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goethesociety.org

## GOETHE NEWS AND NOTES

XL.1, Spring 2020

Burkhard Henke, Editor  
Davidson College

### *FROM THE EDITOR*

In this, the COVID-19 edition of the *Goethe News and Notes*, you will find proof that our Society is alive and well amidst all the disruption around us. While, sadly, the Atkins Conference had to be postponed to next year, the dissertation workshop will still take place in the fall, albeit online. Before the outbreak of the virus, interest in our sponsored panels had been enormous, but we have every reason to believe that in the future those panels will continue to be an attractive venue in which to share your work. The same holds true for our major publications. As you will read below, both the *Goethe Yearbook* and the book series are going strong. We have indeed much to look forward to once the pandemic is behind us.

On a personal note, let me say that it was often a pleasure and always a privilege to be serving as the Society's webmaster and listserv manager for the past 18 years. As I wish the new web production team the best of luck, I look forward to continuing as editor of the newsletter.

Stay healthy!

Burkhard Henke  
Davidson College

### *FROM THE PRESIDENT*

Dear Goethe Society members,

It is almost impossible to comprehend how quickly the world has changed for us since I composed the last column for the Newsletter. As I write this, I have a fine (seemingly unpolluted) view of Lake Michigan from my desk – yet can no longer walk on the lakeshore path, far less go to the library. Most of us, without the salubrious benefits of a Goethean *Gartenhaus*, are working from home and embarking on new modes of connecting with our students and with one another (*wir zoomen*). But we are connecting, nevertheless. Those of you on Twitter can even follow [@goethemuseum](https://twitter.com/goethemuseum) (Goethe Museum Düsseldorf) for their “Gesund mit Goethe” series. I count myself extremely fortunate to have received so much in the way of encouragement, poetry, links with streaming music and theater performances, humor, teaching advice, and, last but definitely not least, digital files for my reconfigured spring quarter syllabi, thanks to generous networks of colleagues near and far.

This sense of community makes it all the more disappointing that we will not be coming together physically as planned in Chicago this fall. As you know by now,

the GSNA board has decided, in this time of great uncertainty, to postpone the Atkins Conference scheduled for November of this year until November 2021. We had already advanced with the planning and received an abundance of excellent submissions. However, we collectively face such a period of disruption and logistical difficulty that I believe rescheduling the conference is the most prudent decision for us individually and as a scholarly society. Please know that this is a postponement, not a cancelation, and we are planning to regroup and share our work next year.

The board is also discussing how we might be able to provide additional online community for members over the summer. If you have ideas about this, please don't hesitate to be in touch. Rather than postponing the dissertation workshop that is always such a productive part of the Atkins Conference program, Vice President Heather Sullivan is convening a virtual dissertation workshop this fall. I am most grateful to the board for all the work that continues to go on – for example, in the form of the new GSNA website.

Former GSNA president Clark Muenzer encouraged me to think of the hiatus we are experiencing in Goethean terms: the alternating phases of contraction (*Systole*) and expansion (*Diastole*). With an awareness that the phase of patient concentration may last longer than we would like, I am looking forward to the eventual return of diastolic going-out.

Catriona MacLeod  
University of Chicago

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## *FROM THE EXECUTIVE SECRETARY*

At this time of great anxiety, we are all looking for bright spots. One of them can be found right here in this Society. This year, like last, has been a banner year for the number of sessions proposed by Goethe Society members for the German Studies Association annual convention. The Board considered and endorsed three superb proposals for GSNA-sponsored panels; these, in turn, generated an impressive number of abstract submissions, such that each of the organizers was able to assemble a multisession panel for consideration by the GSA. As I write, we are all waiting to hear back from the GSA about submissions, as well as other details concerning its 2020 convention. Accordingly, I'll wait until the next newsletter to give you more information about our sponsored panels, and I hope to also update you about an exciting GSNA-sponsored panel that is being put together for the Toronto MLA. For now, my colleagues on the Executive Committee and I would like to express our deepest gratitude to all who have submitted abstracts for these various panels, and most especially to those who have stepped up to organize such a diverse and exciting range of panels. Given that the Atkins Goethe Conference was also supposed to take place this year, we are doubly thrilled by the initiative shown by our friends and members to contribute so significantly to our presence at the GSA and MLA.

