

5 The German Reception and Criticism of Virginia Woolf: A Survey of Phases and Trends in the Twentieth Century

Ansgar and Vera Nünning

Virginia Woolf and the Germans, or, on German ineffectiveness and effusiveness about Woolf

Even though Virginia Woolf's scattered observations on Germany and the Germans are in general rather unfavourable and unflattering, she was not at all displeased with the interest they displayed in her work, as her letter to Harold Nicolson of 19 February 1928 shows: 'The Germans are apt to be very effusive and very ineffective about translating and writing, but I think MD will soon appear in German, and any notice is likely to be to my good' (*L* 3: 460). The degree of German ineffectiveness may be debatable, but they have certainly been very effusive both in translating Woolf's works into German and in writing books and articles about them. Woolf could not have foreseen just how effusive the Germans would actually be, but she was certainly correct in predicting that any notice was likely to be to her good.

The unprecedented degree of German effusiveness about Woolf has meanwhile not only turned Woolf into a canonized modern classic, it has also resulted in a very profitable and prolific Woolf industry, with both sales figures and the annual number of journalistic and academic publications on her life and works soaring to impressive heights. Just how extensive the interest in her works actually is, is reflected in the fact that a Collected Works in German from S. Fischer Verlag is being published to wide acclaim. This major enterprise, under the able editorship of Klaus Reichert, has made many of her writings available in German for the first time and has introduced the common reader to hitherto unknown facets of her *œuvre*. It includes new translations of her novels, four volumes of essays, five of diaries and three of letters, making more than half of her letters available to the German reading public. The translations of Virginia Woolf's autobiographical writings which were published in the collection *MB* (1976, ed. Jeanne Schulkind), *Augenblicke: skizzierte Erinnerungen* (1981), and of selections of Leonard Woolf's five-

volume autobiography, which appeared in German under the telling title *Mein Leben mit Virginia* (1988, ed. and trans. Friederike Groth), also served to shed new light on a previously 'unknown' Virginia Woolf. A number of American and English studies of Woolf's life have also been translated into German, including the biographies by Quentin Bell (1977, first pub. in English in 1968) and Lyndall Gordon (1987, first pub. 1984), Spater and Parsons's *A Marriage of True Minds* (1980, first pub. 1977) and Louise DeSalvo's controversial book *Virginia Woolf: The Impact of Childhood Sexual Abuse on Her Life and Work* (1990, first pub. 1989). The fact that most of these publications have been widely reviewed not only in scholarly journals, but also in most of the daily and weekly papers testifies to the great and widespread interest Woolf enjoys in Germany today.

Moreover, since the end of the Second World War literary scholars and critics in Germany have published about sixty books and almost one hundred scholarly articles dealing with Woolf's life and works. When Annegret Maack concluded her review essay in 1978 by suggesting that the publication of archival materials was more likely to give a fresh impetus to Woolf scholarship than the deluge of secondary literature lavished on Woolf's novels, she was prescient indeed. The accessibility of her letters, diaries, memoirs and essays, in combination with recent developments in feminism and in other aspects of literary theory, has completely altered Virginia Woolf's image and reputation in Germany. Anyone familiar with her German reception in the decades just before and just after the Second World War could be forgiven for failing to recognize any likeness between the old cliché of Woolf as an apolitical aesthete, impressionist novelist and fragile invalid, who spent her sheltered life in the ivory tower of Bloomsbury writing experimental novels, and the present view of her as the figurehead of feminism and as a politically engaged critic, essayist and novelist, a highly versatile writer very much aware of and coping successfully with challenging personal, social and political issues. The great and growing number of new books and articles appearing every year in Germany shows that she has never before enjoyed such great popularity in this country and that the fundamental rethinking of Woolf's place in the development of English literature, literary criticism and feminism is not confined to Britain and the USA but is proceeding apace abroad as well.

Despite the effusiveness of the German common reader and critic alike, the German reception and criticism of Virginia Woolf like her European reception as a whole is a field which has yet to be fully mapped. Up to now, no comprehensive attempt has been made to survey the subject, let alone to introduce English-speaking readers to it.¹ We shall begin by setting out the different phases of German Woolf criticism that are by now discernible,²

¹ As Füger (1980, 17) has pointed out, the history of the post-war German reception of Virginia Woolf has yet to be written. For short surveys of German Woolf criticism and the reception of Woolf in Germany, see Füger (1980), Nünning and Nünning (1996) and Crick (1999).

² The term 'German Woolf criticism' is meant to refer to critical contributions from the German-speaking countries. The focus will be mainly on studies published by

focusing on the last five decades. But instead of proceeding author by author, the survey will focus on the different phases and trends of twentieth-century German Woolf criticism, with the goal of introducing readers to German contributions to Woolf scholarship by providing an overview of the main developments in both the reception and criticism of her work, and by identifying critical trends, commonalities and new directions of research that have opened up.³

The early reception of Woolf's works in Germany: the beginnings of stylistic, thematic and feminist criticism

The history of German Woolf criticism goes back to the 1920s and 1930s. In her lifetime, Woolf's works were well received in Germany and gained ever greater critical acclaim, though Woolf herself does not seem to have been fully aware of this. In his pioneering work on the early reception of Woolf's works in Germany, somewhat misleadingly entitled *Eine 'Extravagante Engländerin': Untersuchungen zur deutschen Frührezeption von Virginia Woolf* (A 'Flamboyant Englishwoman': Studies in the Early German Reception of V.W.), Wilhelm Füger (1980) has shown that the first phase of German Woolf criticism begins in the mid-1920s and extends to about 1937.⁴ Füger's tremendously useful reference guide, which is descriptive rather than analytic, provides an invaluable source of information on both journalistic criticism and academic studies of Woolf's works in Germany during the 1920s and 1930s. He carefully reconstructs both the early reception of Woolf in German-speaking countries and the history of German Woolf criticism up to 1941, when she already enjoyed an international reputation as an experimental author of the first rank.

The concise summary of his findings deserves to be quoted in full, because it not only succinctly delineates the first phase of Woolf's appearance on the German cultural scene, it also conveys something of the flavour of the first

cont.

German critics, but pertinent contributions from Austrian and Swiss Woolf scholars will also be taken into consideration.

³ Since a short survey cannot discuss every contribution to German Woolf criticism, the focus will be on a selection of the most important full-length studies and articles, particularly academic studies that deserve to be better known in English-speaking countries. German Woolf criticism in this chapter refers primarily to that written in the Federal Republic of Germany to 1989 and in the reunited Germany since 1989. What happened in the former German Democratic Republic is a different story. For a detailed account of Woolf's reception in the GDR up to 1989, see Wolfgang Wicht's contribution to this volume (and Crick 1999).

