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Chapter Two traces the evolving connections between Judaism and nationalism in Goethe's thought, focusing first on three essays from the 1770s ("On German Architecture," "Letter of the Pastor at *** to the New Pastor at ***," and "Two Important Hitherto Undiscussed Biblical Questions"), and then on two post-Revolutionary texts that use the Exodus story as a model for a founding cultural narrative, the verse epic *Hermann and Dorothea* and the essay "Israel in the Desert" (which contains a thinly veiled polemic against Jewish emancipation). Goethe in effect appropriates traits he excises from the Jews, employs them positively in the formation of a German national identity, yet excludes the Jews from integration into German society.

Chapter Three delineates a cognate pattern of simultaneous rejection and appropriation of Jewish sources in the *Volksbuch* project and in *Wilhelm Meister's Journeyman Years*. Goethe fashions his *Volksbuch*, designed to promote the cultural and spiritual formation of the German nation, on the Hebrew Bible in both form and content; he also lays out a supercessionist cultural model. Although Goethe abandoned this undertaking, it in effect ended up in the *Journeyman Years*, which identifies its protagonist as a Wandering Jew from the start, and famously excludes Jews from its ideal Society of Emigrants. This is not merely a crass anti-Semitic gesture; the very *process* of excluding Jews and Judaism is the formative, foundational principle not only of the Society of Emigrants, but also of the novel's own radical aesthetics.

In contrast to this "anti-Semitic low point within Goethe's œuvre" (25), Schutjer reads *Faust* in Chapters Four and Five as "a more complex, sustained, and profound exploration of the themes of wandering as the modern condition and of the Hebrew Bible as a modern text" (125). The Faust legend has important convergences with the legend of the Wandering Jew; Goethe casts Faust not *as* a Jew, but *like* a Jew. In *Faust I* Schutjer analyzes the comparisons Goethe draws between Faust and Job and Faust and King Solomon. The divide between *Faust I* and *Faust II* mirrors the break Goethe sees between Genesis and Exodus; the analysis of the drama's second part focuses on the comparison of Faust with Moses. The fascinating readings developed in these two chapters open up dimensions of the drama in exciting new ways, and provide a compelling conclusion to the book's overall argument of the lifelong importance of the Hebrew Bible to Goethe's thought and literary production. The Conclusion concisely addresses the questions of evaluation and impact. A brief reading of Paul Celan's "Deathfugue" serves as a "compressed commentary on Goethe's legacy" (188).

In sum, this is top-notch scholarship: *Goethe and Judaism* fundamentally changes our understanding of Goethe, and will inspire debate and future research.

Rutgers, The State University of New Jersey *—Martha B. Helfer*

Komfortable Wüsten. Das Interieur in der Literatur des europäischen Realismus des 19. Jahrhunderts.

Von Uta Schürmann. Köln: Böhlau, 2015. 233 Seiten + 18 s/w Abbildungen + 8 farbige Tafeln. €39,90.

Schürmann takes her title from the novel *A rebours* (1884) by Joris-Karl Huysmans, whose decadent hero, Des Esseintes, retreats from Paris to a suburban estate, where

he sequesters himself, surrounded by exotic "things" (plush furniture, drapes, books, art, jewels, perfumes, pets) he has obsessively collected in order to create "un désert confortable" far from the incessant "déluge de la sottise humaine" (quoted, 20). Huysmans's aestheticizing novel is anti-naturalistic, but the literary creation of such a private space (*Interieur*) is typical of 19th-century Realism in response to the increasing urbanization of contemporary society.

Citing at the outset Théophile Gautier's eccentric Parisian dandy and collector Tibertius (in *La Toison d'or* [1839])—who practically lives on his divan, propped up on pillows, and ignores the outside world—and Edouard Manet's portrait of Emile Zola (1868)—sitting on an upholstered chair in front of a decorative screen and posing contemplatively, with an open book in hand, at his desk, which is covered with various objects, above which hang small oriental reproductions—Schürmann defines "das Interieur" accordingly as "ein *bürgerlicher Rückzugsraum zur Selbstreflexion*, außerdem ein *Archiv der spurenbehafteten Dinge* und eine *stoffliche oder materiale Utopie*, in der die Realien für eine Zeit- und Raumenthebung sorgen" (11). For the first time, "das Interieur" functions as a living space in contrast to the workplace, as Walter Benjamin notes in his *Passagen-Werk*, generally considered "eine Art Urtext des Interieurs" (12–13).

