On romantic prose fiction

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Abstract   The Comparative History of European Literatures, published by John Benjamins, includes five volumes on Romanticism which culminate with comprehensive studies of the non-fictional and the fictional prose of the period. All five volumes document Romanticism as a pan-European movement sharing literary motifs and topoi across national boundaries. Of special significance in the last two volumes is the close examination of genre new to the period and the rapidity with which new forms of non-fictional prose influenced corresponding innovation in fictional narrative. Prominent among the emergent forms of prose fiction were the detective story, the Bildungsroman, the Gothic tale and the case study of mental pathology.

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As Gerald Gillespie notes in his introduction to *Romantic Prose Fiction* (edited by Gerald Gillespie, Manfred Engel, Bernard Dieterle. Amsterdam, Philadelphia: John Benjamins, 2008), this volume culminates the five-volume Romantic subseries in the Comparative History of European Literatures published by John Benjamins: *Romantic Irony*, ed. Frederick Garber (1988), *Romantic Drama*, ed. Gerald Gillespie (1994), *Romantic Poetry*, ed. Angela Esterhammer (2002), *Nonfictional Romantic Prose*, ed. Steven P. Sondrup and Virgil Nemoianu in collaboration with Gerald Gillespie (2003), and this present volume on *Romantic Prose Fiction*. The opening volume on *Romantic Irony* addressed what has long been regarded as a pervasive trope of the period. Although the earliest definitions of Romantic irony were hatched and nurtured by Friedrich Schlegel and other German critics, the manifestations of ironic self-reflexivity and parabasis spread, as did the Romantic Movement, throughout Europe.

From the very outset the important contribution of the entire series as a Comparative History of European Literatures has been its emphasis on pan-European developments, even in periods in which strife seemed to stifle communication beyond national boundaries.

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Although the exchange of material goods could be blocked by trade boycotts, disalliances picqued the curiosity about how other peoples were coping. Swept along with the revolutionary fervor and the "spirit of the age," Romanticism spoke through literature and the arts, coloring political discourse and national relations. Niccolò Paginini astonished audiences throughout Europe with his Romantic virtuosity in playing the violin, and Carl von Clausewitz advocated a Romantic subterfuge in fighting a war. The all-pervasiveness of Romantic thought and temperament manifested itself in contraries and contradictions, especially in matters of self and society. While Jean-Jacques Rousseau, Thomas Paine, and William Godwin were crafting the assurances of individual rights in constitutional government, Johann Georg Zimmermann and Rousseau, too, stressed the importance of *Einsamkeit* to the productive recluse. As Lord Byron expressed it in *Childe Harold*, "to fly from need not be to hate mankind." On the one hand championing cosmopolitanism, on the other retreating into xenophobic isolation, readers of the Romantic period were preoccupied with "national identity" and applauded the composition of "national airs" as diverse as Thomas Moore's *Irish Melodies* and Byron's collaboration with Isaac Nathan on the *Hebrew Melodies*.

Frederick Garber, in his chapter entitled "Address, Relation, community: Boundaries and boundary crossing in Romantic narration," explores the anxiety about what lies beyond the borders of familiarity. He opens with the mysterious provenance of the giant helmet in Horace Walpole's *The Castle of Otranto* (pp. 412–413). Whence did it come? Adapting the methodology proposed by anthropologist Victor Turner, Garber analyzes the "geography" of Romantic narrative that is written along its boundaries, that pushes narrator, characters, readers into the threshold between familiar and strange, known and unknown. Garber's subject, then, is narrative liminality, story-telling that moves outward from community to the thresholds of alien time/space. The condition of these interstices, "the betwixt and between state of liminality," is a vulnerable exposure to outsiders (p. 415). The intrusion of the outsider, the alien from beyond the borders, recurs throughout Romantic fiction and is as common to the historical novels of Sir Walter Scott as to the Gothic novels of Walpole and Ann Radcliffe (p. 416), as crucial to the narrative poetry of Samuel Taylor Coleridge's *Rime of the Ancient Mariner* or *Christabel*, as to Anselmus caught between the bourgeois world of Dresden and the magical world of the Salamander and his serpentine daughters in E. T. A. Hoffmann's *Der goldne Topf*. (pp. 426–430).

Following the first volume on irony, the subsequent volumes in the Romantic sub-series have focused on genre, a crucial emphasis because of the experimentation and hybridity of genre during the period, and all the more revealing because many changes in genre developed independently within the respective European countries and were then transmitted, often with astonishing rapidity, within the commerce of translation. An appendix with a comprehensive Table of Contents of volume 1–4 provides an overview of the extensive and detailed scholarship available in the preceding volumes in the Romantic subseries. Characteristic of Romanticism, its major themes are reasserted in poetry and drama as well as in prose. Garber makes this point in citing the similar patterns of liminality in Coleridge's poetry and the tales of Hoffmann.