⁴ For details of the early reception of Woolf's works in the German-speaking countries, see Füger (1980), to whose carefully documented study the following paragraphs are indebted. Füger also provides a comprehensive bibliography of the secondary literature published in or translated into German up to Woolf's death (107–11). For full bibliographical data of all the publications discussed below, see the bibliography of German Woolf scholarship accompanying the present article.

journalistic reviews, many of which celebrated her as a pioneer of new literary forms and as a new kind of psychological novelist:

The earliest German reactions to her writings can be found, since 1923, in studies and surveys of the contemporary English novel. As a rule, these publications mention her briefly among a host of minor authors, often in connection with typical catchwords such as 'impressionism', 'mysticism', or 'psychological novel'. By the end of the twenties, however, critics gradually became aware – partly in the wake of the French – that Virginia Woolf's success as an artist was more than an ephemeral blossom of literary fashion. Between 1928 and 1934, four of her novels [*MD*, *O*, *TL* and *TW*] and three of her essays were translated, and throughout the same period numerous reviews and essays were published that endeavoured to make a wider public familiar with her writings. This wave of journalistic criticism ebbed away rather abruptly in 1935, not least under the influence of a political climate that favoured a growing hostility to experimental literature in general. (Füger 1980, 103)

In the wake of the first translations and journalistic criticism a number of German monographs and dissertations were published during the 1930s, some of which established two main lines of investigation that would extend through the 1960s and 1970s: namely the exploration of the stylistic peculiarities of Woolf's fiction and of the themes of her works, especially with respect to their feminist potential and to their delineation of female characters.⁵ Ingeborg Badenhausen's monograph *Die Sprache Virginia Woolfs: Ein Beitrag zur Stilistik des modernen englischen Romans* (1932) (V.W.'s Language: A Contribution to the Stylistics of the Modern English Novel), which provides a thorough treatment of Woolf's language, stands in the tradition of stylistic analysis developed by such Romance scholars as Curtius, Spitzer and Voßler. It devotes chapters to Woolf's syntax, her use of adjectives and adverbs, and her use of free indirect discourse. This book laid the foundations for more detailed investigations of Woolf's prose style. Two pioneering dissertations, Ruth Gruber's *Virginia Woolf: A Study* (1935) and Gertrud Lohmüller's *Die Frau im Werk von Virginia Woolf: Ein Beitrag zur psychologischen und stilistischen Untersuchung des neuesten englischen Frauenromans* (1937) (Woman in V.W.'s Works: A Contribution to the Psychological and Stylistic Investigation of the Most Recent English Women's Novels) explore thematic and stylistic aspects of Woolf's novels in order to shed light on what they regard as the feminine and feminist qualities of her works. Gruber's and Lohmüller's dissertations anticipate many of the issues raised by contemporary feminist criticism.

By focusing on the style and theme of Woolf's fiction, by looking in detail at the woman writer's need to search for her own language, and by emphasizing the close analysis of her works, these three critics established both the main subjects and the prevailing methodological approaches that continued to preoccupy German Woolf critics until well into the 1970s.

⁵ See Badenhausen (1932), Gruber (1935) and Lohmüller (1937). We should like to thank Professor Willi Erzgräber for drawing our attention to these doctoral dissertations and their impact on German Woolf studies. For a concise summary and their reception in Germany, see Füger (1980, 63–84).

Moreover, in contrast to the journalistic criticism of the previous decade they provided German readers 'with more substantial insights, especially as regards Virginia Woolf's narrative technique, her concept of reality, and the feminist aspects of her *œuvre*. Yet these efforts did not result in a real breakthrough, either, since the imminent war brought them to a practical standstill', as Füger (1980, 104) observes. He also provides a balanced and shrewd summary of the impact that the first phase of Woolf's reception in Germany had, comparing it to English and French criticism of the same period:

Seen as a whole, the early reception of Virginia Woolf in the German-speaking countries can be understood as part of a general process that, between the wars, gradually established the author's fame outside her mother country. Although the results attained in this field of criticism cannot, in their majority, seriously compete with the oft-times more subtle insights gained by English and French critics of that period, they deserve adequate attention on account of their quantity as well as of their occasional quality. By their joint impact, they eventually convinced a small circle of connoisseurs at least that Virginia Woolf had to be appreciated as a first-rank author, whose literary art demanded and justified the comparison with modern classics like Proust and Joyce. Despite all critical praise, however, she did not become a favourite of the wider reading public. (Füger 1980, 104)

At the end of the 1930s, however, the very promising first phase of the German reception and criticism of Virginia Woolf came to an abrupt and untimely end through the Nazis' deep-seated hostility to all experimental art. As soon as they had seized power in 1933, the critical climate had begun to change, and the change affected British citizens and experimental authors. While both the experimental novelists and critics in Weimar Germany had been intensely open to foreign literary currents (see Crick 1999), such currents were ruthlessly suppressed during the second half of the 1930s and even more so after the beginning of the Second World War. It was not long before Woolf's name appeared on the third list issued in 1942 by the *Reichspropagandaministerium* of the Nazis, who officially outlawed and banned Woolf and many other British writers as 'enemy authors' (*Feindautoren*).

The heyday of formalism: German Woolf criticism from the 1950s until the mid-1970s

It was only after the end of the Second World War that a second phase of German reception and criticism of Woolf began. It was ushered in, as Füger points out (1980, 17; 100-01), by the publication of Erich Auerbach's seminal study *Mimesis: Dargestellte Wirklichkeit in der abendländischen Literatur* (1946) (*Mimesis: The Representation of Reality in Western Literature* (1953)), but it was not until the 1950s that a real breakthrough became apparent (see Füger 1980, 17). Wolfgang Iser, arguably the most sophisticated and undogmatic Woolf critic to publish in the former German Democratic Republic, succinctly summarizes the impact Auerbach's famous chapter on *TL* had on Woolf studies: Auerbach's influential reading of the novel shifted attention to the formal features of Woolf's fiction, since it pointed to the disappearance of the

omniscient narrator, to the blurring of the narrator's and characters' voices, and to the multi-perspectival and subjectivized representation of the fictional world (see Wicht 1985b, 137).

Auerbach's book not only ushered in a renaissance of Woolf studies in Germany but it also brought critical attention to the formal properties of her novels. The well-known final chapter of *Mimesis*, entitled 'Der braune Strumpf' (The Brown Stocking), which is devoted to a close reading of a famous passage from *TL*, raised many of the issues that later Woolf criticism has tried to come to terms with, developing ever more refined analytical tools: e.g. the intricate problem of narrative perspective, the epistemological implications of multi-perspectivism and Woolf's subtle treatment of time. Moreover, post-war German Woolf criticism profited from the fact that pertinent English works on Woolf published during the 1940s gradually became available on the Continent. The influence of Auerbach and others can be seen in Erik Wiget's book *Virginia Woolf und die Konzeption der Zeit in ihren Werken* (1949) (*V.W. and the Concept of Time in Her Works*) (1949) and in the first two German dissertations on Woolf to appear after the war (in 1952), Aloysia Isenberg's 'Studien zur Erzählkunst Virginia Woolfs' (Studies in V.W.'s narrative art) and Margot Walter's 'Strukturanalysen von Romanen Virginia Woolfs' (Structural Analyses of V.W.'s Novels), both of which provided close structural readings of Woolf's novels. Wilhelm Borgers's 1953 dissertation on *TW* broke new ground at the time in that it compared Woolf's experimental novel with impressionist and post-impressionist art. With hindsight, Borgers's work looks like an early forerunner of what has come to be known as 'inter-art studies', which explore the formative influence of post-impressionist painting on Woolf's writing or other aspects of intermediality.⁶

