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Confrontations/Accommodations: German-Jewish Literary and
Cultural Relations from Heine to Wassermann (review)

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has generally positive results, and most of her arguments are subtle and provocative. Occasionally, however, the fact that much of the book originated in a series of separate articles gives rise to repetition and this reader's desire for a single work to be analyzed completely rather than piecemeal. And I wonder why Roth's published works are listed chronologically in Shostak's Works Cited when they are not treated chronologically in her book itself.

Nonetheless, Shostak's basic approach to Roth's work through counterlives/countertexts offers considerable insight and compelling arguments. Moreover, her use of the almost untapped archives of the Philip Roth Collection at the Library of Congress provides additional insight into Roth's work through his drafts and comments on his own work. The archives themselves are, as Shostak so ably argues, yet another countertext.

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Confrontations/Accommodations: German-Jewish Literary and Cultural Relations from Heine to Wassermann, edited by Mark H. Gelber. *Conditio Judaica*, vol. 46. Tübingen: Max Niemeyer Verlag, 2004. 288 pp. €66.00.

The essays collected in this volume honor Jeffrey L. Sammons on the occasion of his retirement from Yale University. The Leavenworth Professor in the Department of Germanic Languages and Literatures since 1979 and a faculty member at Yale since 1964, Sammons has written widely and wisely on topics dealing primarily with German literature of the nineteenth century, although he has also contributed a volume on the seventeenth-century mystic writer Angelus Silesius, essays on various authors from the eighteenth century, and a monograph on literary sociology. The focus in his scholarship has not been exclusively German-Jewish authors, but his extensive preoccupation with one of the greatest Jewish authors in the German canon, Heinrich Heine, justifies a *Festschrift* devoted to the "confrontations and accommodations" of Jews in Germany.

Appropriately the first eight of the fourteen essays deal with Heine or events and authors contemporary with Heine. In the opening essay on Lessing and Heine, Jocelyn Kolb takes exception to the recent trend in Heine scholarship that explores the writer's Jewish identity, directing our attention instead to the "figurative" sense in which Heine identified with his Jewish heritage, one that entails wit and critique, and that places Heine in the proximity of both Nathan, Lessing's exemplary Jewish hero, and Nathan's creator. Dealing with

the writings of Heine's last years, Roger Cook proposes that Heine did not affirm a Judeocentric view in his late works, but rather rethought the modern world from the perspective of his own diasporic existence. The volume's editor, Mark Gelber, demonstrates how Heine—and antisemitic writers later in the century—participates in the construction of the noble Sephardic Jew as an alternative to the degenerate or degenerating Ashkenaz in *The Rabbi from Bacherach*. The director of the Heinrich-Heine Institute in Düsseldorf, Joseph Kruse, provides insight on the difficulties of ascertaining the authenticity of objects and documents that can shed light on Heine's biography, in particular his early years, about which we know relatively little. And Hiroshi Kiba examines the criticism leveled against Goethe in the writings of Heine and his contemporary, Ludwig Börne, speculating that their relationship to Goethe was affected by problems of Jewish emancipation in early nineteenth-century Germany.

Dieter Lamping's essay is the first to abandon the exclusive focus on Heine, but it does remain within the period during which Heine wrote. Lamping is concerned with Börne's internationalism as the most important facet of his political critique. Mark Webber's contribution is more historical in nature. He examines a dispute known as the "Kölner Kirchenstreit" (Cologne Church Dispute), which dealt ostensibly with controversies between Catholics and Protestants, and which was initiated to some extent by the conservative Catholic Joseph Görres. Webber points out that Jews were "caught in the crossfire" of this polemical struggle, since Jewish interests and the writings of the Young Germans were closely identified (although, of course, only Heine among the Young Germans was of Jewish origin). Finally, Vivian Liska provides insight into the reception of Heine's contemporary Rahel von Varnhagen, first elucidating briefly the three seminal studies of her life and writings in the mid twentieth century, and then exploring her fate in the hands of feminists and poststructuralists since the 1970s.

The final six essays turn mostly to literary figures whose writings span the period from the 1840s until the early decades of the twentieth century. The subject of Hans Otto Horch's contribution is Berthold Auerbach, perhaps the most popular Jewish writer in Germany, except for Heine, during the nineteenth century. Although his *Village Stories* do not include many Jewish figures, Horch argues that they demonstrate Auerbach's assimilationist attitudes toward his co-religionists. Hartmut Steinecke uncovers two relatively unknown Jewish authors from the nineteenth century, Salomon Ludwig Steinheim and Jakob Loewenberg, two Westphalian writers whose works have been hitherto neglected. Bernhard Greiner supplies a fascinating analysis of the Esther figure in fragmentary plays by Grillparzer, Racine, and Goethe,

while Abigail Gilman's insightful interpretation of Arthur Schnitzler's "Jewish" novel, *Der Weg ins Freie*, shows how the Jewish parts of the novel and the non-Jewish Bildungsroman fit together. The contribution by Peter Demetz stems from personal experience, since it deals with the appearance and the disappearance of Yiddish in Prague; but it also gives significant insight into how the absence of Yiddish impacted Franz Kafka and Max Brod. The final essay in the collection, by Ritchie Robertson, considers Schnitzler's remarks about Jakob Wassermann, commenting specifically on the relationship these two men had with their Jewish heritage.

In a short tribute to Jeffrey Sammons that closes the volume, Jocelyne Kolb points to the reasons he was drawn to Heine and his writings: "wit, polemics, elegance, self-irony, and the occasional hint of melancholy" (p. 263) are elements Sammons admired in the nineteenth-century writer and that he himself evidences in his scholarly works. Although the essays dedicated to Sammons do not always contain the items he most esteemed and emulated, they do display other attributes encountered in Sammons' books: seriousness of purpose, lucidity in presentation, and great erudition. In this sense the contributions are a fitting tribute to one of the most distinguished American scholars of German literature in our time.

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Antonio's Devils: Writers of the Jewish Enlightenment and the Birth of Modern Hebrew and Yiddish Literature, by Jeremy Dauber. Stanford: Stanford University Press, 2004. 354 pp. \$60.00.

All too often, literature and literary questions are addressed solely from their own narrow and self-contained disciplinary confines. Reacting, perhaps, to the scholarly predilections of earlier generations, wherein literature was often pressed into the service of the history of ideas, contemporary scholars have generally insisted upon detaching the study of literature from all matters historical. One of the many significant contributions of Jeremy Dauber's *Antonio's Devils* is the fact that he sets aside such scholarly inclinations and produces a book that is a wonderfully enriching exploration of literary texts, as well as a suggestive and intelligent foray in the field of intellectual history.

Dauber's subject is the literature of the Haskalah, the Jewish Enlightenment, which flourished first in Prussia through the second half of the eighteenth century, and then a few decades later in Galicia. Dauber's key to under-