In "Romantic Novel and Verse Romance, 1750–1850: Is there a Romance continuum?", John Claiborne Isbell further explores the shared narrative strategies. After tracing historically the generic discrimination of such terms as roman, romance, novel, novella, and Henry Fielding's "comic prose epic" in his two opening paragraphs, Isbell is prepared in his third paragraph to eliminate the question mark in his title and "posit that the Romantic era perceived a 'romance continuum', which has since and regrettably been occluded by critical vocabulary." That continuum is richly and abundantly documented as

he goes on to survey the shared conventions of romance in prose and poetry country by country throughout Europe.

Further affinities might be explored between drama and novel. When Amelia Opie's domestic novel, *Father and Daughter*, was adapted for the stage as *The Lear of Private Life*, W. T. Moncrieff reworked the narrative in terms of the inherent affinities he recognized from Shakespeare's *King Lear*. Revived for performance in the Victorian period as *The Manic Father*, the Shakespearean elements were rendered even more obvious. Adaptations from the novel found their way to the stage throughout the Romantic era. Much has been written on the ways in which texts are mediated and altered through translation from one culture to another, but less attention has been given to the complex generic adjustments involved in adaptation. The numerous stage versions of the novels of Sir Walter Scott provide the most obvious example of the contemporary popularity of such plays. Also worthy of note was Richard Brinsley Peake's stage adaptation of Mary Shelley's *Frankenstein*. A discussion of adaptation in the romantic period allows for an exploration of the interaction of different genres. If, as I have been arguing, there is a dynamic continuity linking the five volumes in this Romantic series, it can be traced in these border-crossing from one genre to another. One question to be asked concerns reception and the relationship between readers and theatre audiences. Another question would confront the presumption of "closet drama" when a poetic or lyric play, supposedly written for reading only, is actually performed on the stage. A third question arises from the emergence of a 'second life', as when Opie's novel is dramatized nineteen years after it was published. This question would inquire into how originary texts take on meanings and significance that are both related to and separate from the work of their authors.

Just as there are close affinities between fictional prose and drama, there are extensive affinities between volumes 4 and 5 in this series, for the issues and characteristics of non-fictional prose are echoed and elaborated in their fictional counterparts. Recent critical investigations into print culture and periodicals have raised awareness of the dynamic evolution of genre in relation to current public issues. The Romantic series thus provide a guide to authors and genre that have only come under critical scrutiny within the past two decades. Literary expression is shaped both by content and by private and public venues. There were many gradations from private to public, whether exclusively personal, as meditations recorded in a diary, or intended for circulation amongst a group of intimate friends, or delivered to assemblies in response to social, cultural, political and historical situations. An author's anticipation of audience in letters and diaries, stage performance, publication in Reviews, Monthlies, Quarterlies, Magazines, and Almanacs gave shape to each mode of expression.

The exercise of genre in the age of Romanticism was not isolated from political, social, and cultural currents, nor from the excitements of other disciplines and discourses (art, history, science, philosophy, sociology, journalism, etc.). A comparison with the genre addressed in the earlier volume on *Nonfictional Romantic Prose* reveals extensive parallels as those genre are fictionalized. Responsive to interdisciplinary influences, the complex interweaving of genre adapted from art criticism to develop a narrative such as Wilhelm Heinrich Wackenroder's *Heart-Outpourings of an Art-Loving Friar*, music criticism in Eduard Mörike's *Mozart's Journey to Prague*. In the chapter entitled, "'Unheard melodies and unseen paintings': The sister arts in Romantic fiction," Mihcily Szegedy-Maszak ponders the extent to which words can conjure the experience of hearing music or seeing a work of art and concludes that the conjuration is really only an evocation; that is, the author "may remind us of the diversity and mutability of aesthetic values," but "these values are not 'out there' waiting to be recognized but come from inside those who create rather than

perceive them" (p. 67). Claudia Albert, in "Music and Romantic narration," argues that an author chose to write about music precisely because music was impossible to mimic in language. As a narrative theme it provoked an aesthetic of failure, doomed to endless striving toward and unachievable goal. Music represented therefore the Romantic *Sehnsucht* for the unattainable (p. 71). She goes on to posit that only the combination of music with literary text, as in opera, could reach "the threshold that Romantic literature failed to cross" (p. 85).