German critics' concentration on Woolf's narrative technique was further encouraged by two other epoch-making events of post-war German criticism, the publication of Franz Stanzel's ground-breaking article on the narrative situation in *JR*, *MD* and *TL* (1954), and of his seminal monograph *Die typischen Erzählsituationen im Roman: Dargestellt an 'Tom Jones', 'Moby Dick', 'The Ambassadors', 'Ulysses'* (1955), a very influential book providing a thorough treatment of the typical narrative situations in the novel, which appeared in an English translation in 1971 (*Narrative Situations in the Novel: 'Tom Jones', 'Moby Dick', 'The Ambassadors', 'Ulysses'*). The Austrian scholar Franz Stanzel has arguably done more than anyone else in his generation to develop a new conceptual framework for the study of narrative techniques in Germany, an approach which fostered a much better understanding and appreciation of Woolf's formal experiments and her specific contributions to modernism. The terms that Stanzel coined for the study of point of view in fiction, e.g. *auktoriale Erzählsituation* (authorial narrative situation) and *personale Erzählsituation* (figural narrative situation) or

⁶ For later and more sophisticated contributions to this field, see Erzgräber (1974), Kross (1998) and Mosthaf (2000); see also Wolf's (1996; 1999) pioneering work on the crossing of boundaries between literature and other media.

the distinction between *erzählendes Ich* (narrating self) and *erlebendes Ich* (experiencing self), soon became familiar and usable words in schools but also in many reviews, indicating that his influence was not confined to the academy. Moreover, together with scholars such as Käte Hamburger and Eberhard Lämmert, Stanzel's publications served to inaugurate a new approach to the study of fiction which has come to be known as *Erzähltheorie* (narrative theory) or *Narrativik* (narratology).

This narratological line of inquiry has proved to be continuously and particularly fruitful in Woolf criticism since the 1950s. It can be traced back to Stanzel, or even further back to stylistic critics like Leo Spitzer and theorists who carried out pioneering work on the problems of *erlebte Rede* (free indirect discourse). In the most recent phase of German Woolf criticism, a number of relevant books have underscored just how illuminating the tools of narratology can be for enhancing the understanding of Woolf's subtle experiments with narrative perspective (see pp. 94–5 below).

But to return to the 1950s, the decade in which the previously banned and largely forgotten Woolf was virtually newly discovered in Germany. In addition to a second wave of translations, which S. Fischer Verlag began to publish in 1954, there was also a second wave of academic criticism, testifying to a generally felt need to catch up with foreign literary currents and to distance ourselves from the immediate past. As Joyce Crick (1999, 4) astutely observes, Woolf was 'a very apt writer for "catching up", for it was literary modernism that had been lost under the Nazis. And by engaging with an English modernist at that, and one, moreover, whom Auerbach placed in a long view of world literature, it was possible to dissociate oneself trebly from the burden of being German'.

It may largely be attributed to Auerbach's and Stanzel's wide-ranging influence that the second phase of German Woolf criticism, which extends from the 1950s till about the middle of the 1970s, was dominated by formalism. A generation of German Woolf critics emerged whose overriding concern for the next twenty years was the exploration of the formal, stylistic and structural innovations of Woolf's experimental novels.⁷ Albrecht Neubert's (1957) book about the development of free indirect discourse in the English novel, Ludwig Borinski's (1963) investigation of Woolf's radical stylistic experiments and Robert W. Weber's (1965) subtle analysis of the structural function of the chimes of Big Ben in *MD* (see also Hasler 1982) stand out among the stimulating contributions during this second phase of German Woolf criticism.

Although academic critics were already beginning to explore many facets of Woolf's novels during the second phase of her German reception, interest in her works was by no means confined to university English departments. Hilde Spiel's essay of 1953, 'Virginia Woolf: Bildnis einer genialen Frau'

⁷ There are very few exceptions to this predominant trend of formalism, e.g. Kröger's (1955) dissertation on Woolf's essays, Stürzl's (1956) appreciation of her novelistic art in the light of her diary and Pasternak's (1962) shrewd analysis of Woolf's comic sensitivity.

(V.W.: A Portrait of a Woman of Genius), an introductory piece very much in the vein of Woolf's own essayistic, non-methodological method, may serve as a reminder that reception is as much the affair of the common reader as of the professional critic (see Crick 1999). In contrast to the much more specialized academic studies mentioned above, the Austrian refugee Hilde Spiel did a splendid job in introducing the common reader in Germany to Woolf's life, to Bloomsbury and to the stylistic and formal characteristics of Woolf's novels. Spiel's highly readable essay, which was reprinted as the introduction to the German translation of *MB*, *Augenblicke: Skizzierte Erinnerungen* (1981), has projected a very influential image of Woolf as 'a woman of genius' and done much to make her better known to the German reading public at large. As Theodor Adorno's (1958) essay on the standpoint of the narrator in the modern novel illustrates, Woolf had at that time also begun to find a place in much wider discussions of modernism.

During the 1970s most German critics were still primarily concerned with illuminating Woolf's textual practice. This is the subject of a number of studies exploring the relationship between form and content in her novels by offering chronological work-by-work analyses or close readings of Woolf's modernist fiction. In his cogently argued monograph *Bildstruktur und Romanstruktur bei Virginia Woolf: Untersuchungen zum Problem der Symbolkonstitution in 'Jacob's Room', 'Mrs Dalloway' und 'To the Lighthouse'* (The Structure of the Image and the Structure of the Novel in V.W.'s Works: Studies in the Problem of the Constitution of Symbols in *JR*, *MD* and *TL*), Klaus Schwank's (1975) formalist approach to the structural functions of images, leitmotifs and symbols in Woolf's prose fiction, for example, shows how traditional methodologies can be made to yield productive readings. In addition, a number of fairly sophisticated close readings of individual novels and short stories explored the ways in which meaning is conveyed through the imagery, rhythm and structure of Woolf's writing. Some of this criticism tends toward summary but often the critical comments are still of interest today. Erzgräber's illuminating interpretations of *MD* and 'The Shooting Party' (1971; 1973), Stadtfeld's reassessment of *BTA* (1973) and Maack's careful analysis of the structure of *Jacob's Room* (1977) stand out in that they show the virtues of solid close reading at its best.

As a result of this predominant interest in Woolf's formal experimentation with narrative technique, German Woolf criticism from the early 1950s through to the middle of the 1970s was mainly concerned with her literary modernism as it is reflected in *MD*, *TL* and *TW*. In line with the dismissive attitude of many earlier critics, the majority of critics tended to ignore Woolf's early novels and her critical writings, reserving all their praise for the modernist novels.⁸ *TW* and, to a lesser extent, *MD* and *TL* have always been the

⁸ This is also true of a number of dissertations (e.g. Brandt 1968; Dölle 1971; G. Winter 1977) and articles which try to give a general overview of Woolf's development as a writer, e.g. Hilde Spiel's (1953) well-known essay, Fricker (1966), Hamburger (1976), Fischer (1971) and Otten (1986).

undisputed favourites with German critics.⁹ Like many critics in the 1950s and 1960s (see Maack 1978, 235), most adopted a teleological perspective, whereby *TW* constitutes the quintessential Woolf achievement. The majority of German critics were censorious of the works that preceded it (unless they could be shown to be evolving toward this perfect model) as well as those that followed it. Erika Dölle's book *Experiment und Tradition in der Prosa Virginia Woolfs* (1971) (Experiment and Tradition in V.W.'s Prose) was then the first German study that called into question the widely accepted modernism of Woolf's works, drawing attention to the traditional means of representation which Woolf relied on, but emphasizing that Woolf's novels demonstrated the limits and failure of conventional techniques. Moreover, alongside some other critics of the 1970s (e.g. Erzgräber 1974, Weber-Brandies 1974), Dölle did not limit herself to interpreting the novels, but also made substantial use of Woolf's essays to illuminate her aesthetic concerns.

