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Contents

ARTICLES

Emily S. Hauze

441

Who Can Write an Opera? F.C. Bressand and the Baroque Opera Libretto

The German opera librettist of the seventeenth century wielded a surprising amount of power. The birth of opera in Germany is marked by authorial practices that seem peculiar by current standards, the interpretation of which is complicated by the disappearance of virtually all opera scores from this period. The libretti, however, were consistently preserved and published—as operas or singspiels—under the name of the librettist. The genre of texts written for operatic setting was a recognized literary form in itself. The German opera librettist stood in a tradition that reached back to the medieval Minnesingers and that was rearticulated in the poetics of Martin Opitz. Through the example of F. C. Bressand, a prominent Baroque librettist who has now nearly been forgotten, I argue that the authorial dynamic between opera composers and librettists was the reverse of that which has since prevailed: the librettist was considered the primary author. (ESH)

Astrida Orle Tantilto

454

Damned to Heaven: The Tragedy of *Faust* Revisited

By reading *Faust* through the lens of Goethe's own scientific principles, a new reading of the whole arises, a reading that revisits the historical debates about the conclusion of the play, whether about its morality, happy ending, or portrayal of technology. According to the naturalistic ethic that emerges within the text, the ending is tragic in that Faust ascends into a sphere characterized by stasis and non-productivity. The play thus is modern in its rejection of religious morality, while anti-modern in its critique of the scientist hero. (AOT)

Matthias Uecker 469
The Face of the Weimar Republic. Photography, Physiognomy, and Propaganda in Weimar Germany

The Weimar years were characterized by an immense rise in photographic publications, accompanied by a discourse that ascribed authenticity and reliability to the medium and saw it as superior to language. The article analyzes photographic books by August Sander, Ernst Jünger, and Kurt Tucholsky focusing on the communication strategies in which photographic images were embedded. It shows that the photographic series, its combination with text, and its reliance on physiognomic knowledge created an arrangement in which the visible details of individual images were displaced or functionalized in favour of a pre-existing ideological knowledge which images were merely capable of illustrating. (MU)

Rainer Godel 485
Phasenweise Zuwendung. Stadtideale in Brigitte Reimanns Roman *Franziska Linkerhand*

By examining the plot and the narrative structure of Brigitte Reimann's novel *Franziska Linkerhand*, the article demonstrates that this novel cannot be satisfactorily described by categorizing it within the dichotomies of ideology versus resistance or of affirmative versus critical positions. The analysis does not focus on the theme or the motif of the city, nor on architecture or architectural theory represented in the novel, but on the narrative perception and evaluation of the city. It is this aspect that had, on the one hand, produced new literary forms in the city novels as early as the 1920s. On the other hand, it had been subject to the standardizing thrust of ideologies aiming at a collective norm of visual perception of the city. The article shows how the narrative structure of the novel undermines the ideological versions of architectural design with which Franziska, the protagonist, is confronted. The novel does not depict an ideological or an individual solution that would manage to combine the unsettled individual emotion with the differing and varying ideals of the city. The form of the literary text and the narrative structure run counter to the ideological norm without completely and openly refuting it. Ultimately, Reimann's novel is an instance of literature demonstrating the limits of ideological sway. (RG; in German)

BOOK REVIEWS 554

- ARONS, WENDY, *Performance and Femininity in Eighteenth-Century German Women's Writing: The Impossible Act* (Gail Hart)566
BESSLICH, BARBARA, *Der deutsche Napoleon-Mythos. Literatur und Erinnerung 1800 bis 1945* (Jost Hermand)576
DÖNIKE, MARTIN, *Pathos, Ausdruck und Bewegung. Zur Ästhetik des Weimarer Klassizismus 1796–1806* (Peter J. Schwartz)571

DOTZLER, BERNHARD J. UND SIGRID WEIGEL, Hrsg., "fülle der combination". <i>Literaturforschung und Wissenschaftsgeschichte</i> (Heather I. Sullivan)	556
DUBIEL, JOCHEN, <i>Dialektik der postkolonialen Hybridität. Die intrakulturelle Überwindung des kolonialen Blicks in der Literatur</i> (Birgit Tautz)	560
EIGEN, SARA AND MARK LARRIMORE, eds., <i>The German Invention of Race</i> (Carl Niekerk)	563
ELSAGHE, YAHYA, <i>Thomas Mann und die kleinen Unterschiede. Zur erzählerischen Imagination des Anderen</i> (Hans Rudolf Viet)	584
FUCHS, ANNE, MARY COSGROVE, AND GEORG GROTE, eds., <i>German Memory Con- tests: The Quest for Identity in Literature, Film, and Discourse since 1990</i> (Joseph W. Moser)	597
GARLOFF, KATJA, <i>Words from Abroad: Trauma and Displacement in Postwar German Jewish Writers</i> (Rochelle Tobias)	591
HAAS, BIRGIT, Hrsg., <i>Macht. Performativität, Performanz und Polittheater seit 1990</i> (Dagmar Jaeger)	596
HEINE, GERT UND PAUL SCHOMMER, <i>Thomas Mann Chronik</i> (Hans Rudolf Viet)	584
HERZOG, DAGMAR, <i>Sex after Fascism: Memory and Morality in Twentieth-Century Germany</i> (Frederick A. Lubich)	594
KINDERMAN, WILLIAM AND KATHERINE R. SYER, eds., <i>A Companion to Wagner's Parsifal</i> (Anthony J. Steinhoff)	561
KOHL, KATRIN AND RITCHIE ROBERTSON, eds., <i>A History of Austrian Literature: 1918–2000</i> (Katherine Arens)	580
KOŠENINA, ALEXANDER, <i>Karl Philipp Moritz. Literarische Experimente auf dem Weg zum psychologischen Roman</i> (Markus Wilczek)	568
MAHONEY, DENNIS F., ed., <i>The Literature of German Romanticism</i> (Karen Campbell)	573
MATTHIAS, BETTINA, <i>The Hotel as Setting in Early Twentieth-Century German and Austrian Literature: Checking in to Tell a Story</i> (Felix Tweraser)	582
MUNDT, HANNELORE, <i>Understanding Thomas Mann</i> (Hans Rudolf Viet)	584
NOLTE, ANDREAS, "Ich bin krank wie ein Hund, arbeite wie ein Pferd, und bin arm wie eine Kirchenmaus." <i>Heinrich Heines sprichwörtliche Sprache</i> (Jeffrey L. Sammons)	577
PANKAU, JOHANNES G., <i>Sexualität und Modernität. Studien zum deutschen Drama des Fin de Siècle</i> (Romana Weiershausen)	578
POLASCHEGG, ANDREA, <i>Der andere Orientalismus. Regeln deutsch- morgenländischer Imagination im 19. Jahrhundert</i> (Kamakshi P. Murti)	558
PRESNER, TODD SAMUEL, <i>Mobile Modernity: Germans, Jews, Trains</i> (Dagmar C. G. Lorenz)	590
SCHILLEMEIT, JOST, <i>Studien zur Goethezeit. Herausgegeben von Rosemarie Schillemeit</i> (Ehrhard Bahr)	570
SHOOKMAN, ELLIS, <i>Thomas Mann's Death in Venice: A Novella and Its Critics</i> (Hans Rudolf Viet)	584
TRABANT, JÜRGEN, <i>Europäisches Sprachdenken. Von Platon bis Wittgenstein</i> (Wolfert von Rahden)	554

<i>vi</i>	<i>Contents</i>
PERSONALIA 2007-2008	501
ANNUAL INDEX	599