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Contents

ARTICLES

Theodore Ziolkowski 357
Literarisierte Sonnenaufgänge

An analysis of *Also sprach Zarathustra* reveals that Nietzsche used the sunrise at the beginning—an element that he did not find in his source for the scene—as a metaphor for the awakening of consciousness. By analogy, the sunrise at the end suggests the now awakened consciousness. Further analysis shows that the motif had already been used for similar purposes by Goethe at the beginning and end of *Faust II* as well as in the “Zueignung” to his collected poems; by Schiller in “Der Spaziergang”; and by Hölderlin in *Hyperion*. Analogous uses of the motif of sunrise by such poets as Mörike (in his introductory “An einem Wintermorgen, vor Sonnenaufgang”) and Rilke (in the opening poems of both parts of his *Neue Gedichte*) suggests that literary sunrises should alert the reader to substantive implications that go well beyond the portrayal of nature. (TZ)

Markus Wilczek 369
Jenseits der Reife. Zu Bildung und Nachhaltigkeit bei Stifter

This essay poses the question of how ‘Bildung’ can be narrated without following the script of maturation. In close readings of Stifter’s *Brigitta* and *Nachsommer*, the essay argues that these texts, by employing the notion of ‘sustainability’, develop moments of dynamics in stasis that open up the *Bildungserzählung*. (MW; in German)

Andrew B.B. Hamilton 391
Stifter’s *Granit* and the Art of Seeing

Adalbert Stifter has long been read, especially in his later works, as a pedagogical writer. But critics have disagreed as to the precise content of the lessons

he tries to convey in his fiction. This article argues that the basis of Stifter's morality and aesthetics—the lesson his fiction is meant to convey—lies in the need to articulate meanings onto the landscape by dividing it into nameable units. In the novella “Granit,” the narrator is taught by his grandfather how to do just that: to construct a semiotic order and impose it upon the natural world, in order to be able to successfully coexist with it. The appearance of serene harmony with nature, in this text and others, is only possible after a thorough assertion of intellectual control, the techniques for which the grandfather and the text impart to the narrator and the reader. (ABBH)

William Kinderman

404

Exploring the “Temple of Initiation” on Thomas Mann’s *Magic Mountain*: Wagnerian Affinities and “Politically Suspect” Music

While the general importance of music for Thomas Mann is well recognized, the specific relationship of *The Magic Mountain* to Wagner’s *Parsifal* has received scant attention. Mann himself made reference to Wagner’s last drama, and he knew it intimately. Close comparison of these works reveals an extensive network of relationships, whereby Clavdia Chauchat corresponds to Kundry in *Parsifal*. Mann’s propensity toward irony is abundantly evident, and the import of Wagner’s symbolism is often inverted, as is the narrative structure as a whole. *The Magic Mountain* is shown to be a humorous counterpart not only to Mann’s novella *Death in Venice*, but to *Parsifal*, involving a parodistic deflation of Wagnerian sublimity. In this context, we can best understand the pivotal position of *The Magic Mountain* in Mann’s life-story, and its importance as a cultural document offering insight into why Mann changed his political stance, shifting away from a German nationalist position. The analysis thereby sheds fresh light on the political implications of Mann’s novel during the Weimar Republic. (WK)

Spencer Hawkins

430

Anecdote as Philosophical Intervention:

Hans Blumenberg’s Figure of the Absent-minded Phenomenologist

This article discusses anecdotes’ functions’ to express philosophical anxieties and skepticism towards philosophical generalizations. By taking up Hans Blumenberg’s work on the rhetoric of philosophical discourse, this article examines an unpublished one-page story written by Blumenberg about his advisor, phenomenologist Ludwig Landgrebe. The story becomes absurd when Landgrebe (identified as “L.”) uses his pocket-watch to time a ferry trip, which he is only taking in order to go home and search his house for the selfsame pocket-watch. The article interprets the story as an illustration both of Heideggerian Being-in-the-World and of Landgrebe’s little-known variation on Heidegger’s model. Blumenberg’s anecdote conveys a *reductio ad absurdum* of the notion that we only notice objects when they are not handy (*zuhanden*). Besides critiquing Heidegger and Landgrebe, the anecdote exposes problems of phenomenology that an argument would express less satisfactorily. (SH)