Schürmann's study draws on art-historical and literary study of "das Interieur," and on more recent "Dingtheorie" (cf. esp. Bill Brown, ed., *Things*, Chicago 2004), which focuses on the representation of objects and the materiality of texts (13). Bourgeois interiors were first artistically portrayed and invested with allegorical meaning in 17th-century Dutch genre paintings, whereas 19th-century interiors convey a fascination with the objects themselves, resulting from industrialization, mass production, and the desire of consumers to decorate their private spheres with various elegant or kitschy objects or reproductions. The furnishing of interiors produced in literary or artistic description new themes and narrative strategies, provoking in the reader questions, for example, about the marriage between the protagonists in Fontane's *Effi Briest* (1895), or in the viewer of Menzel's *Pelzmantel auf einem Kanapee* (1859), questions about the identity of the fur coat, or why she left it on the canopy, or where she has gone (15–17).

Such examples are not exceptional but rather illustrative of the rich portrayal of interiors in 19th-century literature and art. Before 1850, two authors in particular examined "das Interieur": Balzac and Poe. In *La fille aux yeux d'or* (1834–35), which responded to Delacroix's painting *Les femmes d'Alger dans leur appartement* (1834), Balzac introduces a love scene with detailed description of the interior to show the erotic effect of the exotic furnishings on the lovers. In his detective stories, e.g., "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1842–43), and "The Purloined Letter" (1844), Poe concerns himself with such clues (*Spuren*) as traces or surface impressions on furniture left behind in interiors. In his essay "The Philosophy of Furniture" (1840/45), Poe calls for interiors to be judged according to the same principles used for other art forms (17). Following Balzac's "seelische" and Poe's "bedrohliche" interiors, Schürmann cites different kinds of interiors, reflecting different social classes, in novels by Zola, Dickens, Dostoevsky, Flaubert, Fontane, and Edith Wharton (17–18).

All these literary interiors are not simply plot locations, but rather portray spaces that reveal narrative strategies of Realism, distinguished by an increased interest in

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the surface of things, details, and impressions (*Spuren*). Schürmann examines primarily French, English, and German prose works, in which "das Interieur" functions as a "stille, künstliche Gegenwelt" to Paris, London, and Berlin, with focus, in separate chapters, on four main aspects of these "Gegenwelten": *Spuren*, *Fremde Welten*, *Dinge*, *Behaglichkeit* (19).

In the analysis of producing, detecting, deciphering, or removing *Spuren* in Henry James's *The Spoils of Poynton* (1897), Poe's "The Purloined Letter" (1844), Fontane's *Cécile* (1886) and *Effi Briest*, Maupassant's *Le Lit 29* (1884), Conan Doyle's "The Adventure of the Beryl Coronet" (1890), Flaubert's *Salammbô* (1862), Thackeray's *Vanity Fair* (1848), Heyse's "Kleopatra" (1865), Balzac's *La Peau de Chagrin* (1831), and Stifter's *Der Nachsommer* (1857), "das Interieur" becomes a "Tatort" whose literary portrayal often resembles methods of criminal investigation. "Spuren" left behind are also found in Menzel's "Ungemachtes Bett" (1845), Luke Fildes's "The Empty Chair" (1870, after Dickens' death), and Franz Hanfstaengel's "Wilhelm von Kaulbachs Atelier nach dem Tode des Künstlers" (1874).

In *Fremde Welten*, Schürmann examines the relationship between "Zimmerreise" and "Stofflichkeit des Textes" or "Objektgeographie." "Das Interieur" is not just a private room for exotic fantasies, for the occupant's "Gedankenreise" is inspired by collected concrete objects (globes, maps, trinkets, real or stuffed animals or fish) referring to foreign places (especially in the Orient) in Balzac's *Eugenie Grandet* (1834), Gurlitt's *Im Bürgerhause* (1888), Huysmans's *A rebours*, Gautier's *Le Pied de momie* (1840), Fontane's *Effi Briest*, or Thackeray's *Vanity Fair*. In Verne's *Twenty Thousand Leagues Under the Sea* (1870), the real trip is made in the safe interior of the Nautilus. Otherwise, decoration substitutes for nature in Zola's *Au Bonheur des Dames* (1882), or in the flower patterns of Breitner's "Der rote Kimono" (1893) or tapestries in Munkácsy's "Pariser Interieur" (1877). Alternatively, "der fremde Blick" transforms domestic objects into a private ethnology, telescoping both time and place, in Heinrich Seidel's *Leberecht Hühnchen* (1882).