A book that deserves to be singled out as one of the rare German contributions to Woolf criticism in the 1970s, underpinned by theory and reflecting a sense of history, is Ingeborg Weber-Brandies's highly sophisticated study *Virginia Woolf – 'The Waves': Emanzipation als Möglichkeit des Bewußtseinsromans* (1974) (V.W.'s *TW*: The Emancipatory Potential of the Stream of Consciousness Novel), which remains the most outstanding discussion of *TW* published in German.¹⁰ The major contribution of this well-researched and persuasively argued book, something which sets it apart from many of the somewhat reductive formalist readings of Woolf's works in the 1960s and 1970s, is Weber-Brandies's fresh attempt to produce an appreciative assessment of Woolf's artistic achievement in the light of its historical and social context. Influenced by the Frankfurt School, Weber-Brandies proceeds from the hypotheses that events in art and society are closely interrelated and that artistic form can be seen as crystallized content. She is alert to particularities, recognizes the partiality of her method, and refuses to force a coherence that would belie the intricate texture of Woolf's novel. As the first German critic to bring in sociological and psychoanalytical approaches to Woolf criticism, Weber-Brandies managed not only to break new interpretative ground but also to provide a very fruitful framework for investigating Woolf's textual practice.

The ongoing upsurge of academic Woolf criticism was, however, just one of a number of clear signs that Woolf's novels were in the process of acquiring the status of canonized modern classics in Germany during the 1960s and

⁹ This preference of German critics for the canonical modernist classics is clearly reflected in the number of publications devoted to each of Woolf's works. No less than six book-length studies along with several articles on *TW* have been published in Germany since 1950, while *MD* and *TL* are the subject of more than a dozen articles each.

¹⁰ For other important works on *TW*, see the monographs by Brandt (1968), Grünewald-Huber (1979) and Müller (1993), and the very perceptive readings more recently offered by Bettinger (1993, 179–205), Wenner (1998, 76–146), Rogge-Wiest (1999, 161–236) and Neukirchen (1999, 99–154).

1970s. She had by then managed to secure a firm place in general introductions to the modern English novel (e.g. Fricker 1966), in reference works portraying major modern writers (e.g. Fischer 1971) and in collections of articles providing model interpretations of works that were regarded as exemplary modern classics (e.g. Hüllen 1966; Erzgräber 1971; 1973), *MD* being the great favourite with both the editors of such collections and many academic critics and teachers at the time. Such publications, which were mainly aimed at a student readership in German-speaking countries and whose main goal was to acquaint students with the works of major authors, both assured and enhanced Woolf's popularity in Germany, making her better known to a wider range of readers than ever before.¹¹

Another sure sign of Woolf's canonization in Germany is the fact that her works have received more and more coverage in prestigious and widely distributed reference works since the 1960s. The seminal twelve-volume *Kindlers Literatur Lexikon*, arguably one of the most comprehensive reference works on world literature, is a case in point. The fact that the original version of this encyclopaedia, the first volume of which was published in 1965, already contained eight entries on Woolf's novels (on *JR*, *MD*, *TL*, *O*, *TW*, *FB*, *TY* and *BTA*), while the completely revised and enlarged 20-volume *Kindlers Neues Literatur Lexikon*, which was published between 1988 and 1992 and which has since sold a great number of copies in both hardback and especially paperback and student editions, features no less than eleven comparatively long articles on an ample selection of her works,¹² is interesting for a number of reasons. First, it testifies to a marked increase in Woolf's popularity since the 1960s. Second, the new articles that were added to *Kindlers Neues Literatur Lexikon* reflect changes in the literary and intellectual climate that occurred between the 1960s and the late 1980s: in addition to completely revised and updated versions of the entries on *JR*, *MD*, *TL*, *O* and *TW* and to new articles on *TY* and *BTA* there were new entries on *VO*, *CR1*, *RO* and *TG*, which nicely redressed the balance between her experimental modernist novels, once the only focus of attention in Germany, and her allegedly more conventional 'other' novels and essays, which had for a long time suffered from either neglect or critical condescension. Third, these shifts of balance towards both her early and late novels and towards her essays clearly demonstrate that a new wave of interest was underway from about the mid-1970s, one which has had far-reaching implications for the German reception and criticism of Virginia Woolf, implications which fully came to the fore during the third and fourth phases.

¹¹ For other general introductions to her work that appeared later, see Kohlhausen (1983), Otten (1986), Lavizzari (1991a) and Schneider (1993).

¹² See Dittmar (1992), Kluge (1992a; 1992b; 1992c), A. Nünning (1992a; 1992b; 1992c), V. Nünning (1992a; 1992b; 1992c) and Schoeller (1992).

Beyond formalism: German Woolf criticism from the mid-1970s to the mid-1980s

A third phase of German Woolf criticism, which roughly extends from the 1970s up to the mid-1980s, is characterized by a shift from formalism to other analytical modes. One of the new concerns was Woolf's biography. A second was Woolf's conceptions of the nature and functions of art and of the artist. A third was Woolf's early reception, both in England and in Germany, and the history of Woolf criticism.

The number of general introductions to Woolf's life and works, primarily addressed to the common reader, testifies both to the increased interest in her biography and to the popularity that Woolf had by then acquired in Germany. The short introductory critical biographies by Riley (1983) and Wiggershaus (1987), the richly illustrated biography by Waldmann, which appeared in the popular paperback series *rowohlts monographien* in 1983, and Klein's (1984) long and more substantial, but budget-priced biography are more or less résumés of the state of knowledge about Woolf's life. All four are published in series, but none is overburdened with the kind of plot summary of an author's work which the format usually demands. They offer fairly traditional biographical narratives, interspersed with information about cultural contexts and commentary on Woolf's works. Moreover, they all tend to jump easily from Woolf's life to her fiction, and vice versa, without problematizing the complex relationship between life and art. Compared to English and American biographical Woolf criticism, to which all of these books are heavily indebted, they seem largely derivative, and none really breaks new ground.

The opposite is true of those studies which explore Woolf's conceptions of art and the artist. A number of critics in the late 1970s and early 1980s focused on Woolf's essays in order to reconstruct her views of the nature and functions of art.¹³ Closely connected to this interest in Woolf's conceptions of art and the artist was a new concern for the function rather than just the formal features of her fiction.¹⁴ The East German critic Wolfgang Wicht's pioneering work on Woolf's aesthetics marks an important breakthrough in German Woolf studies in that it takes into account Woolf's aesthetic and ethical norms as well as her social experience. Moreover, Wicht was the first German critic to stress the interrelation between the fictional worlds of the novels and historical reality, emphasizing that Woolf's aesthetics and her formal innovations 'implement a radically recast ideological consciousness of art and its functions' (Wicht 1985b, 140).