BOOK REVIEWS	453
Ahrens, Jörn, Paul Fleming, Susanne Martin und Ulrike Vedder, Hrsg., „Doch ist das Wirkliche auch vergessen, so ist es darum nicht getilgt“. <i>Beiträge zum Werk Siegfried Kracauers</i> (Marcus Bullock)	494
Ben-Horin, Michal, <i>Musical Biographies: The Music of Memory in Post-1945 German Literature</i> (Rolf J. Goebel)	503
Block, Friedrich W., Hrsg., <i>Kunst & Komik</i> (Jill E. Twark)	466
Carstensen, Thorsten und Marcel Schmid, Hrsg., <i>Die Literatur der Lebensreform. Kulturkritik und Aufbruchstimmung um 1900</i> (Peter Keitel)	485
Cho, Joanne Miyang, Lee M. Roberts, and Christian W. Spang, eds., <i>Transnational Encounters between Germany and Japan: Perceptions of Partnership in the Nineteenth and Twentieth Centuries</i> (Chunjie Zhang)	480
Druxes, Helga, Karolin Machtans, and Alexandar Mihailovic, eds., <i>Navid Kermani</i> (Monika Shafi)	514
Gamper, Michael und Helmut Hühn, Hrsg., <i>Zeit der Darstellung. Ästhetische Eigenzeiten in Kunst, Literatur und Wissenschaft</i> (Catriona MacLeod)	464
Gerstenberger, Katharina and Tanja Nusser, eds., <i>Catastrophe and Catharsis: Perspectives on Disaster and Redemption in German Culture and Beyond</i> (Gundolf Graml)	469
Goßens, Peter und Monika Schmitz-Emans, Hrsg., <i>Weltliteratur aus der DDR. Relektüren</i> (Stephen Brockmann)	505
Goßens, Peter und Monika Schmitz-Emans, Hrsg., <i>Weltliteratur in der DDR. Debatten—Rezeption—Kulturpolitik</i> (Stephen Brockmann)	505
Grosch, Nils und Carolin Stahrenberg, Hrsg., „Im weißen Rößl“. <i>Kulturgeschichtliche Perspektiven</i> (Alan Lareau)	508
Guthke, Karl S., <i>Geistiger Handelsverkehr. Streifzüge im Zeitalter der Weltliteratur. Mit Erinnerungen von Karl S. Guthke an die „Goldenen Jahre“ der akademischen Migration</i> (Peter Goßens)	457
Johnson, Laurie Ruth, <i>Forgotten Dreams: Revisiting Romanticism in the Cinema of Werner Herzog</i> (Margit Grieb)	512
Kessler, Michael und Paul Michael Lützeler, Hrsg., <i>Hermann-Broch-Handbuch</i> (Jennifer Jenkins)	498
McBride, Patrizia C., <i>The Chatter of the Visible: Montage and Narrative in Weimar Germany</i> (Justin Court)	487
Mehring, Reinhard, Heideggers „große Politik“. <i>Die semantische Revolution der Gesamtausgabe</i> (Brad Prager)	501
Mossop, Frances, <i>Mapping Berlin: Representations of Space in the Weimar Feuilleton</i> (Erhard Schütz)	490
Mufti, Aamir R., <i>Forget English! Orientalisms and World Literatures</i> (B. Venkat Mani)	453
Paulin, Roger, <i>The Life of August Wilhelm Schlegel, Cosmopolitan of Art and Poetry</i> (Johannes Schmidt)	478

Richter, Daniela , ed., <i>The German Historical Novel since the Eighteenth Century: More than a Bestseller</i> (Jeffrey L. Sammons)	475
Schmidt, Sarah , Hrsg., <i>Sprachen des Sammelns. Literatur als Medium und Reflexionsform des Sammelns</i> (Monika Schmitz-Emans)	459
Stetler, Pepper , <i>Stop Reading! Look! Modern Vision and the Weimar Photographic Book</i> (Justin Court)	487
Urmann, Martin , <i>Dekadenz. Oberfläche und Tiefe in der Kunst um 1900</i> (Rolf J. Goebel)	482
Weber, Christoph , <i>Vom Gottesgericht zur verhängnisvollen Natur. Darstellung und Bewältigung von Naturkatastrophen im 18. Jahrhundert</i> (Thorsten Unger)	472
Wienand, Christiane , <i>Returning Memories: Former Prisoners of War in Divided and Reunited Germany</i> (Mélanie Yœurp)	509
Zeller, Joachim , <i>Wilde Moderne. Der Bildhauer Fritz Behn (1878–1970)</i> (Sabine Wilke)	496