Another genre of non-fiction prose that proliferated in the latter half of the eighteenth century was the medical case study. Advances in the profession gave rise to new expectations in recording the symptoms, behavior, and progress of patients in hospitals for the insane. As an emergent field of medical science, diagnosis and description in mental pathology often turned to literature for examples. Literature reciprocated in turn by offering case studies of madness as fictive tales. In *Der Sandmann* E. T. A. Hoffmann described the effects of childhood trauma and the increasing delusions of Nathaniel. A century later, Sigmund Freud presented Nathaniel's case as an example of the mental aberration described in his essay on *The Uncanny*. Curiosity about the aberrant thought and behavior found wide scope in reaction against the sentimental and realist-adventure novels that followed in the wake of Samuel Richardson and Henry Fielding.

As described in Hendrik van Gorp's study, "The Gothic Novel as Romantic narrative genre," the predilection for tales of horror was part of the revolutionary fervor (p. 251). Van Gorp argues further that Gothic narrative invited parody, but it also paved the way for "new, more psychologically based and internalized form of fantastic tale (E. A. Poe, E.T.A. Hoffmann, Charles Nodier), becoming the 'Gothic' of high Romanticism" 260). In "Night-sides of existence: Madness, dream, etc.," Monika Schmitz-Emans suggests that the author retrieves the notion of madness introspectively, so that the madman in literature mirrors the author. She identifies, with examples, eight categories of mirroring: (1) the inspired visionary (Hölderlin, Blake); (2) the dreamer (Hoffmann's *Ritter Gluck*); (3) the solipsist, "torn between self-confident conviction of his own omnipotence … and the feeling of desperate solitude" (Leibgeber in Jean Paul's *Clavis Fichtiana*); (4) the social outsider and eccentric (Nickolaus Marggraf in Jean Paul's *Der Komet*); (5) the melancholic (Josef Berglinger in Wackenroder's *Herzensergießungen eines kunstliebenden Klosterbruders*); (6) the raving madman (Johannes Kreisler in Hoffmann's *Kater Murr*, Nathaniel in *Der Sandmann*); (7) the dissociated, loss of identity, schizophrenia, visions of a doppelgänger (Tieck's *Der Blonde Eckbert*, Bruder Medardus in Hoffmann's *Die Elixiere des Teufels*); (8) the rebel who claims access to hidden truths (Schoppe and Peter Worble in Jean Paul's *Der Komet*). In the chapter on "Doubling, doubles, duplicity, bipolarity," Ernst Grabovszki discusses further psychological splitting as narrative motif. The psychological split or doubling is often accompanied by other manifestations of double appearances, as in mirror reflections or waking reoccurrences of dream experiences. The plot of doubling, Grabdovkski asserts, is "always characterized by disorder followed by a regained harmony," in which the bifurcated selves are reconciled or the disruptive counterpart is banished or vanquished.

Another manifestation of the alien other arose in response to current developments in science and the advances of mechanization. One of the implications of Julien de la Mettrie's *L'Homme machine* was that the machine could be replicated, that man-machines were potential objects of manufacture. Tales of the automaton, the robot, the resurrected dead provide the focus of Michael Andermatt's chapter on "Artificial life and Romantic brides." As his title indicates, the threat is not that the inanimate is animated in human form, but that these artificially or supernaturally animated creatures will breed with normal

human beings. Noting that tales of the artificially generated being have a very old heritage, dating back to Hephaestus in Homer's *Iliad* and Pygmalion in Ovid's *Metamorphosis*, Andermatt emphasizes two new junctures that add immediacy to the Romantic conception of the animated figure. Following Luigi Galvani's experiment with the frog legs, it was easy for the public to be believe that science was on the verge of discovering the secret of life. Not at all dependent on faith in science was the prevailing conception of the artist as a creator. The Pygmalion myth was recreated in the Romantic theme of self-reflexivity of life in art.

In spite of his love for Bianca, Florio is fatally attracted to the animated marble statue of Venus in Eichendorff's *Das Marmorbild*. Hoffmann, in *Die Automate*, tells of Ferdinand's love for a singer, who may be one Professor X's automata. And in *Der Sandmann*, Nathaniel falls in love with Spalanzani's mechanical puppet Olimpia. The Golem Bella, in Achim von Arnim's *Isabella von Aegypten*, has incorporated only the base and crude human qualities of pride, lust, and meanness. In *Frankenstein*, Mary Shelley depicts her scientist Victor in a dingy basement in Ingolstadt, assembling his creature out of the dissected body parts of disinterred corpses. As varied as they are in plot, character, and, development, these narrative all contribute to the critique of Romantic desire.