A third area explored in Germany for the first time was Woolf's early reception, both in England and in Germany. Füger (1980) carefully documents

¹³ See Wicht (1978; 1980; 1981) and Drescher (1979); on aesthetic and poetological issues, see also Bisanz's (1981) article on Woolf's fictitious critic Nicholas Greene, Erzgräber's (1981; 1984b) subtle observations on what he argues is a specific Woolfian aesthetics of the moment and Hillgärtner (1988).

¹⁴ For the relationship between function and form in Woolf's novels, see Drescher (1979), Erzgräber (1984a; 1991b; 1999) and Wicht (1978; 1980).

both contemporary reactions to Woolf's works in Germany and the beginnings of German Woolf criticism. Gerd Egloff (1978) reconstructs the contemporary reception of Woolf's novels in England in the 1920s from a sociological point of view. Whereas Füger's approach is primarily descriptive, Egloff explores the interplay between social conditions, cultural norms and aesthetic forms, taking into account the horizon of expectations of the middle classes.

Quite a number of other critical works published in the 1970s and even in the late 1980s, however, continued to explore a perennial concern in Woolf studies, namely the ways in which her aesthetic values and her personal background are related to the themes and formal properties of her novels. A case in point is Peter te Boekhorst's (1987) close analysis of the use of the literary leitmotif and its functions in the novels of Woolf and other modernist writers. Also relying on close analysis, Andrea Beck's *Konstitution von ästhetischen Sinnsystemen in sieben Hauptwerken Virginia Woolfs* (1988) (The Constitution of Aesthetic Systems of Meaning in Seven of V.W.'s Major Works) investigates the relationship between 'the aesthetic structure and ideological message' ('der ästhetischen Struktur und ideologischen Aussage') in seven of Woolf's major novels (Beck 1988, 14). She offers long, interpretative summaries of individual novels but does not really relate them to their 'philosophical and aesthetic background' ('philosophischen und ästhetischen Hintergrund') (see 295ff.).

Familiar in approach, though much more complex in analysis than other German studies on Woolf, Willi Erzgräber's work is unsurpassed in German Woolf criticism, both in quantity and in quality, and compares well with the very best international work recently done on Woolf. With a dozen full-length articles and a highly acclaimed monograph on Woolf, Erzgräber has done more, perhaps, than anyone else in Germany to encourage adequate critical views of Virginia Woolf.¹⁵ Although it is a critical commonplace by now that aesthetic movements in the arts, especially post-impressionist painting, are vital to a full understanding of Woolf's own aesthetic concerns, Erzgräber's pioneering article of 1974, 'Nachimpressionistische Anschauungen über Kompositionstechnik und Farbsymbolik in Virginia Woolfs Roman *To the Lighthouse*' (Post-impressionist Conceptions of Compositional Technique and Colour Symbolism in V.W.'s *TL*), was the first study to give the subject the attention it deserves. Erzgräber persuasively shows both Woolf's affinity to the theoretical views of the leading post-impressionists with respect to techniques of composition and colour symbolism and the impact of these views on the structure and texture of *TL*.

Erzgräber's (1982a) monograph on Woolf's works, which has recently

¹⁵ Some of Erzgräber's relevant articles are now readily available in a splendid recent collection of his essays (1995). It is no exaggeration to speak of an Erzgräber-school of German Woolf criticism, since not only have his publications had an important impact on Woolf's reception in Germany, but Erzgräber has also supervised a number of excellent dissertations on Woolf, e.g. Weber-Brandies's (1974) groundbreaking monograph on *TW* (see above), and the books by Wenner (1998), Rogge-Wiest (1999) and Neukirchen (1999) discussed below.

appeared in revised form (1993), is arguably the most comprehensive and perceptive examination of her art of fiction published in German to date. Erzgräber casts his net extremely widely, providing an appreciation of the form and the themes of Woolf's novels, by highlighting the individual traits that set them apart and make them unique. He is also one of the few German critics to try to relate Woolf's writings to their cultural background in order to demonstrate how both contemporary thought and her intellectual heritage influenced her artistic and political attitudes. Erzgräber traces the influence Woolf's father and members of the Bloomsbury Group had on her philosophy of life and art. Moreover, he carefully delineates the development of Woolf's new concepts of novel-writing by providing a series of sophisticated and penetrating readings of both her novels and her feminist pamphlets. His interpretations of the novels demonstrate how Woolf experimented with narrative voice, with the treatment of character and with narrative structure in order to express her particular vision of reality.¹⁶ His specific analyses of the ways in which Woolf's presentation of private life and public life in *ND* expresses her veiled social criticism, of the relevance of moments of vision in *MD*, and of Woolf's views on history, which are reflected in *BA*, could each be the point of departure for much broader investigations.

Moreover, Erzgräber has managed to dispel the idea that Woolf was either just an ethereal aesthete or just a radical feminist, since he takes into account both the complex formal texture of the novels and the political implications of Woolf's modernist project. Erzgräber (1982a; 1984) was also the first German critic to draw attention to the historical awareness and the social criticism directed against contemporary England that appear in Woolf's novels. In his analyses, the literary and the historical are inseparable. His readings have been strongly endorsed by German Woolf critics of the 1980s and 1990s, and the resourcefulness and insight of Erzgräber's work have substantially enhanced German understanding of Woolf's achievement as a novelist, critic and feminist.

Given the deluge of books published on Woolf every year since the 1970s, together with hundreds of articles and doctoral dissertations, it is hardly surprising that some German critics turned their attention to surveying the history of Woolf criticism. Annegret Maack (1978) was the first to produce such a survey. The non-specialist and the professional scholar alike will find Christoph Schöneich's (1989) concise, informative and balanced overview of the results of Woolf criticism a useful starting point. Covering both the history of international Woolf criticism and the state of the art, his text-orientated guideline is a good synthesis of recent studies of Woolf's life and works. The bibliographical essay appended to Erzgräber's (1982a, 196–223) monograph provides another useful overview of the history of Woolf criticism. And most recently, the authors of the present paper have tried to provide surveys of

¹⁶ On Woolf's concept of reality and on the ways in which specifically modern forms of experiencing reality are depicted in her novels, see Hackenberg (1957), Villgratder (1966), Brandt (1968), Jackson (1973), Maack (1977) and especially V. Nünning (1990, 31–58) and Erzgräber (1999).

major developments, new methodologies and important results in Virginia Woolf criticism of the 1980s (see Nünning and Nünning 1991b) and in post-war German Woolf criticism (see Nünning and Nünning 1996).

Recent trends in the German reception and criticism of Woolf

The most recent phase in the German reception and criticism of Virginia Woolf begins in the mid-1980s. Since the Woolf centenary in 1982, an *annus mirabilis* in English Woolf criticism, which produced a significant number of excellent critical works, her writings have been the subject of ever more intense study in Germany. Moreover, in addition to the increase in academic and journalistic criticism, there has been a tidal wave of interest in her life and work since the end of the 1970s. It has been fed by two main sources (see Crick 1999, 7-10), the great fascination that her biography and the lives of her Bloomsbury contemporaries have exerted on a host of readers, and the rise of the women's movement and feminism.