In *Dinge*, individual objects are described with "Spuren" that transport memories or convey a moral or aesthetic program or barometer, for example, Amelia Sedley's piano in Thackeray's *Vanity Fair*, or Henry James's *Spoils of Poynton*. The focus can shift from individual objects to an excess or collection of objects in "museale Interieurs" in Fontane's *Effi Briest* or *Der Stechlin* (1899), and Balzac's *Le Peau de Chagrin*, leading to overstimulation from the panoramic view or to obsession with detail. There are also "Zwischen- oder Transferräume," which are empty and yet described and have narrative function, for example, the shaft or "White Cube" (see Brian O'Doherty, *In der weissen Zelle. Inside the White Cube*, Berlin, 1996) between the real world and dream in Lewis Carroll's *Alice's Adventures in Wonderland* (1865), Effi Briest's confrontation with (the picture of) a Chinese ghost in an otherwise empty room in Innstetten's house in Kessin (which Schürmann characterizes as a modern "White Cube") or Waldemar's arduous entry to his uncle's "Treppenhaus" in Fontane's *Stine* (1890), reminiscent of Piranesi's famous etching *Carceri* (1760).

Behaglichkeit refers to the atmosphere or mood of 19th-century bourgeois interiors and the parameters of "Häuslichkeit." Schürmann surveys the "Luxus-Debatte," begun in the late 18th century, in Balzac's *Traité de la vie élégante* (1830), Poe's "Philosophy of Furniture" (1840/45), and Keyserling's *Zur Psychologie des Komforts* (1905). By the end of the century, "Luxus" and "Behaglichkeit" develop

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"eine suizidale Kraft": things constitute "das Interieur," which can be a protective cocoon or a confining cage. Vuillard's lithographs of *Interiéur aux tentures roses* (1899), or his paintings *Le Peignoir rouges* (1898) and *L'intimité* (1896), show their occupants absorbed into the furniture and tapestry, as if the furnishings were "eine Art Treibsand." "Das Interieur" can, finally, be the scene of "beautiful" suicides, for example, in Balzac's *Splendeurs et Misères des Courtisanes* (1838–47) or in Fontane's *Cécile* and *Stine.*

Schürmann makes a valuable contribution to the study of 19th-century Realism by demonstrating, with a rich array of examples, how it provides "nicht nur Schaukästen in die Lebensweisen und Milieus der Menschen, sondern vor allen Dingen Experimentierräume, die völlig neue Möglichkeiten des Erzählens schaffen" (21).

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Gustav Freytag (1816–1895). Literat – Publizist – Historiker.
Herausgegeben von Hans-Werner Hahn und Dirk Oschmann. Köln: Böhlau, 2016. 295 Seiten + 2 s/w Abbildungen. €40,00.

Gustav Freytag is not the most exhilarating topic in German literary studies. He had a certain native story-telling ability, but he was a bourgeois writer in the most pejorative sense of the term, insisted on a stubbornly limited apprehension of his world, and managed to get on the wrong side of the issues that concern us today. He continues to be discussed because he took up much literary-historical space in his time, though he may be today perhaps "*in the long run* [. . .] vielleicht für den Historiker relevanter als für den Literaturhistoriker" (7). That is from Dirk Oschmann's introduction to a volume of thirteen papers from a conference in Freytag's refuge of Gotha on the 120th anniversary of his death in June 2015.

The co-editor Hans-Werner Hahn shows that Freytag was committed to an idea of urban bourgeois values of *Bildung*, family, good will, industriousness, and order that would eventually include the Jews and entitled the bourgeoisie to political participation in the governance of the nation without great conflicts. He held to these views even as the class conflict became more evident. These common interests of the bourgeoisie turned out to be a fiction. He felt that the bourgeoisie had missed its chance, subordinating itself to authoritarianism and falling into luxurious habits. In later years he withdrew gradually from public life. Hahn is also the author of the third paper, on Freytag's relationship to German liberalism during the formation of the Reich. He was very active in the founding of political associations; he remained loyal to Prussia even though it issued a (temporary) arrest warrant against him, causing him to seek refuge with Duke Ernst II of Gotha, the brother of Queen Victoria's Prince Albert. Freytag was a constitutional monarchist who thought radicals were important as critics but should not get into power; he believed only the *Bildungsbürgertum* should lead, as the common people were immature. This is probably why he was opposed to Bismarck's universal suffrage, which diluted the governance of the bourgeoisie; he also disliked Bismarck's federalism as contrary to his idea of a united nation.

The second paper by Susan Burger treats Freytag's reception by the economic writer Karl Braun, a leader of the liberal opposition against the Duke of Nassau and,