The travel narrative is yet another non-fictional genre appropriated to the purposes of fiction. Like the automaton motif, the travel narrative had a venerable tradition in the literature of adventure, fantasy, and satire. Furthermore, the fictive travel adventure typically offers careful geographical and maritime documentation to lend credibility to the imaginary events. Daniel DeFoe's *Robinson Crusoe* and Jonathan Swift's *Gulliver's Travels* both chart their voyages with details borrowed from actual maritime accounts. André Lorant begins his study, "The 'Wanderer' in Romantic prose fiction," by citing three eighteenth-century cases of the traveler who lays claim to extraordinary discoveries and accomplishments. The first of these was the Count of Saint-Germaine, who claimed to have discovered the secret of eternal life; another was the Count of Cagliostro, occultist and self-proclaimed grand master of Egyptian Rite Freemasonry, prosecuted in the affair of the diamond necklace involving Marie Antoinette; the third was Giacomo Casanova, whose *Histoire de ma vie* recounts far more sexual exploits than the legendary Don Juan.

Opening with the extraordinary claims of these three "Wanderers," Lorant prompts a cautious suspicion of the truth-claims of autobiographical travel narrative. The same issues of mingled fiction/non-fiction recur in Romantic biography and autobiography. Indeed, Goethe acknowledges the mingling in his *Dichtung und Wahrheit*, and a portion of fictionalizing is also scattered through his travel narrative, *Italienische Reise*. In his exposition of wandering as a literary theme, Lorant turns to another Goethean text, *Wilhelm Meisters Lehrjahre*. If there is truth in the old saw that "travel broadens the mind," it derives from the fact that external journey is accompanied by a journey within, with each encounter and experience opening up discovery of new dimensions of the self. Lorant argues that Goethe has constructed Wilhelm's itinerary to reflect "the ideal of the formation of the great German minds in the last decades of the eighteenth century" (p. 124). This journey toward the ideal is not a direct ascent, but one that is necessarily disrupted repeatedly. "Erring, (Wilhelm's wandering, truancy, deviations, committing mistakes), … is integral to his education." "The Goethean idea of 'wandering'," Lorant adds, "emerges from an organized system of ideas" (p. 124).

Lorant observes a similar progression in Novalis's *Heinrich von Ofterdingen* with the significant difference that the educational goal is a mystical rather than a cultural ideal. The "blue flower" of the quest is a spiritual power beyond material, earthly constraints. As example of the "transition in the literary history of 'wandering'," Lorant examines

Adelbert Chamisso's *Peter Schlemihls wundersame Geschichte*. A faustian tale in which the protagonist sells his shadow in exchange for the wealth of an inexhaustible purse. He is later offered the chance to buy back his shadow in exchange for his soul. Peter saves his soul by throwing the purse into the abyss. As a wanderer, he is aided by seven-league boots which enable him to visit distant lands and acquire vast knowledge. In contrast to previous literary wanderers, argues Lorant, Schlemihl is a rebel spirit whose tragi-comic plight resists auctorial control.

Chamisso's Schlemihl thus partakes of the curse of the Wander Jew, whose legacy has a strong imprint on the wanderers of Gothic fiction. Lorant mentions Charles Maturin's *Melmoth the Wanderer*, another Faustian character who has sold his soul to the devil in exchange for prolonged life and soon discovers the entrapment of soulless immortality. Lorant concludes with an examination of the intertextual appropriation of Maturin's Melmoth in Honoré de Balzac's *Le centenaire*, a narrative that liberates Stanton, whom Melmoth had met in a London theatre, from falling prey to Melmoth's temptation by confining him instead to chained captivity in an asylum for lunatics (p. 137).

Just as fact and fiction are confounded in travel narrative, their demarcations are equally blurred, and for many of the same reasons, in biography and autobiography. The distinction between fiction and non-fiction is often a matter of degree. The imposition of literary fabrication that presumably distinguishes the one from the other may be disguised and invisible. In the example of Balzac's *Le centenaire*, however, the fiction is made blatant and the intertextuality calls attention to the narrative illusion-making. In *The Unparalleled Adventure of one Hans Pfall* and *The Great Balloon Hoax*, Edgar Allen Poe also teases his readers with the combination of the fictive autobiographical travel adventure and journalistic hoax, a strategy that he returns to again and again, as in *The Facts in the Case of M. Valdemar* ("facts" which many readers accepted) and the *Narrative of A. Gordon Pym*.