The unprecedented degree of interest that the German reading public has displayed in Woolf may partly be attributed to the fact that, over the last two decades, the amount of information on the author that is readily available in Germany has increased substantially as a result of the accessibility of her letters, diaries, memoirs, essays and holograph notes. Whereas the majority of critical works published in Germany up to the mid-1980s were primarily concerned with exploring the formal and thematic aspects of Woolf's novels, her literary criticism and her feminist essays have only recently begun to receive the scholarly attention they deserve.

In the most recent phase of the German reception and criticism of Woolf, four new trends have emerged. At the risk of some oversimplification, these may be designated 'the feminist discovery and appropriation of Woolf as a feminist figurehead', 'the turn towards history', 'the discovery of Woolf as a literary critic and thinker' and 'the rise of theory', with a recent narratological turn of German Woolf criticism resuming and further developing the formalist tradition initiated by Stanzel. The first and arguably most influential trend has led to a discovery of Woolf as the initiator and originator of feminist criticism, who first addressed many of the issues that have preoccupied the women's movement and feminism ever since, a trend which has led to her canonization as a feminist icon and figurehead. The second of these trends is represented by works that focus on the significance of history in Woolf's novels, on her views on history and on her ambivalent relationship with her literary heritage. The third and equally innovative trend in German Woolf criticism of the late 1980s and 1990s is characterized by an interest in Woolf's non-fictional writings, thus reversing the tendency to concentrate almost exclusively on her novels. This has at last resulted in the discovery of Woolf as a literary and cultural critic. Such studies have begun to look more closely at the author's methods of composition and her philosophical, aesthetic and feminist concerns. The final trend can be attributed to the general rise of literary theory. Whereas most German Woolf critics in the 1970s and 1980s still adhered to traditional critical approaches and to well-established value judgements, others began to absorb

literary theory and the analytic techniques of feminist theory and psychoanalytic criticism. Some of the most sophisticated recent contributions to Woolf criticism have managed to refine and modify the formalist approach developed by eminent scholars such as Stanzel so as to be able to combine new forms of cognitive narratology with broader historical and cultural concerns.

Though these four trends are closely intertwined, what we have called the feminist discovery and appropriation of Woolf stands out in a number of ways. First, in contrast to the other recent trends, it is not confined to academic criticism: it has had a far-reaching influence on the general German reception of Woolf, involving academia, the women's movement and the common reader so dear to Woolf. Second, it has profoundly changed Woolf's public image, alerting the German public (not just the reading public) to a hitherto unknown Woolf. Third, it has led to a revision of the Woolf canon, in fact resulting in a complete inversion of the previously existing hierarchization between her modernist novels and her feminist essays, which had for a long time been almost completely ignored in Germany. Therefore we have decided to devote a separate section to the feminist strand of the German reception and criticism of Woolf, though, chronologically speaking, it runs more or less parallel to the other recent trends. Since the feminist discovery of Woolf, in fact, precedes the other trends by a couple of years, dating back to 1978, it also provides a convenient bridge between the third and the most recent phase in the German reception of Woolf.

The feminist discovery and appropriation of Woolf as a 'feminist figurehead'

While the discovery of Woolf as a literary critic and the other recent trends outlined above have largely been confined to the academic reception of her works in Germany, the widespread attention devoted to her feminist essays arguably represents an upsurge of interest, bringing a noticeable critical reassessment of her works in its wake. The recuperation of her feminist essay *ROO* and her anti-fascist pamphlet *TG* dates back to the end of the 1970s when these texts were first translated into German and brought out by fringe publishers:¹⁷ *Ein Zimmer für sich allein* (*ROO*, trans. Renate Gebhardt) in the Gebhardt Verlag in 1978, and *Drei Guineen* (*TG*, trans. Anita Eichholz) in the same year by the feminist publisher Verlag Frauenoffensive. The influence that these two essays have had on the reception of Woolf and on her public image in Germany can hardly be overestimated. *ROO* has not only turned into a real long-term bestseller, it has also entailed a wholesale revision of Woolf's public image.

As in Britain and the USA, the German women's movement and feminist criticism have turned Woolf into an idealized figurehead, a cultural icon to be

¹⁷ *ROO* was rediscovered rather than discovered by German feminists in the late 1970s, having already been the subject of a short article by Else Arnheim (1930–31).

adored and a role model to be emulated. Gisela von Wysocki's short book *Weiblichkeit und Modernität: Über Virginia Woolf* (1982) (Femininity and Modernity: On V.W.), for instance, goes a long way to stylize Woolf into an icon of the twentieth-century woman writer as victim and rebel. Susanne Amrain's more down-to-earth biographical study *So geheim und vertraut: Virginia Woolf und Vita Sackville-West* (1994) (So Confidential and Intimate: V.W. and V.S.-W.) capitalizes on the interest in Germany in readable narratives about Woolf's life. Although this engaging and chatty book offers a wealth of anecdotes and details about Woolf's lifestyle and her relationship with Sackville-West, these are hardly new. Moreover, it provides only one side of the story, offering nothing fresh for those who have kept up with English and American Woolf scholarship.¹⁸

With regard to her German reception, it is only since the end of the 1970s that the feminist Woolf has begun to emerge from the shadow of her other self, the modernist author of experimental novels. The women's movement and feminist criticism contributed significantly to that emergence, perceiving (and conceiving) her primarily as a political and cultural icon. In the wake of the translations of *ROO* and *TG*, Woolf soon enjoyed unprecedented popularity with a continuously growing number of feminist critics and readers. Her growing fame rested as much on her life as on her works, both representing paradigmatic ideals that supporters of the women's movement could readily identify with, as Bettinger observes:

Every emancipation movement must reconstruct its own history in order to recognize the mechanisms of oppression and to liberate itself from the role of victim. For this phase of feminism, the phase of the reconstruction of its own history, Virginia Woolf was almost predestined to become a figure with whom to identify, her biography paradigmatic in providing many instances of the oppression of women. (Bettinger 1993, 12)¹⁹

In feminist literary theory and criticism, and in its more recent incarnation of gender studies, references to Woolf abound, with *ROO* being German feminists' all-time favourite. Examples here are legion since an introductory bow to Woolf has become so much of an established topos (see Crick 1999, 7) that in some cases it is now hardly distinguishable from a cliché. There is a long list of feminist publications that make more than just a passing reference to

¹⁸ For other recent biographical studies, see Amrain (1992), Bettinger's article 'Woolf in Spain' (1995) and her overview of recent Anglo-American research on friendship between women (1998a), and H. Winter's *Virginia und Leonard Woolf* (1999), which is intended for the common reader. See also Hartung's (1982) essay on the occasion of the Woolf centenary and the piece by Klein and van Behr (1986).

¹⁹ 'Jede Emanzipationsbewegung muß die eigene Geschichte aufarbeiten, um die Unterdrückungsmechanismen erkennen und sich aus der Opferrolle befreien zu können. Für diese Phase des Feminismus, die Phase der Rekonstruktion der eigenen Geschichte, war Virginia Woolf als Identifikationsfigur geradezu prädestiniert, liefert ihre Biographie doch paradigmatisch viele Momente der Unterdrückung von Frauen.'

