

page 87 that the majority of Schlegel's notebooks are "heute verschollen" was correct when he wrote it, but a large number of them have since turned up in the possession of the Görres-Gesellschaft.

The briefness of this list and the triviality of its contents speak for themselves: there can be no doubt that the Commentary to the *Krisenjahre* is a masterpiece of its kind. It is also somewhat of a disappointment; not so much because it contains many hundreds of minor new facts, but no single major one (it would be unreasonable to expect this from Körner's third publication of this type), but because it is extraordinarily difficult to use. For one thing, it contains so many cross references that they threaten, at times, to crowd out the text. For another, and this is incomparably more important, many readers must have been looking forward to the publication of this volume because they hoped among other things that it would provide an index to the two volumes it comments on; although there is an index, it is almost useless. The Francke Verlag had to see the book through the press after the author's death, and they coped brilliantly with the laborious and costly tasks of proof-reading and preparing a list of the hundreds of abbreviations Körner had used; but when it came to compiling the index they simplified their task far beyond what seems permissible. References are not to pages, but to letters, and as many of the letters and the commentaries on them are very long, checking on a single reference may involve ploughing through 20 or 25 pages. Moreover, the index is not subdivided: the unfortunate user of this book who wishes to find out, e.g., what is said about *Lucinde*, and who hopefully consults the index, will only be referred to about 200 letters and commentaries in which Friedrich Schlegel is, and consequently his novel might be mentioned, and to about 150 letters which Schlegel himself wrote. This means that such a reader might just as well ignore the index altogether and search through all three volumes.

The only way to read the *Krisenjahre*, then, is pen in hand. Any piece of information which the reader does not jot down immediately will be almost impossible to find again. But the work *is* worth reading pen in hand, and if we ever have biographies of the brothers Schlegel which deserve the name, it will be Josef Körner who made them possible.

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FROM SHAKESPEARE TO EXISTENTIALISM: STUDIES IN POETRY, RELIGION,  
AND PHILOSOPHY. By Walter Kaufmann. Boston: Beacon Press, 1959.  
Pp. x+404. \$5.95.

Neither the title nor the subtitle provides a sufficient indication of the content to be found in this book. The title suggests a somehow coherent treatise, the subtitle a number of studies which throw some light on three aspects of modern civilization from the Renaissance period on. With the exception of the first chapter on Shakespeare and chapters 2, 13, and 14, which deal with general problems, the book is concerned with authors and topics from Goethe to Toynebee, viz., Hegel, Kierkegaard, Nietzsche, Rilke, Jaspers, Freud, and Heidegger.

Some of the chapters have appeared previously, and have now been

revised better to fit the purpose of the book. Still one might wish that a sharper line had been drawn between review and book chapter, for, in a number of chapters, more or less ephemeral polemics overshadow the ideas of the authors under discussion. In the chapter on The Young Hegel it is surprising that one is still able to receive a good picture of Hegel's early writings in spite of the criticism waged against Karl Popper. In the case of Kierkegaard, Professor Kaufmann deals with an author whose ideas may be assumed to be fairly well known so that his predominantly negative criticism may be welcome to counterbalance the present cult of the Danish theologian.

When, however, the author discusses existentialists like Jaspers and Heidegger, whose works are accessible only in part to the English reader, a much more informative approach would seem to be necessary to provide the background for a negative, and at times destructive, criticism; the few attenuating paragraphs at the end of the chapters do not add enough to clarify the ideas of which the author approves. He who looks for some elucidation about existentialism will be disappointed, no matter how brilliant and valid the criticism may be.

Perhaps as a result of his intensive and excellent study of Nietzsche (published 1950) the author's chief criterion of evaluation is the acceptance of life in both its "terribleness and bliss" without escape into "traditional values and clichés." Consistently he is critical of all attempts to find refuge in the belief in afterlife and is correspondingly appreciative of an author's worldliness. That is one of the reasons why he prefers the Old to the New Testament. In Shakespeare's ninety-fourth sonnet and in some of his major tragedies Professor Kaufmann points out the Aristotelian ideal of the "great-souled man" while rejecting all attempts to force a Christian interpretation upon the work. Likewise he defends Goethe's *Faust* against similar attempts although no serious German scholar would think of such distortions any more. The "opposition to convention, moralism, and resentment," in which Professor Kaufmann sees the major theme of the drama and which he supports with well-documented arguments, may suffice to explain the origin of the drama, but hardly the final form. In any case, any attempt at new interpretation is hardly possible without refuting the views of Rickert and Korff.