Bernard Dieterle begins his essay on "Wertherism and the Romantic Weltanschauung" with an indispensible act of prescinding the novel, *Die Leiden des jungen Werther* from its own specific origin in the period of eighteenth-century Sensibility but also "from the reception of Goethe in general" (p. 22). Either of those two contexts would implicate approaches to the text that Dieterle wishes to avoid while he focuses, instead, on the phenomenon of "Wertherism." Visitors to the Lotte Haus in Wetzlar will find a display of evidence of the youthful Goethe's love for the nineteen-year old Charlotte Buff. *Werther* may have had its origin as semi-autobiographical portrait of the artist as a young man, but Goethe did not pursue the course of his melancholy character and commit suicide in his remorse over unrequited love. The novel is reputed to have instigated an epidemic of suicides among similarly disappointed young men. A more numerous legacy of copy-cat suicides, as Dieterle points out, are to be found in the Wertherian fiction authored by Ugo Foscolo, Charles Nodier, Germaine de Staël, Barbara Juliane de Krüdener, René Chateaubriand, Étienne Pivert de Senancour, and Aleksander Pushkin. Goethe, as previously mentioned, confessed the interfusion in labeling his own memoirs as a combination of Poetry and Truth (*Dichtung und Wahrheit*). If autobiography always entails some modicum of fiction, the slippery distinction is further compromised by the subgenre of semi-autobiographical fiction and the generic designation of autobiographical fiction and fictional autobiography. There is no need for the term semi-fictional autobiography for that is already subsumed as the nature of all autobiography.

The latter eighteenth century witnessed a proliferation of narrative strategies in the novel: the epistolary novel that mimicked private correspondence and on occasion actually incorporated that correspondence, as in Bettina von Arnim's *Goethe's Correspondence with a Child*, or her *Gunderode*, or her *Spring Wreath* (*Frühlingskranz*); or the epistolary

mode of narrative was also adopted into the *Bildungsroman*, which owed its more direct heritage to the picaresque novel. The *Bildungsroman* was further developed into that more specialized form, the *Künstlerroman*. Manfred Engel recounts this development in his chapter on "Variants of the Romantic 'Bildungsroman' (with a short note on the 'artist novel')." The term *Bildungsroman* emerged, Engel observes, "almost a century *after* the publication of the novels" which it described. Engel no sooner tells us that the term was coined by Wilhelm Dilthey who applied it to Hölderlin's *Hyperion*, Tieck's *Franz Sternbald*, Novalis's *Heinrich von Ofterdingen*, Jean Paul's *Hesperus*, and Goethe's *Wilhelm Meister*, than he inserts a parenthesis stating that in 1810 "the word had originally been coined by a rather obscure professor of rhetoric named Karl von Morgenstern …, whose lectures and essays on the genre were, however, little read and soon completely forgotten" (p. 263). The major problem for Engel is not the origin of the term but its definition and application. He objects to a "globalization" of the term that prompted the inclusion of all novels dealing with the development of a hero or heroine, and thus serving as an umbrella term for a variety of novels from De Foe's *Moll Flanders* to James Joyce's *Ulysses*. To regain the integrity and utility of the term, Engel sets forth three defining conditions, which he then applies to an examination of two of the novels (Goethe's *Wilhelm Meister* and Novalis's *Ofterdingen*) named by Dilthey. Having narrowed the definition of *Bildungsroman*, Engel proceeds to discriminate several variants, the most important which he identifies as the "novel of disillusion." As examples he cites Stendahl's *Le Rouge et Noir* and Balzac's *Illusiones perdues*. In his "short note on the 'artist novel'" Engel discredits the term, which he considers as a mere catch-all for any novel about an artist.

In "Romanticism and the idealisation of the artist," Gregory Maertz has something rather different to say about the representation of the artist. He makes no claims about the *Künstlerroman* as genre. He is concerned, rather, with the qualities and characteristics attributed to the artist. In their appraisal of "the status and function of art and the artist," the Romantics insisted upon the total liberation of the artist and poet from the former dependency upon "wealthy patrons." No longer a mere servant to ecclesiastical or aristocratic power, Maertz asserts, the artist is now represented as an independent authority empowered by "originality, vision, and imagination" (p. 41). To be sure, this independence was often perceived as a dangerous threat. Goethe, careful in maintaining his own role in the Weimar court of Duke Karl August, acknowledges the boundaries of propriety in dramatizing the fate of Torquato Tasso, a poet who trespassed those boundaries. In their very proclamation of the poet and artist as superior genius, the Romantic authors made it more difficult for that genius to mingle with lesser beings. Here again is the Byronic dilemma: "to fly from need not be to hate mankind." Alienated by possessing superior mental capacities and insights, the artist retreats into protective solitude. Maertz contrasts narratives which "depict a world constructed according to an artist-friendly design," e.g. Novalis's *Heinrich von Ofterdingen* and Nietzsche's *Also Sprach Zarathustra*, with those which "explore the vocation of the artist as unrelieved nightmare," e.g. Godwin's *St. Leon*, Mary Shelley's *Frankenstein*, Knut Hamsun's *Hunger*, and Fedor Dostoevsky's *Notes from Underground* (p. 42). For Goethe, as he represents it in *Wilhelm Meister*, cultural leadership can only be achieved through social integration. As a Romantic response to Goethe, Maertz turns to Wackenroder's *Herzensergießungen eines kunstliebendend Klosterbruders*. What is prioritized here is not the artist but the art. The artist is merely the mediator, the ventriloquist of the divine (p. 46). For the eponymous hero of Novalis's *Heinrich von Ofterdingen* the artist must assume a more active role, first learning to decipher the mystery and magic secrets of poetry and then learning to use those secret powers to make others

