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Italienbild

Wilhelm Waiblinger in Italy by Lawrence S. Thompson

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sense the artistic, esthetic, or emotional experience that is activated by this contact. It is therefore inevitable that one art should attempt to express itself in terms of another. Professor Brown's investigation is concerned with the possible limitation of this impulse.

It is not an accident that he finds Beethoven the musician whom, more than any other, poets have sought to reproduce in language. Beethoven is in the line of heritage that followed closely on the heels of Haydn and Mozart. Beethoven's rhythmic patterns and sense of "architectural" form are a direct result of this classic ancestry. It is therefore not too difficult to discover his generally clear, classic structure or grasp the regulated rhythms. A far more difficult task would have been to capture the fluid, emotional, expressive qualities of a romantic composer, or still more to reveal the elusive "impressions" of the Impressionists who followed. Thus when these poets sought to "repeat" or imitate a sonata or symphony of Beethoven in words, they may have succeeded to a limited extent, but only to a limited extent. Professor Brown is justified in pointing out that if the reader were not told in advance the work being transcribed, it is doubtful that he could determine it solely from the poem. Words are more than sounds. Tones, even in rhythmic patterns, can hardly be expected to become articulate.

Tones Into Words is concerned primarily not with "program" music, but with pure music; and Professor Brown finds no major poet who has tried to make a "symphony of tones" by a "symphony of words." There are many references to music in the works of the master poets; but no one of them has been drawn into an abortive attempt to secure certain effects achieved by Mozart, Beethoven, or Schubert.

The book is packed with varied and interesting material, which, however, is sometimes distracting in its abundance. Perhaps it is the reader's fault to need guidance, but a more continuous line of presentation would have improved the usefulness of the study. And one agrees with the author that once the investigation is over, some of the lesser works here treated might well be returned to the dust of the bookshelves. On the oth-

er hand, even the errors of lesser writers are often illuminating.

In the chapter called "Synaesthesia and the Confusion of the Arts," the difficulties imposed by limited space must be recognized. Nevertheless, the use of the term "synaesthesia" carried with it a stigma of reproach. And is the term "confusion" fair to the issue? The fusion, rather than the confusion, where more than one art is concerned is the important thing. So long as words and music are involved, there is a chance for fusion. The medieval cathedral offered a fusion such as the world has seldom seen: music, architecture, sculpture, painting, poetry, dramatic action were all harmonized in the concentration on the act of divine worship. Separate these varied elements and put them into a museum and note the loss. Even the classic Mozart in composing opera, left the field of absolute music, where he was most at home, to bring together words, music, and drama. It was one of the glories and not defects of the romantic age that through the combination of more than one art the lieder of Schubert and Schumann were possible. Wagner conceived the "music of the future" to lie in the music drama with all the arts brought together in one *Gesamtkunstwerk*. As compared to the clarity of *Don Giovanni*, a Wagnerian work might seem to be genuine confusion; on another basis, it is a majestic fusion.

In this same chapter, it might have been well for Professor Brown to go into more detail regarding Impressionism and Symbolism. These are not identical with Romanticism proper. The French poets of the same era envied the effects of music and sought to vie with it. Theirs was not necessarily a rhapsody of words, but they did permit language to lose its specific meaning and become essentially suggestive—symbolic, if you like.

Tones Into Words is, in its way, stimulating and challenging. One cannot commend too highly the excellence of the translations which accompany the foreign language excerpts. In making these Professor Brown displays a rare gift.

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Nelson Van de Leyster, of the Citadel, recently published *German Readings in Science*, American Book Company.

Italienbild

WILHELM WAIBLINGER IN ITALY. By Lawrence S. Thompson. Chapel Hill, University of North Carolina Press, 1953. xii, 105 pages. Paper, \$3.00.

This study of the Swabian romantic poet Wilhelm Waiblinger's impressions of Italy should be considered a noteworthy contribution to the interpretation of Italy by German poets. While there is no denying the fact that Waiblinger is but a "side light," to use Porterfield's label, or a "Byronic type" to whom such men as Haym, Benz, Strich, and Ermatinger pay either no attention at all or refer to only in connection with Mörücke and Hölderlin, there is also now no longer any doubt that no complete interpretation of Italy by German poets can be written without carefully considering Waiblinger and Dr. Thompson's study of his *Italienbild*.

For Waiblinger, as Dr. Thompson effectively shows us, differs from the pilgrims or *Romfahrer* Winkelmann, Goethe, Platen, Feuerbach, C. F. Meyer, and in most recent times Werner Bergengruen (*Römisches Erinnerungsbuch*) in that he made Italy his *Wahlheimat*. His extensive and down-to-earth accounts of Italian art, theater, music, folk-poetry, landscape, customs, and morals are the observations of a man who sympathetically and honestly strove to do justice to the Italy and the Italian people of his day.

Almost anticipating the work of modern sociologists and cultural anthropologists, he dealt with observable facts around him and recorded *them* instead of looking past them to the ancient glories while neglecting the warm life and the beauty of early nineteenth century Italy, as so many German visitors before and after him did.

Dr. Thompson's careful and sober study furthermore shows us that Waiblinger also has pertinent and valuable things to say concerning the heritage of Greece and Rome, the Italian Middle Ages, the Italian Renaissance, and the power and the magnificence of the Roman Catholic Church.