As we hope you have noticed, we have transitioned to two new e-mail platforms to distribute messages from the Society (via Mailchimp), as well as to help foster online discussions among members (via

Google Groups). If for any reason you are not receiving communications on either of these platforms, please let me know. The entire Executive Committee would like once again to express our heartfelt thanks to Burkhard Henke for managing our former listserv so capably for so many years.

Elliot Schreiber  
Vassar College

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### *2018 GSNA ESSAY PRIZE*

Presented by Heather Sullivan, Vice President, with special thanks to our wonderful Directors-at-Large, Vance Byrd and Eleanor Ter Horst.

We are delighted to bestow two of the annual GSNA essay prizes this year for work published in 2018, one honorable mention, and one prize for the Richard Sussman Award for an essay on Goethe's science.

#### **Honorable Mention:**

**Jessica C. Resvick, "Repetition and Textual Transmission: The Gothic Motif in Goethe's *Faust* and "Von deutscher Baukunst," *Goethe Yearbook XXV* (2018): 133-160.**

Resvick's essay provides yet another example of how scholarship on the *Goethezeit* benefits from interdisciplinary approaches and sustained attention to literary form. Her essay examines the role of the Gothic, both as an architectural feature and as a more

general aesthetic motif, in Goethe's writings. Linking two of Goethe's essays on Gothic architecture with the repetition or reappearance of Gothic motifs in *Faust*, Resvick skillfully draws out the implications of the Gothic for Goethe's ideas about cultural transmission. She successfully brings together the intersections of architectural theory, print and visual culture, as well as close readings of Goethe to provide exciting new ways to think about aesthetic production and cultural transmission.

#### **Essay Prize:**

**Bettina Brandt, "Taming Foreign Speech: Language Politics in Shadow Plays around 1800" in *German Studies Review* 41.2 (2018): 355-372.**

Brandt's essay focuses on the intersection of popular visual and performance culture and German literature in the Napoleonic and post-Napoleonic period. She explores questions of cross-cultural transmission, changing circumstances of performance, and politics surrounding the shift from early modern multilingualism to Romantic monolingualism, reinforced by a growing emphasis on nationalism. Brandt examines the international circulation of shadow plays while questioning the standard ethnonational paradigms of writing media history with her transnational perspective on trends in the performance of Turkish and European plays. The German writers and philologists featured in this article—she analyzes primarily three shadow plays by Achim von Arnim, Christian Brentano, and Ludwig Tieck – were engaging with a rapidly evolving global media culture in which the movement of multilingual people and mixed-media performances

could be harnessed for political ends. Her valuable contribution to media history and theory before the advent of photography and cinema inspire us to conduct research that takes seriously how literature around 1800 operated in broader global media ecologies.

**Essay Prize:**

**Heidi Schlipphacke, “Kinship and Aesthetic Depth: The *Tableau Vivant* in Goethe’s *Wahlverwandtschaften*,” *Publications of the English Goethe Society* 87.3 (2018): 147-165.**

Schlipphacke beautifully elucidates the feature of Goethe’s *Die Wahlverwandtschaften* that has inspired so many debates among Goethe’s readers and critics: the extensive descriptions of performances of *tableaux vivants*. Schlipphacke convincingly links the hybrid aesthetics of the *tableau vivant* with the simultaneous presence of premodern and modern genres in Goethe’s novel, and with the coexistence of two models of kinship: the premodern extended family and the modern bourgeois nuclear family. Building on the work of Hegel, she describes these performances as a “coming together or collision of heterogeneous elements” which bring our attention to provocative questions of “natural” and material. Her essay is a truly excellent intervention in literary and philosophical reflections as well as visual and performance culture debates on the novel, particularly with its clarity regarding the importance of evolving and competing notions of kinship and subjectivity in this period.