perceive the mystery (p. 47). *St. Leon* and *Frankenstein* are on the negative side of the ledger, Maertz states, because their respective protagonists, Reginald and Victor, allow their motives of benevolence to be perverted by 'hubristic transgressions' (p. 49). As a final endorsement of Romantic aestheticism, Maertz cites Schopenhauer's conviction that "art and artistic genius offer the most accessible means of achieving nothing less than the salvation of the entire world" (pp. 49–50).

As factual record of events, history ought to score higher on the scale ascending from fiction to truth, but as the "Author of *Waverley*" insisted in his debate with Reverend Dryasdust in the prefatory letter to *Peveril of the Peak*, his historical novels could offer a sounder claim to truth because he could rise above the distortions of faction and party allegiance that distorted and compromised accuracy in the historian's selective documentation in representing the momentous events of state. Sir Walter Scott filled his novels with abundant transcriptions from historical records, but documentation does not necessarily mean proof. In his chapter on "Historical Novel and Historical Romance," Markus Bernauer makes no defense of historical accuracy. His argument is dialectical, pitting one mode of narrative against another. He begins with a contrast between Hofmann and Scott, citing Scotts own critique of Hoffmann. Although implicating a contrast between fantasy and realism, Dieterle uses the difference to position Scott's novels halfway "between the realistic novels of the eighteenth century and the realism of the nineteenth century" The halfway compromise is due to Scott's allegiance to "probability, plausibility or decency" and the "poetics of the bourgeois novel of the Enlightenment" (p. 297). In the second section of this chapter Dieterle addresses the aestheticizing of history. There is not a linear chronology at work here because Georg Forster had already liberated his travel narrative, *Voyage Round the World*, from the "preconceived interpretations and legends" that hampered other travel narratives. In his account of James Cook's second voyage, Forster adhered to empirical observation and provided, as Alexander von Humboldt acknowledged, a truly "scientific" report (p. 300).

History writing in the Romantic period assumed other agendas: subjective, nationalistic, universal. Bernauer cites the rise of the Gothic novel in England as providing the "incubation" of Scott's historical manner. Bernauer's argument is especially convincing when one considers Scott's rationalist flirtation with the supernatural (e.g. "Wandering Willie's Tale" or "My Aunt Margaret's Mirror"). Before Scott, both Walpole and Ann Radcliffe exercised the strategy of transferring supernatural confrontations to dreams or bestowing the account of ghosts upon some credulous buffoon. It can be claimed, then, that the supernaturalism in its historical setting is a credible, perhaps even accurate, depiction of prevailing beliefs of the time. Bernauer makes the point that "the novelist acts as historiographer but not as historiographer of events but of manners, or, in modern terms, as historiographer of social history." To this useful discrimination, Bernauer adds another telling point, namely that the novelist "acts as a historiographer who tells the story of a specific historical crisis resulting in the disappearance of a society and its structure" (p. 307). Bernauer offers these insights in the context of his discussion of *Waverley*, but they hold true for the *Heart of Midlothian*, *Old Mortality*, *Bride of Lammermoor*, *Redgauntlet*, *Ivanhoe*, and may be deemed abiding formulae for the Scott novel.

Bernauer devotes the rest of his chapter to a more global survey of the historical novel: James Fenimore Cooper's *Leatherstocking* series, Goethe's *Wilhelm Meister*, Novalis's *Ofterdingen*, Achim von Arnim's *Die Kronenwächter*. From America and Germany, Bernauer turns to France, Spain, and to Eastern Europe, documenting new directions but holding on to Scott's international reception. Following his discussion of Pushkin's *The Captain's Daughter*, Bernauer examines Alessandro Manzoni's *A Milanese Story of the*

Sixteenth Century and Manzoni's own critique of the historical novel. His final section is a commentary on Victor Hugo's *Hunchback of Notre Dame*, concluding with summation that sets Scott's novels apart from French authors of historical fiction.