Woolf's most popular feminist essay, however, ranging from Silvia Bovenschen's influential book *Die imaginierte Weiblichkeit: exemplarische Untersuchungen zu kulturgeschichtlichen und literarischen Präsentationsformen des Weiblichen* (1979) (*Imagined Femininity: Exemplary Studies in Cultural and Literary Presentations of the Feminine*) to the groundbreaking anthology *Genus: zur Geschlechterdifferenz in den Kulturwissenschaften* (1995) (*Gender: On Gender Difference in Cultural Studies*), edited by Hadumod Bußmann and Renate Hof.²⁰

Important though such references to her feminist essays have no doubt been for Woolf's rapidly growing popularity with German readers, at least as important for spreading the word, or the image of the feminist icon, is G.C. Beresford's famous 1902 photograph of Woolf, reproductions of which have sold in countless numbers in Germany. (It may be mentioned as an aside that this paper was also written under the famous picture of the young Virginia.) Beresford's stylized photograph arguably did more than anyone or anything else not only to popularize Woolf in Germany, but also to establish a highly clichéd view of her as a fragile female genius.²¹ Alexandra Lavizzari is right when she astutely observes that

In parallel with biographic documentation, photographic documentation has perhaps been even more conducive to turning her person and life instead of her work into the centre of public interest. Ever since Woolf stopped having control and jurisdiction over the construction of her 'image' for the public, posterity has increasingly turned away from the mature author and typified the entranced twenty-one year old Miss Stephen, as she is immortalized in a photograph of 1903, as the genius Virginia Woolf. (1991b, 8)²²

²⁰ In lieu of countless other examples, see Kohlhagen (1983, 117), who calls ROO 'the first plea for the independence of the woman writer' (das erste Plädoyer für die Unabhängigkeit der schreibenden Frau), and the chapter by Winnett and Witte (1985) on 'Ästhetische Innovationen' (Aesthetic innovations) in the first edition of a very successful German history of women's literature, *Frauen – Literatur – Geschichte: Schreibende Frauen vom Mittelalter bis zur Gegenwart*, which, like Bovenschen's book, uses ROO as the point of departure, calling Woolf's essay a 'text which is as canonical for feminist studies as it is problematical' ('In diesem für die feministische Wissenschaft ebenso kanonischen wie problematischen Text', 318).

²¹ For the importance of Beresford's and Man Ray's photographs for Woolf's (in some ways curiously reductive) German reception, see Lavizzari (1991b, 8–9) and Bettinger (1993, 9–19).

²² 'Parallel zur biographischen Dokumentation hat die photographische vielleicht noch stärker dazu beigetragen, Person und Leben statt Werk in den Mittelpunkt des öffentlichen Interesses zu rücken. Seit Woolf selbst keine Entscheidungsbefugnis mehr hat über die Konstruktion ihres "Image" für die Öffentlichkeit, hat sich die Nachwelt zunehmend von der reifen Schriftstellerin abgewandt und das entrückte einundzwanzigjährige Fräulein Stephen, wie es auf einer Photographie von 1903 verewigt ist, zum Genie Virginia Woolfs typisiert.'

Thus, whether the enormous increase in popularity and fame that Woolf has enjoyed through her being turned into a feminist figurehead and model woman of genius has actually resulted in a greater German familiarity with her works or in a more refined critical appreciation is debatable. There are, in fact, quite a number of indications that the opposite is true: while more people than ever before may now be familiar with the name ('Virginia Woolf? Isn't she the feminist who ...?'), the level of familiarity with her novels and her literary innovations does not seem to be much higher in Germany now than it was twenty or thirty years ago. Moreover, in feminist theory, references to Woolf's works are mostly confined to a very small number of texts, with *ROO* invariably receiving the lion's share, followed by *TG* and *TL*, and the same issues tend to be emphasized time and again. In sum, the interest of the wider German reading public has become so focused on Woolf's biography and her feminist views that it has tended almost to eclipse her novels, a development which the editor of a recent collection of essays attempts to redress (see Lavizzari 1991b, 14). Whether this is actually necessary may be debatable but the important, and salutary, impact that the rediscovery of her feminist essays has had on her German reception should certainly not be underestimated, let alone denigrated. With regard to the German reception of her work, the feminist appropriation of Woolf has in fact resulted in a wholesale revision of her public image, turning her into a feminist icon that has assumed a symbolic place in popular culture and consciousness.

Recent interest in Woolf's non-fictional writings, particularly that resulting in the reassessment of *ROO* and *TG*, has also led to academic deconstructions of the old cliché of Woolf as an apolitical aesthete and to a greater appreciation of her political and feminist commitments. Exploring Woolf's awareness of the material impediments and ideological constraints that women writers have to overcome in a patriarchal society, Wicht (1985a) made the first sustained effort to locate *ROO* and *TG* in terms of Woolf's intellectual development and succeeded in encouraging serious interest in these important feminist texts. In his well-argued book *Emanzipation bei Virginia Woolf: Eine Studie zu ihrer nichtfiktionalen Prosa* (1986) (*Emancipation in V.W.: A Study of Her Non-fictional Prose*), Thomas Riedl asserts the importance of Woolf's nonfictional prose, which had previously been largely ignored by German Woolf criticism, and provides a close analysis of her feminist pamphlets. Like Klein (1984), Riedl focuses on the concept of 'emancipation', which he defines broadly as the mental and moral liberation of men and women from prejudices and inhibiting constraints. In contrast to those critics who reproach Woolf with what they regard as a 'flight into androgyny' and who claim her to be a wholehearted advocate of some particular feminist stance, Erzgräber (1991a) argues that in *O*, which he discusses alongside *ROO*, androgyny functions as a metaphor for the emancipation of both sexes.²³ Drawing on feminist theory in

²³ On the conceptualization of androgyny, see Klinner (1995) and also chapter 6, 'Androgynität, Feminismus und die Emanzipation beider Geschlechter' (Androgyny, feminism and the emancipation of both sexes) in Nünning and Nünning (1991a), who interpret Woolf's ideal of androgyny in the light of her unremitting

order to elucidate Woolf's political stances and writing practices, Helga Quadflieg (1991) provides an overview of Woolf's attitudes toward feminism and the women's movement and discusses her proposal for rewriting literary history.

In addition to these and other substantial explorations of feminist aspects of Woolf's works,²⁴ German feminist theorists have recently begun to reconstruct Woolf's role as a pioneer feminist critic and to take stock of the many issues that can be traced back to her essays. To give but one or two examples: Woolf's ideas of 'thinking through our mothers', establishing a tradition of female writing, and of a 'woman's sentence' figure prominently not only in the chapter 'Feministische Zugänge – "Gender Studies"' (Feminist Approaches – "Gender Studies") of the bestselling textbook *Grundzüge der Literaturwissenschaft* (An Outline of Literary Criticism) (see Erhart and Herrmann 1996), they also recur again and again in other German publications on feminist theory and criticism.²⁵ Lena Lindhoff, for instance, devotes an informative chapter of her widely circulated and useful textbook *Einführung in die feministische Literaturtheorie* (Introduction to Feminist Literary Theory) to 'Virginia Woolf und die Frage nach einer weiblichen Tradition' (V.W. and the Question of a Female Tradition), which does not ignore what the author considers to be 'the many unresolved contradictions in her essay [ROO]'²⁶ (1995, 34). Calling Woolf 'the "mother" of the history of women's literature'²⁷ (XI), Lindhoff also refers to ROO throughout and uses Woolf's works (especially TL) as a touchstone to test, illustrate and criticize the feminist theories she discusses. Lindhoff's brief overview of Woolf's most noteworthy achievements as a feminist critic deserves to be quoted at some length, because it aptly summarizes those aspects of her work that have played a crucial role in her German reception since the end of the 1970s:

cont.

struggle for unity and relate it to her conviction that cultural progress demands the emancipation of both sexes and cooperation between free individuals rather than confrontation.