In addition to calling attention to the many facets of Waiblinger's picture of Italy, Dr. Thompson almost compels his readers to strive for a re-interpretation of Italy in the light

of his penetrating study. There seems to be no doubt that Dr. Thompson has shown perfectly sound judgment in not trying to make more of Waiblinger than he does. What Waiblinger had to say about Italy needed to be brought to our attention. It is fortunate that the editors of the University of North Carolina Studies in the Germanic Languages and Literatures recognized this and added the Thompson study to their impressive list of publications.

Since it is quite difficult to find access to the works of Waiblinger—this reviewer had to rely on the unusually long discussion of Waiblinger in volume II of Paul Wiegler's *Geschichte der deutschen Literatur* and for samples of his poetry on Reinhard Jaspert's *Die Deutsche Romantik* (Berlin, 1949)—nothing more can be said about Dr. Thompson's interpretation of his primary sources than that his study seems to have been prepared with meticulous care. After checking Körner's *Bibliographisches Handbuch* (Bern, 1949) and other bibliographic reference works it appears that H. Missenharter's "Wilhelm Waiblinger" in *Schwäbische Essays* (Urach, 1947) and H. Behne's *Wilhelm Waiblinger, ein Lebensbild mit Bibliographie und Ikonographie* (Weimar, 1948) might have been consulted.

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Theses

The BULLETIN'S November, 1953, listing of theses cries out for the following corrections and additions:

Emory University ENGLISH

Cook, Raymond Allen. Thomas Dixon: His Books and His Career. *Ph.D.* (H. Blair Rouse)

Manley, Francis. Samuel Johnson's Latin Verse. (John C. Stephens, Jr.)

Thomson, Eunice. Edna St. Vincent Millay: The Achievement of a Twentieth Century Poet. (H. Blair Rouse)

SPANISH

Bowen, Wayne Scott. El pensamiento de Eduardo Mallea. (Bruce R. Gordon)

Florida State University ENGLISH

Julie Storm. The Impasse of Action in the Development of Tone: A Study of Shakespeare's *Hamlet*, Chekhov's *The Sea Gull*, and Pirandello's *Henry IV*. (Laura Jensen)

Paul D. McLeran, Jr. The Presentation of the Negro in American Drama. (Claude Flory)

ENGINEERING AND THE ARTS

(Linton E. Grinter, Dean of Engineering at the University of Florida, recently delivered a significant address to a regional meeting of the CEA assembled with a meeting of the American Society of Engineering Education, of which he is president. Excerpts from the address, the theme of which was that industry, business, technology, and the liberal arts face common crises in American higher education, are reproduced here.)

... Within half a decade engineering education found that it was not only expected to produce engineers who could deal with multitudes of new problems involved in putting nuclear fission to work in war and peace, but it also had to accept the full responsibility for development of the fields of a half dozen engineering sciences that before 1940 had been the realm of the physicist. . . .

In completely good faith a committee of distinguished engineering educators published reports in 1940 and 1944 which recognized the social-humanistic stem of engineering education as of great importance and asked the colleges to assign not less than twenty per cent of the engineering curriculum to these studies. By the time the colleges got around to a post-war attempt to comply, the impact of new developments in each field of engineering science was being felt in every quarter; and I believe that a sincere desire to give greater attention to humanistic studies fell before the onslaught of industry's clamour for engineers with practical technological capabilities. . . .

American industry, which had been starved for four war years for technical personnel, started in 1946 to invest a hundred billion dollars in new plants. . . . Industrial presidents, finding difficulty in obtaining real breadth of administrative talent in returned enlisted men and officers, expressed interest in breadth of education in their new employees. But the personnel men who visited our campuses gave small heed to these words since their instructions were to bring back the bacon in terms of mechanical, electrical, or chemical engineers or those with specialized accounting or business management training. I can't remember a single personnel agent who went further into an engineer's background of culture or

humanistic studies than his possible interest in the student's non-curricular activities of a non-technical nature.

Now that our engineers are graduating at one-third the 1950 rate of production it is small wonder that industry has become frantic in its search for new talent. However, I begin to see the first evidence of an awakening to the fact that one engineer of quality may take the place of three of mediocre ability. Perhaps the mere shortage of graduates for the next several years will bring about the premium on quality that might produce a revolution in engineering education. If so, you may have the opportunity to keep some of the best engineering minds in the university under your direction for a longer period of time than in the past. Those who are to be given a truly professional-scientific education must be given a greater opportunity to experience the influence of the liberal arts if they are to become the real leaders of our industrial progress a generation hence. . . .

Dean S. C. Hollister of Cornell studied the Army data on the percentage of the population with the necessary intelligence to graduate from college under present educational standards. His study showed that this group was only sufficient to produce replacements for present needs of the professions of medicine, law, engineering, management, science, and college teaching. No allowance seemed available for increments in these groups despite the fact that industry has only started to learn the value of scientists, and it has moved from a frequency of one engineer among 200 employees a generation ago to one-in-fifty today and to a predicted need for one-in-twenty within ten years. No doubt to some degree the same influence will be felt in all professions. With such a permanent shortage in the future picture I feel some assurance that educational quality will receive greater awards than in the past.

And now to give thought to the crisis that is so much discussed in liberal arts education. As I see it you have too few students too short a time. . . . There are two influences that you have been unable to fight successfully—one is vocationalism and the other is educationalism. Engineer-