How is historical narrative possible? In his chapter, "The French Revolution and prose fiction: Allegorization of history and its defeat by Romance," Gerhart Hoffmeister divides this foundational question into two discrete but interconnected issues:

(1) How was it possible to distill the chaotic events of the Revolution into a meaningful plot; for example, how can the conflict between different generations, genders, and classes be presented? This is a question about narrative technique.

(2) Do the authors try to provide a credible mirror of the Revolution in fiction or not, i.e. are their novels and novellas historical or anti-historical pieces tending toward romance? This is a question about genre (p. 2).

He pursues answers to these questions in examining the literary response to the Revolution throughout Europe. In Germany he interrogates works by Therese Huber, Goethe, and Eichendorff. In England his prime example is Charles Dickens's *Tale of Two Cities*, and in France it is Victor Hugo's *Les Miserables*. Hoffmeister concludes that the vast horror of bloodshed and battles was bracketed in metaphor (technique), while the humanizing effort compelled the authors into the devices of romance (genre).

In his chapter, "From historical narrative to fiction and back: A dialectical game," Virgil Nemoianu proffers a different approach to the conditions of historical narrative. The dialectic of his title refers to the counterplay of historiography and historical fiction. It is a dialectic that he finds as active in Macaulay's *History of England* as in Scott's *Waverley*. Macaulay's "masterpiece," Nemoianu declares, is "a kind of novel and hymn of praise addressed to the Whig development of England, but his actual historical research alternates with pieces that are more purely literary, such as portraits of historical figures of sundry ages" (p. 534). As Dieterle observed in his chapter, there had emerged in the Enlightenment an empirical model such as won Humboldt's praising Georg Forster for his "scientific" account of James Cook's second voyage (p. 300). Placing "scientific" historiography at one pole, Nemoianu acknowledges many gradations in the space in between the opposite pole of fictional prose and poetry. Historical portraits, historical scenes (*tableaux vivant* descriptions), and memoirs are among the means of historicizing fiction or fictionalizing history. The dialectic, Nemoianu concludes, allows for a "subjectivity to deepen historical writing" (pp. 335–336).

As city populations expanded with the industrial revolution, so too did the instances of crime. Crime reports were an emergent feature in the periodicals and newspapers of the latter eighteenth century, and their fictional counterpart soon emerged in tales of sensational robberies and murders. Some were merely dramatic retellings of actual cases, as in the series of essays written by Thomas De Quincey on "Murder Considered as one of the Fine Arts." Edgar Allen Poe was among the first to introduce a character, Auguste Dupin, especially gifted with the capacity to observe clues and expose criminals. As his title indicates, Gerald Gillespie examines "The detective story and novel" as another emergent genre of the age. "Criminals," he observes, "were nothing new to literature," but the sleuth to track them down emerged only in the nineteenth century with the genre of crime solvers. Key inspiration came with the publication in 1828–1829 of the *Mémoires* of a real-life sleuth, François-Eugène Vidocq. At the same time the British Police Act of 1829 led to the establishment of a police force and trained detectives (p. 345). Even in earlier years of the Romantic movement, the interest in psychology prompted the kind of inquiry that Ludwig Tieck pursues in *Der blonde Eckbert*. In this "proto-detective story" the

incestuous marriage of bother and sister, Eckbert and Bertha, is gradually revealed, prompting the desperate Eckbert to murder first Walter and then Hugo, whom he fears will discover and betray the shameful secret. William Godwin's *Caleb Williams* is another "proto-detective story," in which the title character uncovers the facts about Falkland's murder of his neighbor Tyrrel. Falkland had managed to conceal his guilt and an innocent man was executed for the crime. Psychological probing is one characteristic of this new mode a fiction, another is "involving the reader imaginatively in the tasks of detection and interpretation" (p. 351). As a success in combining both these traits, Gillespie cites Hoffmann's novella *Das Fräulein von Scuderi*. Adolph Müllner's *Der Kaliber* presents in the novella's first-person narrator, Herr von I…, a truly "ratiocinative detective figure" (p. 354). The genre is now well on its way in developing master criminologists like Poe's Dupin and, toward the end of the century, Arthur Conan Doyle's Sherlock Holmes.

