der literarischen Öffentlichkeit 1780–1918* (Helen G. Morris-Keitel) . . . . . 238

BOTTIGHEIMER, RUTH B., *Fairy Tales: A New History* (Franz R. Kempf) . . . . . 233

EVELEIN, JOHANNES, ed., *Exiles Traveling: Exploring Displacement, Crossing Boundaries in German Exile Arts and Writings 1933–1945* (Michael Winkler) . . . . . 260

FLEIG, ANNE, *Körperkultur und Moderne. Robert Musils Ästhetik des Sports* (Erik N. Jensen) . . . . . 255

GARBER, KLAUS, *Literatur und Kultur im Europa der frühen Neuzeit. Gesammelte Studien* (Gerhart Hoffmeister) . . . . . 234

GEISENHANSLÜKE, ACHIM und GEORG MEIN, Hrsg., *Schriftkultur und Schwellenkunde* (Annina Klappert). . . . . 225

GÜNTHER, STEPHANIE, <i>Weiblichkeitsentwürfe des Fin de Siècle. Berliner Autorinnen. Alice Berend, Margarete Böhme, Clara Viebig</i> (Christa Spreizer) . . . . .	250
HAMANN, CHRISTOF, UTE GERHARD und WALTER GRÜNZWEIG, Hrsg., <i>Amerika und die deutschsprachige Literatur nach 1848. Migration—kultureller Austausch—frühe Globalisierung</i> (Cora Lee Kluge) . . . . .	244
HARTLING, FLORIAN, <i>Der digitale Autor. Autorschaft im Zeitalter des Internets</i> (Peter Krapp) . . . . .	231
HERTZ, DEBORAH, <i>How Jews Became Germans: The History of Conversion and Assimilation in Berlin</i> (Karl Menges) . . . . .	241
JUNG, WERNER und JOCHEN SCHUBERT, Hrsg., <i>„Ich sammle Augenblicke“. Heinrich Böll 1917–1985</i> (Alan Keele) . . . . .	267
KAPCZYNSKI, JENNIFER M., <i>The German Patient: Crisis and Recovery in Postwar Culture</i> (Jochen Vogt) . . . . .	265
KLAUSNITZER, RALF, <i>Literatur und Wissen. Zugänge—Modelle—Analysen</i> (Nicolas Pethes) . . . . .	223
KÖPKE, WULF, <i>Wartesaal-Jahre. Deutsche Schriftsteller im Exil nach 1933</i> (Brigetta M. Abel) . . . . .	259
ODENDAHL, JOHANNES, <i>Literarisches Musizieren. Wege des Transfers von Musik in die Literatur bei Thomas Mann</i> (Isabel Wagner) . . . . .	251
PARKES, STUART, <i>Writers and Politics in Germany 1945–2008</i> (Heike Polster) . . . . .	268
REIBER, HARTMUT, <i>Griß den Brecht. Das Leben der Margarete Steffin</i> (Simran Karir) . . . . .	257
SCHULZE, MATHIAS, JAMES M. SKIDMORE, DAVID G. JOHN, GRIT LIEBSCHER, and SEBASTIAN SIEBEL-ACHENBACH, eds., <i>German Diasporic Experiences: Identity, Migration, and Loss</i> (Ehrhard Bahr) . . . . .	246
SICKS, KAI MARCEL, <i>Stadionromane. Der Sportroman der Weimarer Republik</i> (Robert Tobin) . . . . .	253
SIMONS, OLIVER, <i>Literaturtheorien zur Einführung</i> (Stefanie Albers) . . . . .	228
TABERNER, STUART and KARINA BERGER, eds., <i>Germans as Victims in the Literary Fiction of the Berlin Republic</i> (Katharina Gerstenberger) . . . . .	269
TAUTZ, BIRGIT, <i>Reading and Seeing Ethnic Differences in the Enlightenment: From China to Africa</i> (Katherine Arens) . . . . .	236
VON BRINCKEN, JÖRG and ANDREAS ENGLHART, <i>Einführung in die moderne Theaterwissenschaft</i> (Birgit Haas†) . . . . .	229
WILKE, SABINE, <i>Masochismus und Kolonialismus. Literatur, Film und Pädagogik</i> (Birgit Tautz) . . . . .	248

## BOOKS RECEIVED

272