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Review

Reviewed Work(s): *Kinderleben oder das Märchen Ohne Ende. The Story without an End* by Friedrich Wilhelm Carové, Sarah Austin and Christoph E. Schweitzer

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Source: *The Journal of English and Germanic Philology*, Vol. 96, No. 3 (Jul., 1997), pp. 422-423

Published by: University of Illinois Press

Stable URL: <https://www.jstor.org/stable/27711539>

Accessed: 01-02-2021 03:35 UTC

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The disadvantage of such a survey by many hands is of course that there is no unifying thread of argument, while the advantage gained is the specialized knowledge of the given author of the particular essay. In an undertaking of this scope, the advantage clearly outweighs the disadvantage. I think it is fair to say that this *Romantik-Handbuch* gives a broader picture of German Romanticism than can be found between the covers of any book. As an introduction to German Romanticism the volume is deficient, however, with regard to offering guides to further reading. The bibliographies at the end of the essays tend instead to be lists of works cited; and the bibliographies appended to the short biographies at the end of the volume are limited to the authors' works, with no references to selected scholarly works about them.

The bibliography appended to the short biography of E. T. A. Hoffmann contains inaccuracies that suggest there may be mistakes in the corresponding ones for other authors. The famous nutcracker tale is listed as though it appeared as a separate volume in 1816, whereas it was first published in the first of two volumes of tales by Hoffmann, Fouqué, and Contessa (which is correctly listed following the mysterious entry "*Nußknacker und Mausekönig*, Berlin, 1816"). Similarly, the likewise well-known tale about the mines at Falun is listed in such a way as to indicate separate publication in 1818, whereas, although written in 1818, it did not appear until 1819, in the first volume of *Die Serapions-Brüder*. That collection of tales is correctly listed as "4 Bde., Berlin, 1819–21," but that is followed by the mysterious reference "[Ergänzungsbd. 1825]," whereas no supplement as such to those four volumes ever appeared. Among the other errors or mysteries in this bibliography of Hoffmann's works (pp. 683–85) is the listing of the tale "Die Königsbraut" without any date (it appeared in 1821 at the end of the fourth volume of *Die Serapions-Brüder*).

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KINDERLEBEN ODER DAS MÄHRCHEN OHNE ENDE. By Friedrich Wilhelm Carové; *The Story without an End*. Translated by Sarah Austin. Edited by Christoph E. Schweitzer. Columbia, S.C.: Camden House, 1995. Pp. vii + 73; 3 illustrations. \$54.95.

Christoph E. Schweitzer's recent contribution to Camden House's Studies in German Literature and Culture is certain to be appreciated by scholars of children's literature, of German Romanticism and its reception abroad, and by cultural historians. In this volume he presents Friedrich Wilhelm Carové's original text of 1830 and Sarah Austin's 1834 English translation. Schweitzer also includes a critical apparatus that makes this edition a valuable research tool.

Carové's text, a late Romantic *Kunstmärchen*, traces in fourteen vignettes the conversations and encounters of an orphaned gender-neutral "Kind" with thirty-two plants and flowers and eighteen animals and insects. As Schweitzer summarizes: "the general tone is one of ethical Christianity in that helping, giving, and sharing are praised over selfishness, overbearing pride, and hoarding" (p. 56). Unlike many other Romantic *Kunstmärchen*, the story lacks a clear narrative line and the reading itself is sometimes heavy going, although I suspect the poetic language and imagery would be pleasing listening for children—the very reason why Sarah Austin adapted the story into English, so that "other children might share the delight it has so often afforded" (p. 26). Austin's adaptation is infinitely more readable than the original (which may explain why her version

saw thirteen editions in England, eighteen in America, and Carové's only one). She simplified his language in places, eliminated certain complications in the story, while at the same time dutifully rendering the original. (See pp. 60–61 for the details.)

The critical apparatus, while not exhaustive, provides a springboard for future research. In his "Commentary on Carové's *Kinderleben oder das Märchen ohne Ende*" Schweitzer gives a short biography of the author and then discusses the syntax, style, and themes/motifs of the story (pp. 52–54), and its connection to pieces by Novalis and other Romantics (p. 55). While I doubt that Carové's text will bring about a revision of our contemporary understanding of the German Romantic *Kunstmärchen*, its frequent republication in English made it an easily available and popular entree into German Romanticism for the nineteenth-century reading public across the English channel and the Atlantic.

The "Commentary on Austin's *The Story Without an End*" is, I believe, where Schweitzer's real contribution with this edition lies. Besides providing a brief biography of Sarah Austin (an accomplished translator) and a chronology of the publishing history of Austin's adaptation, this section is especially interesting for cultural historians and scholars of children's literature. In a heretofore unpublished letter from the translator to a potential publisher, Austin compares this book with its English counterparts. She comments that it is "a thing so unlike the routine children's books of England, the characteristic of which is matter of factness. They are admirable in their way, & teach a vast number of things but it seems to me there is something wanting for the cultivation of high sentiments & enlarged affections—the German children's books teach much less, but they are addressed most beneficially to the heart & imagination. . . . All the appearances of Nature are described not scientifically or practically, as with us, but with an enthusiastic love for the beautiful and the elevated which is really affecting" (pp. 59–60). For scholars and readers occupied with culturally determined attitudes regarding appropriate reading material for youngsters, Austin's comments will be an important point of departure.

The last three sections of the volume, although cursory, shed light on the long publishing history in the English-speaking world and document the various editions, their prefaces and illustrations, and their current locations.

Schweitzer's work in this volume is clearly meant as material for further research. It remains to be seen if the text itself will survive: the tale is perhaps too plotless and plodding to engage modern audiences inculcated with Disney's Grimm and H. C. Andersen renditions. Nor is Carové's text an important work to shed light on German Romanticism. This volume is welcome because Austin's work stands in the tradition of English-speaking women (Austin in England, Margaret Fuller in the U.S.) who helped mediate the English-speaking public's reception of German literature, cultural attitudes, and philosophy.

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MIMETIC DESIRE: ESSAYS ON NARCISSISM IN GERMAN LITERATURE FROM ROMANTICISM TO POSTMODERNISM. Edited by Jeffrey Adams and Eric Williams. Columbia, S.C.: Camden House, 1995. Pp. ix + 225. \$57.95.

The above volume is an important contribution to the study of narcissism, particularly as it relates to German-language authors, and to German culture in the broadest sense of the term. It is comprised of a highly instructive introduction