Heather Sullivan  
Trinity University

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*2018 RICHARD SUSSMAN PRIZE*

**Claudia Kreklau, “Travel, Technology, and Theory: The Aesthetics of Ichthyology during the Second Scientific Revolution,” in *German Studies Review* 41.3 (2018): 589-610.**

Kreklau’s fascinating article asks us to consider how natural scientists collected, drew, and disseminated knowledge about foreign fish species transformed in the long nineteenth century. Highly innovative and beautifully illustrated, her interdisciplinary essay paints a picture of global scientific trade in fish specimens that expands our understanding of observation and collection, philosophical thought on beauty, epistemological challenges of studying the seemingly threatening life in the deep sea, as well as the print culture and illustration processes. Ichthyology, in her persuasive account, provides new ways of thinking about nature and truth in the period. Moving from Kant’s declaration of the “horrible” ocean to the slow development of ichthyology, Kreklau links the fields of scientific inquiry, aesthetics and the development of aquariums throughout Europe, demonstrating closely artistic representation and the invention of new technologies for reproducing art were tied to the development of scientific ideas.

Heather Sullivan  
Trinity University

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*NOMINATIONS FOR THE 2019  
GSNA ESSAY AND SUSSMAN  
PRIZES*

The executive committee seeks nominations or self-nominations for two annual GSNA Essay Prizes that honor the best essays on Goethe, his times, and/or contemporary figures, published in the year 2019. Each prize carries an award of \$500.

Additionally, the executive committee seeks nominations or self-nominations for the annual Richard Sussman Essay Prize for the best essay published in 2019 on Goethe's contributions to the sciences and on Goethe in the history of science. The Sussman Prize also carries an award of \$500.

Please submit a copy of your essay (electronic version preferred) by April 30, 2020 to the Society's Vice President,

**Professor Heather Sullivan**  
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Literatures  
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One Trinity Place  
San Antonio, TX 78212  
[hsulliva@trinity.edu](mailto:hsulliva@trinity.edu)

The following articles are eligible:

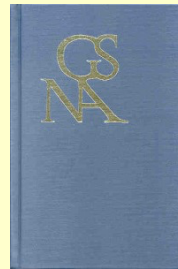
- I. articles written by a North American scholar (defined by institutional affiliation at the time of publication); or
- II. articles written by a current member of the GSNA; or
- III. articles published in the *Goethe Yearbook*.

NB: Articles by current GSNA board members are not eligible. GSNA

members are encouraged to submit their own articles for consideration.

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*FROM THE YEARBOOK  
EDITORS*



Volume 28 is well underway. In addition to publishing exciting research on metaphysical correspondences between Nanjing and Weimar, the *Briefroman* and film, the *Xenien*, and other topics, this volume continues the forum format with a focus on (new) directions in eighteenth-century German Studies. We also introduce new research projects and ongoing collaborations. The customary book review section rounds out the volume. We welcome submissions for volume 29. As always, we invite colleagues to share ideas about potential forum topics and special sections.

Patricia Anne Simpson  
University of Nebraska

Birgit Tautz  
Bowdoin College

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*FROM THE  
BOOK REVIEW EDITOR*

I encourage you to let me know if there are particular areas of research that you are interested in reviewing for the *Goethe*

*Yearbook*. Please send books for review and suggestions for books for review to:

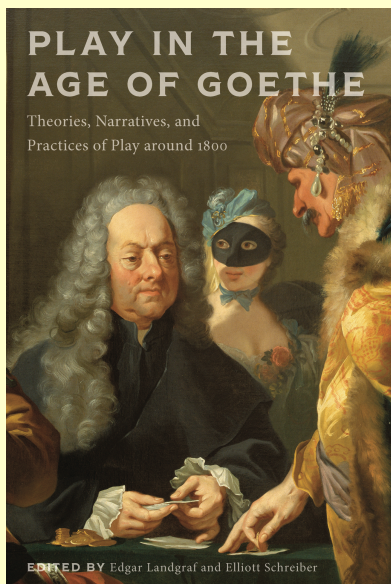
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### *FROM THE EDITOR OF THE BOOK SERIES*

As always, we're eager to hear about your proposals, whether for a single-authored monograph or an edited volume. Through Bucknell's publishing partnership with Rutgers, we're able to offer reasonable cover prices and strong marketing. Please reach out to me at [kschutjer@ou.edu](mailto:kschutjer@ou.edu) with your queries.

Meanwhile we're thrilled to announce the upcoming publication of our first volume of essays in the series.