Public anxiety over crime in the crowded cities stimulated the interest in the fiction that crime would be detected and criminals brought to justice. No less a reaction to metro- politan squalor was the desire to recapture the idyllic country life that had been left behind. Sven Halse discusses the developments in this literature in his chapter, "The literary Idyll in Germany, England, and Scandinavia 1770–1848." Tales of rustic characters in rural villages attracted readers wanting to dwell amidst scenes of imagined former innocence. Celebration of childhood is the themes of Bettina Kümmerling-Meibauer's essay on "Images of childhood in Romantic children's literature." Further investigations of the glorification of the landscape are presented in Wilhelm Graeber's "Nature and landscape between exoticism and national areas of imagination," and in Paola Giacomoni's "Mountain landscape and the aesthetics of the sublime in Romantic narration."

In following the volume on *Nonfictional Romantic Prose* with the volume on *Romantic Prose Fiction* the editors and their authors chart a remarkably close kinship in the evolution of the latter out of the substance of the former. Because these new genre of fiction were cast in the manner of older forms they came into being with a mature semblance, like Athena from the head of Zeus, as if they had long been nurtured in the ways of the world. Authors who developed these genre were engaged in conscious mimicry and therefore charged their prose with a high degree of self-reflexivity flaunting their acts of borrowing and adapting in tropes of mirroring and disguising. Instances of reflexivity, as already noted, occurred when the author of a fictive genre (for example, the detective story) mimicked or directly echoed the non-fictive counterpart (the police report or the newspaper crime report). A more elaborate mode of self-mirroring was for the entire story to be told twice with different narrators and different perspectives. This strategy of the twice-told tale was used by Charles Brockden Brown in *Arthur Mervyn* (1799) and by James Hogg in *The Private Memoirs and Confessions of a Justified Sinner* (1824). In *The Ring and Book* (1868–1869), Robert Browning added even more contrary perspectives. He took as his source an actual murder trial in Rome, 1689, in which an impoverished nobleman is accused killing his wife and her parents. The story of Pompilia eloping with Giuseppi Caponsacchi to escape her husband Count Guido Franceschini is retold in each of the twelve books of Browning's epic narrative.

Two chapters take up other aspects of self-mirroring. In the first, "Torn Halves: Romantic narrative fiction between homophony and polyphony," Monica Spiridon takes as her starting point the narratological distinction between "story" and "discourse" (Gérard Genette, *Figures III: Discours du récit*, 1973). "European authors of literary fiction," she observes, "have constantly been challenged by the uncanny gap between the two and by the manifold possibilities of playing with its tensions." She goes on to indentify the several Romantic authors who indulged "the rich potential of the 'discourse' to interfere with

'story'" and created characteristic "self-mirroring" in their fiction (p. 435). In the second, "Mirroring, abymization, potentiation (involution)," Sabine Rosenbach calls attention to literary instances of *mise en abyme* which introduce a different sort of "self-mirroring." She has in mind those narrative moments in which the protagonist of a tale discovers a book in which he is the protagonist in the tale. Visiting a hermit in a cave, the title character of Novalis's *Heinrich von Ofterdingen* finds a book written in a strange language: "when he looks more closely at the illustrations 'he discovered his own figure recognizably enough among others'." His past and future are recorded within the pages. In short, Novalis's book contains another book that tells the same story in another language (p. 476). The same sort of book-within-a-book *mise-en-abyme* occurs in Jan Potocki's *Le manuscrit trouvé à Saragosse* and in Hoffmann's *Die Elixiere des Teufels*. Rosenbach begins with the largest instances of abymization, those in which the entire narrative is said to exist in the book inside the narrative. She goes on to examine numerous smaller reflections and refractions in which characters are replicated as apparent *Doppelgänger*, episodes recurring as a sort of time-warp or *déjà vu*.

The concluding section of this collection deals with the legacy of Romantic fictional prose throughout the century and a half that followed. The experimentation with narratological form continued, and much of the innovative hybridity of the early nineteenth century was adopted by authors of other nations and later generations. As a predominant defining characteristic of Romantic prose, the adaptation into fiction of the emerging forms of non-fiction has persisted throughout the past two centuries. Although I have neglected to comment on many of the excellent chapters in this rich treasure-trove, I hope that I have nevertheless managed to suggest the utility of this volume as a major resource for the study of Romantic prose narrative within a pan-European and global context, and to indicate as well the pervasiveness of themes and narratological schemes across national boundaries. Because of the mirroring in fiction of parallel non-fictional subgenre, it can be recommended that this volume stand alongside Vol. 4 in this series. Indeed, the scholar of Romantic literature will find it advantageous to have all five volumes readily accessible.