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aber ich bin mir nicht sicher, ob er damit dem Zweck gedient hat, den solch ein Forschungsbericht erfüllen soll. Mir gefällt auch die Entscheidung nicht recht, die Bibliographie rein chronologisch aufzubauen, weil man so stets den Index konsultieren muß, um rückblättern die gesuchten Angaben zu finden. Meine Kritik bezieht sich jedoch hier, wie auch bei anderen Bänden dieser Reihe, primär auf die Entscheidung des Herausgeberremiums, solchermaßen gestaltete Forschungsberichte zu publizieren. Ich meine, daß die Primärtexte im engeren Verbund mit der Sekundärliteratur betrachtet werden müßten, um einen sinnvollen Eindruck zu vermitteln, was die individuellen Thesen überhaupt zu besagen haben. Insgesamt würde ich daher fast empfehlen, anstatt diese *History of Criticism* zu benutzen, sich auf McGlatherys eigene Abhandlung von 1991 zu stützen, wo viele der hier geäußerten Kritikpunkte nicht zutreffen.

Wieso aber eine Studie über deutsche Literatur nichts, rein gar nichts mehr mit Deutsch zu tun haben will, ist mir ein Rätsel. Damit ist der Germanistik in den USA überhaupt nicht gedient.

ALBRECHT CLASSEN, *University of Arizona*

Michael Snodin, ed. *Karl Friedrich Schinkel: A Universal Man*. New Haven and London: Yale University Press, 1991. Pp. 218. Cloth \$45.00. Paper \$25.00.

Michael Snodin's catalogue is the first monograph to be published in English on the diverse talents of Karl Friedrich Schinkel (1781-1841), the influential

Prussian state architect whose many classical buildings, bridges, and plans gave Berlin its distinct urban image. The book's publication celebrated the onehundred-fiftieth anniversary of Schinkel's birth, and coincides with the renewed importance of Berlin as the capital of a unified Germany. Snodin's elegantly designed book consists of a richly illustrated catalogue from a 1991 London exhibition of many of Schinkel's paintings, drawings, designs, and furniture, a set of historical photographs of his buildings, many of which were destroyed in the war, and a series of seven short thematic essays. The essays, all but two of which were translated from the German, each describe one aspect of Schinkel's extraordinarily diverse artistic production: his paintings and stage designs, his architectural theory, the state buildings and plans he did for Berlin, the many royal residences he designed in Potsdam, and his role in centralizing of the fledgling Prussian arts and crafts industry.

The most provocative essays are Martin Goalen's comparison of Schinkel's Altes Museum in Berlin with the design theories of the Frenchman J. N. L. Durand, and Alex Potts's analysis of Schinkel's architectural theory. Potts's essay, for example, attempts to distinguish between the various theoretical stances that were circulating in architectural circles throughout Europe after Napoleon, and from which Schinkel drew inspiration. Using quotes from unfinished theoretical manuscripts, Potts shows how Schinkel struggled constantly to balance the dignity and ideal classical forms of the Greek temple and the symbolism and structural integrity of Germany's own Gothic style, with the ever increasing need for a new, industrial architecture that was more abstract and modern than either. Whereas Schinkel still managed to synthesize these seemingly conflicting tendencies, subsequent generations of "Schinkelschule" architects tended towards more extreme solutions that eventually led to the eclecticism of the Gründerzeit and the Wilhelmine era.

Although together the essays attempt to provide an overall portrait of this "universal man" with so many talents, their length precluded a thorough analysis of Schinkel or his legacy. Unlike Barry Bergdoll's recent monograph *Karl Friedrich Schinkel: Architect* (New York: Rizzoli, 1994), these authors seldom go beyond the vast scope of extant German-language scholarship. As the author himself admits, however, "the aim of the book is not to be a profound mold-breaking document of Schinkel scholarship, but to be a good general introduction to Schinkel in English." The book will have been a success, he claims, if it inspires English speakers to inquire about Schinkel and perhaps even to visit Berlin and Potsdam.

KAI K. GUTSCHOW, *Columbia University*