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SPECIAL ISSUE: WRITING IN IMAGES / IN BILDERN SCHREIBEN

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Shapes and Figures—Geometry and Rhetoric in the Age of Evidence

The figuration of “evidentia” is a rather poorly documented and rarely debated branch of the rhetorical production of images although it is closely connected with the emergence of the notion of “Darstellung” in 18th-century aesthetics. Two features of this proto-aesthetical device will be discussed: The first characteristic is the diagrammatical nature of this figure—examples used are geometrical diagrams or statistical tables rather than pictorial images. The second characteristic is the inherent relation to media translation—the diagrammatic “image” is produced through and “instead of” words and sentences evoking that image. Both aspects underline the relation of the evidential image to language and writing. (RC)

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Die Laterna magica der Erzählung. Zur Semantik eines Bilderzeugungsverfahrens und seiner poetologischen Funktion

In literary texts since the late 18th century, the magic lantern plays a crucial role as a symbol reflecting both processes of representation and of perception. Closely linked with anthropological and philosophical discourses, novels and

narrations convey the idea that the perceiving subject plays an active role in the process of modeling “reality.” In these contexts, the magic lantern often points to the power (or “spell”) of the imagination. Being a symbol and at the same time a medium of creative image production it appears, however, as ambiguous. In novels still shaped by the discourse of enlightenment, imagination is reflected upon as potentially seductive. Romantic authors are inclined to interpret the transformative power of the imagination affirmatively. Under the influence of modern psychological discourse, a new focus emerges on the destructive effects of fixed ideas. The article discusses and compares texts by Friedrich Schiller, August Klingemann, E.T.A. Hoffmann, August Strindberg, and Marcel Proust. (MSE; in German)

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Aesthetic Tension: The Text-Image Relationship in Heinrich Hoffmann’s *Struwwelpeter*

Heinrich Hoffmann’s children’s book *Der Struwwelpeter* is frequently criticized as being unsuitable for children, yet it remains the most popular German children’s book of all time worldwide. This article accounts for this ambivalent reception by means of a dialectical approach to the text-image relationship at work in Hoffmann’s book which reveals that the images do not simply support the horrific events described in the text nor fully subvert them via comical depictions, but rather manage to do both at once. The analysis reveals that on occasion the images subvert the text precisely by supporting it too faithfully—that is, by depicting the exaggerated elements of the text in a literal manner. Such ‘conflicts of agreement’ explain how readers can simultaneously be amused and shocked by Hoffmann’s work, contributing to both its long-lived popularity and its notoriety. (BP)

Ulrike Landfester

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“Unverlöschliche Merkmale menschlichen Willens”: Heinrich Wuttke und die Geburt der Schrift aus dem Geist der Tätowierung

In 1872, Heinrich Wuttke publishes a *History of Writing* in which he presents tattooing as the earliest human practice of writing. Wuttke’s reasoning, grounded in the signs’ endurance “for life” as they are applied to the body as “inextinguishable marks of human will,” contradicts the physical fragility of the human body as well as the sources he actually quotes from. His argument fits into the larger context of a debate about the connection between the human body and the sign system of written language, which attributes special significance to the tattoo within a cultural poeology of modern Western society. (UL; in German)

Thyra E. Knapp

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“Trennung, Teilung, Spaltung”: Ekphrasis as the Unifying Fissure in Anne Duden’s *Das Judasschaf*

In Anne Duden’s 1985 novel *Das Judasschaf*, the separation that exists in the psyche of the central character manifests itself in all parts of the work: the non-linear text constructed of dream sequences, childhood memories, historical

documents, and excerpts from safety manuals; the narrative shifts between third and first person; the lack of temporal markers dividing past, present, and future; the splicing of the narrator’s modern-day reality with the events depicted in five paintings of the Italian Renaissance. It is the last of these, the deliberately staged collision of visual and verbal representation, which provides both the greatest impediment to comprehending the text and the key to understanding it. Duden’s ekphrastic narratives function as mediating devices, allowing the greatest fissure(s) in the text to paradoxically bridge the gap in comprehension. (TK)

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