

Abstracts

- 1509 **Eva Badowska, Choseville: Brontë's *Villette* and the Art of Bourgeois Interiority**
The essay argues that Charlotte Brontë's *Villette* (1853) grapples with the role of things in the constitution of persons. It is a paradigmatic novel about the fortunes of private, psychological interiority under commodity culture; its immediate context is the empire of things after the Great Exhibition of 1851. *Villette* represents subjectivity as a cabinet of curiosities, an interior—like a parlor—filled with intensely meaningful, even fetishized, bibelots. Lucy, the novel's narrator, longs to retreat from the public spectacles of commodity culture but, ironically, finds her identity also through relations with things. The novel suggests that bourgeois subjectivity, though it points to a thorough intimacy with objects, is paradoxically defined by the nostalgic notion that true interiority has been beset by or even lost to the pressure of things. (EB)
- 1524 **Edmund J. Goehring, The Lamentations of Don Juan and Macbeth**
In 1772, Gottlieb Stephanie introduced an adaptation of *Macbeth* to replace a banned Viennese Don Juan scenario. This essay uses Stephanie's "new stone guest" to uncover broader historical and thematic connections between *Macbeth* and Don Juan literature. Both tales have roots in anti-Machiavellian theater, which describes the psychic wreckage brought about when one suppresses the conscience in attempting to subdue fortune. Stephanie expresses this shared vision most vividly by folding a *lamento* into his tragedy. A closing lamentation delivered from hell was a fixture in Don Juan lore, and modern scholarship tends to interpret it as a carnivalesque defiance of temporal and divine stricture. Stephanie, however, draws on a different treatment of the episode: the protagonist's plaint represents a quest for immortality that has turned into a desire for annihilation. Instead of offering defiance, Stephanie's *Macbeth* follows the course of many Don Juans in despairing over the possibility of grace. (EJG)
- 1543 **Elisabeth Krimmer, "Eviva il Coltello"? The Castrato Singer in Eighteenth-Century German Literature and Culture**
This article investigates how eighteenth-century writers used the figure of the castrato as a privileged metaphor for the negotiation of class conflicts, gender concepts, and the nature of art. A reading of Johann Jakob Wilhelm Heinse's novel *Hildegard von Hohenthal* shows that Heinse uses the character of the (fake) castrato to celebrate the artificiality of gender, desire, and art, but his novel leaves class boundaries intact. Friedrich Schiller's poem "Kastraten und Männer" attacks aristocratic supremacy but naturalizes gender codes and equates masculinity and art. (EK)
- 1560 **Katherine Kolb, The Tenor of "Sarrasine"**
In dialogue with Roland Barthes, whose *S/Z* unfolds a multiplicity of "voices" in Balzac's "Sarrasine," this essay focuses on literal voices in the story: those of

the castrato and his historical successor, the tenor. It exposes the anachronism whereby a nineteenth-century tenor occupies the place of the baroque castrato hero in the central performance that seduces the title hero, and it analyzes the assumptions that made this anachronism essential to the functioning of the story—and invisible to Balzac, Barthes, and others. By emphasizing the thematics of rivalry and rage in the story and in the political and literary history surrounding it, the essay brings out the oedipal tensions in “Sarrasine” (and, briefly, its companion “L’*élixir de longue vie*”), tensions that both precipitated the castrato’s demise and ensured his survival as a haunting presence in 1830, 1970, and beyond. (KK)

1576 **Stuart Christie**, *Disorientations: Canon without Context in Auden’s “Sonnets from China”*

W. H. Auden’s transmutation of homosexual-colonial paradox into discrepant rhetorics of travel is hardly new. Yet the career mobility Auden initiated after his trip to China, culminating in his embrace of an ascetic Christianity after 1943, signals his principled adherence to a negative poetics of transitivity—by which I mean Auden’s increasing commitment to writing experience beyond its material context, as well as to the motility of signs unmoored to national-symbolic traditions. This development appears initially in the poet’s “Sonnets from China” (1938) as a rejection of colonialism in favor of English literary humanism (inspired by E. M. Forster), subsequently as the rejection of humanism itself in the face of an inscrutable Chinese other unresponsive to English cultural soundings, and finally (after Auden’s decision to depart for the United States in 1939) as the transcendence of context altogether. (SC)

1588 **Juliet Lynd**, *Precarious Resistance: Weaving Opposition in the Poetry of Cecilia Vicuña*

Woven through the threads of the poetry, performance, and visual art of Cecilia Vicuña are the image and metaphor of weaving itself, a visual and cultural reminder of an other—indigenous and feminine—form of forging cultural memory. Ever committed to using the aesthetic both to remember the violent exclusions of history and to explore the perpetuation and transformation of the marginalizing structures of power in the present, Vicuña’s multigenre work spans over thirty years of Chile’s turbulent history of struggle with dictatorship and toward democracy. This essay analyzes the interlacing of textile and text in *quipóem*, a collection of the poetry and visual art of this author-artist that re-presents a constantly evolving theorization of the complex relation between aesthetics and politics, writing and difference, and memory and power in the postcolonial, postdictatorship context of the Americas in the age of neoliberal globalization. (JL)