*Play in the Age of Goethe. Theories, Narratives, and Practices of Play around 1800*. Edited by Edgar Landgraf and Elliott Schreiber.

We are inundated with game play today. Digital devices offer opportunities to play almost anywhere and anytime. No matter our age, gender, social, cultural, or educational background – we play. *Play in the Age of Goethe: Theories, Narratives, and Practices of Play around 1800* is the first book-length work to explore how the modern discourse of play was first shaped during this pivotal period (approximately 1770-1830). The eleven chapters illuminate critical developments in the philosophy, pedagogy, psychology, politics, and poetics of play as evident in the work of major authors of the period including Lessing, Goethe, Kant, Schiller, Pestalozzi, Jacobi, Tieck, Jean Paul, Schleiermacher, and Fröbel. While drawing on more recent theories of play by thinkers such as Jean Piaget, Donald Winnicott, Jost Trier, Gregory Bateson, Jacques Derrida, Thomas Henricks, and Patrick Jagoda, the volume shows the debates around play in German letters of this period to be far richer and more complex than previously thought, as well as more relevant for our current engagement with play. Indeed, modern debates about what constitutes good rather than bad practices of play can be traced to these foundational discourses.

### **Introduction: Play in the Age of Goethe and Today**

Edgar Landgraf and Elliott Schreiber

### **Part 1: Free Play**

Chapter 1: Beauty and Erotic Play:  
Anacreontic Poetry's Transformation of  
Aesthetic Philosophy  
Christian P. Weber

Chapter 2: Free Play in German Idealism  
and Poststructuralism  
Samuel Heidepriem

### **Part 2: Games of Chance**

Chapter 3: "Mit dem Spiele spielen":  
Lessing's Play for Tolerance  
Edgar Landgraf

Chapter 4: Play with Memory and Its  
Topoi: *Faust*  
Nicholas Rennie

### **Part 3: Children's Play**

Chapter 5: Narcissus at Play: Goethe,  
Piaget, and the Passage from Egocentric  
to Social Play  
Elliott Schreiber

Chapter 6: Playthings: Goethe's Favorite  
Toys  
Patricia Anne Simpson

Chapter 7: Kindergarten and the  
Pedagogy of Play in the German  
Educational Revolution  
Ian F. McNeely

### **Interlude**

Chapter 8: Invective, Eulogy, Play:  
Jacobi's Sock 1799  
Christiane Frey

### **Part 4: The Play of Language**

Chapter 9: Between Speaking and  
Listening: Jean Paul's Word-Play

Michael Powers

Chapter 10: Authorship, Translation,  
Play: Schleiermacher's Metalingual  
Poetics  
David Martyn

Chapter 11: Playing with Words in Early  
German Romanticism  
Brian Tucker

Don't forget, as GSNA members you  
receive a 40% discount on books in our  
series if you order directly from Rutgers  
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and use the code BUPSOCIETY  
at check-out!

Karin Schutjer  
University of Oklahoma

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### *FROM THE SECRETARY- TREASURER*

If you have not paid your 2019 dues and  
would like a copy of the forthcoming  
*Goethe Yearbook 27*, please renew your  
membership by April 15!

In addition to updating our PayPal  
account so members have no additional  
fees for renewing online, we have added  
discounted three-year membership  
options in all categories as well as  
Lifetime (\$500) and Lifetime Patron  
(\$1,500) memberships. To pay for the  
membership level that's right for you, we  
encourage you to visit our web site at  
[www.goethesociety.org/membership](http://www.goethesociety.org/membership). Use  
the drop-down menu to select a

membership category, then click the Pay Now button. You do not need a PayPal account. You may use the secure PayPal Guest Checkout and enter your credit card information there. If you would like your *Goethe Yearbook* shipped to an address other than the one used for PayPal, please send me an email: [wcarter@iastate.edu](mailto:wcarter@iastate.edu). Also, should you have a change of address, please let me know. Of course, we still accept checks, payable to “Goethe Society of North America.” They can be mailed to William Carter, Department of World Languages and Cultures, Iowa State University, 3102 Pearson Hall, Ames, IA 50011.

William Carter  
Iowa State University

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