Compared with such pagans as Kleist and Hölderlin the German romantics fare rather badly because of their growing religious concern and their submission to traditional views. Among modern poets, Rilke is placed far above Stefan George, an evaluation with which one may heartily agree.

The theoretical reasons for this evaluation are set forth in chapter 2, "Dialogue with a Critic" and, more objectively and forcefully, in chapters 13 and 14, "Art, Tradition, and Truth" and "Philosophy and Poetry." In this reviewer's opinion these chapters are among the best in the book. The more immediate reason may be deduced from the dedication of the book "to the millions murdered in the name of false beliefs by men who proscribed critical reason." Many judgments which may seem too harsh or even intolerant to the reader may be understood as an honest expression of the author's impatience with the lack of courageous commitment in modern, allegedly Christian, civilization.

As indicated above, the chapters in which the polemical character pre-

vails will interest only a small number of readers, whereas other chapters will appeal to larger groups and, in general, serve as an appeal to combine courage and radical honesty in the search for truth.

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HUGO VON HOFMANNSTHAL. GESAMMELTE WERKE IN EINZELAUSGABEN. Herausgegeben von Herbert Steiner. Frankfurt am Main: S. Fischer. "Aufzeichnungen." 1959. Pp. 384. DM 22,50.

ZUR HOFMANNSTHAL-AUSGABE. BERICHT UND BERICHTIGUNG. Von Herbert Steiner. Bern: Paul Haupt. 1959. Pp. 28. DM 3,80.

Der Band xv, mit dem die Gesammelten Werke abschließen, offenbart den mythischen Grund der künstlerischen und menschlichen Persönlichkeit: aus ihm strömen die in den einzelnen Bänden veröffentlichten Arbeiten auf, in ihn münden sie wieder ein, aus Notwendigkeit geboren. Außer dem (auch gesondert gedruckten) "Buch der Freunde" werden Tagebuchblätter und die Betrachtungen "Ad me ipsum" geboten, ferner die Aufzeichnung über den Freund Bodenhausen. Es folgen Berichte für amerikanische Zeitschriften. Das Bruchstückhafte vieler Mitteilungen ist von besonderem Reiz. Sie sind nicht zu einer geschlossenen Schilderung geformt oder verdichtet—aber das Einzelne gewinnt seine Bedeutung aus dem Gesamt; "alles ist eins"; die Erinnerungen, Hinweise, Aussprüche gelten als solche, für sich, geben gewichtige Einsichten und Aufschlüsse und bilden doch ein Ganzes, sie stehen in geheimnisvoller Beziehung zueinander, das Rätsel des Lebens und des künstlerischen Seins oft im Schweigen erhellend. Zudem zeigen sie, wie Hofmannsthal's Welt von Tragik umwittert war und wie—wenig beachtet bisher—von der Jugendzeit zahlreiche innere Fäden zu dem Schaffen der Mannesjahre führen. Entwürfe sowie "Briefe und Beiträge," die das Buch abschließen, sollen später bei Neuauflagen in die einzelnen Bände in zeitlicher Folge eingereiht werden.

Zu seiner Hofmannsthal-Ausgabe äußert sich Herbert Steiner. Die Schrift, fesselnd in ihrem Gehalt und in der sachlichen, knappen Darstellung, gibt weit mehr als "Bericht und Berichtigung": hinter der Sorgfalt in allen Einzelheiten verbirgt sich die Ehrfurcht vor dem Werk des Toten, der Wunsch zugleich, in wesentlichen Zügen das Bild des Menschen und Dichters aufleuchten zu lassen, auch der Wille, die persönliche Welt immer höher aufzubauen in der Hingabe an den anderen.

Der Wunsch nach einer historisch-kritischen Ausgabe ist öfter geäußert worden: sie wäre nur als Gemeinschaftsarbeit durchzuführen und allein unter genauer Berücksichtigung der Handschriften, die sich in der Bibliothek der Harvard Universität befinden.

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THE MODERN GERMAN NOVEL. A MID-TWENTIETH CENTURY SURVEY. By H. M. Waidson. London: Oxford University Press, 1959. Pp. 130. \$3.50.

Dr. Waidson, Senior Lecturer at the University of Hull, presents a compact and perceptive "account of prose fiction written in German between 1945-