²⁴ See also Riedl (1986), Maassen (1990), Nestvold-Mack (1990), Erzgräber (1991a), Hof (1991), Quadflieg (1991), Bettinger (1993; 1998a) and Würzbach (1998), most of which are briefly discussed below, pp. 95–6. See also Hesse, Knight and Pfister (1984) on the New Woman.

²⁵ See Bovenschen (1979, 10–12), Burmann and Hof (1995, 5, 33, 187–88, 190, 192) and Schabert (1997, 10–11). Though the range of material here is vast, it is doubtful whether it would repay detailed investigation because this strand of the German reception of Woolf is as repetitive and reductive as it has no doubt been influential. Anyone who uses the well-known phrase 'Who's Afraid of Virginia Woolf?', as Loster-Schneider (1999), like Toril Moi (1985) and Erzgräber (1982b) before her, does in her introduction to an interesting German collection of feminist essays, is capitalizing on Woolf's popularity rather than on that of Edward Albee's play.

²⁶ 'der vielen ungelösten Widersprüche in ihrem Essay'.

²⁷ "'Mutter" der Frauenliteraturgeschichte'.

Virginia Woolf is the first woman to write the history and social history of (English) literature written by women. She is the real initiator of feminist literary studies, not just with regard to chronology, but also in respect of the audacity and radicality of her questioning of patriarchal values in culture. Long before Simone de Beauvoir, she began to historicize the patriarchal definition of femininity and to attribute it to the social allocation of roles. In contrast to Beauvoir, she tried at the same time to situate herself as a woman within a female tradition, and made significant contributions to its reconstruction. With her search for specifically female cultural values beyond ontological stipulation she can be considered to be the 'mother' of the theories of difference. (Lindhoff 1995, 31)²⁸

Woolf has indeed by now become generally recognized as an important forerunner of present day feminist theory and criticism in Germany. In the most systematic and comprehensive research report on the subject to date, Natascha Würzbach (1998) shows that Woolf's critical writings on the subject of women and literature anticipated a broad range of the issues that later came to be important theoretical considerations in present-day feminist literary criticism. By carefully delineating the ideological changes within the women's movement and the development of feminist literary criticism, Würzbach examines and explains both the reasons why Woolf's ideas failed to be adequately appreciated during her lifetime and the subsequent rediscovery and reevaluation of her views on the subject of women and literature. Like Toril Moi (whose 1985 book *Sexual/Textual Politics: Feminist Literary Theory* has also been translated into German (see Moi 1989), further strengthening the feminist strand of Woolf's German reception), Würzbach does a good job of 'rescuing' Woolf for feminist politics and literary theory. Her article also shows how closely intertwined Woolf's appropriations by the women's movement and by feminist criticism in academia have been in Germany since the late 1970s.

The turn towards history: the discovery of Woolf as a literary critic and the rise of theory

The second recent trend in German Woolf criticism, the turn towards history, which has nothing to do with the new-historicist school of literary theory, has led to a reassessment of the functions of traditional narrative modes in Woolf's

²⁸ 'die Virginia Woolf ist die erste Frau, 'die Geschichte und Sozialgeschichte der (englischen) Literatur von Frauen schreibt. Sie ist die eigentliche Initiatorin der feministischen Literaturwissenschaft, nicht nur in chronologischer Hinsicht, sondern auch im Hinblick auf die Kühnheit und Radikalität ihrer Infragestellung patriarchalischer Werte in der Kultur. Lange bevor Simone de Beauvoir begann sie, die patriarchalische Bestimmung von Weiblichkeit zu historisieren und auf eine soziale Rollenzuweisung zurückzuführen. Anders als de Beauvoir versuchte sie aber zugleich, sich als Frau innerhalb einer weiblichen Tradition zu situieren, zu deren Rekonstruktion sie Wesentliches beigetragen hat. Mit ihrer Suche nach spezifisch weiblichen kulturellen Werten jenseits ontologischer Festlegungen kann sie als "Mutter" der Differenztheorien gelten.'

fiction, of the concepts of history underlying her works,²⁹ and of her complex attitude towards her own literary heritage. Having thoroughly explored the experimental quality of Woolf's fiction, critics in Germany have recently become increasingly aware of the fact that the evaluation of her place in modernism is far more complex than literary histories have tended to suggest. The turn towards history and concern with the issues raised are clearly evidenced in Sabine Hotho-Jackson's fine monograph *Zwischen Tradition und Moderne: Geschichte bei Virginia Woolf* (1990) (Between Tradition and Modernity: History in V.W.), which stands out among the publications that focus on Woolf's views of history. Hotho-Jackson explores the ways in which history played a formative role and had a continuing influence on Woolf's criticism and fiction. Her book is a persuasive blend of formalist criticism, literary-historical analysis and biographical commentary. In addition to contributing to our understanding of Woolf's views of history, Hotho-Jackson illuminates the thematic and narrative structures of *O* and *BTA*. Three other important features of her book are the systematic use she makes of Woolf's essays, letters and diaries in order to reconstruct Woolf's concept of history, her convincing reassessment of the mixture of traditional and specifically modern narrative modes in Woolf's fiction, and her insightful analytical commentary on Woolf's use of recurrent metaphors of history like the tree and the house. Hotho-Jackson demonstrates Woolf's essentially conservative view of history, shedding light on how Woolf presented her notions of history in her fiction as well as raising questions about her ambivalent attitudes towards her cultural heritage.

In addition to Hotho-Jackson's seminal monograph, several other publications exemplifying the turn towards history deserve brief mention.³⁰ One of them is Fritz-Wilhelm Neumann's book *Der englische historische Roman im 20. Jahrhundert* (1993, 108–33) (The English Historical Novel in the Twentieth Century), which includes a very interesting chapter on Woolf's 'physiognomic world-picture' ('Virginia Woolf's physiognomisches Weltbild') presenting a number of fine observations on Woolf's historical novels (i.e. *O* and *BTA*; see also Schabert 1981). Another one is Hotho-Jackson's (1998) original and penetrating comparison of the ways in which Woolf and Ingeborg Bachmann appropriate history for their own revisionary purposes. Instead of locating Woolf in either the male modernist tradition or the conventional 'masculine' kind of historical novel, A. Nünning (1999) argues that it might be more rewarding to see her novels that engage with history as part of a female tradition of revisionist historical novels and attempts to situate *TY* and *BTA* in the yet to be written history of this tradition.

²⁹ On the concepts of history underlying Woolf's works, see also Schwank's (1984) balanced assessment of *O* as a work situated squarely between historiography and fiction, and Maassen's (1987) analysis of the narrative and thematic structure of *BTA*.

³⁰ See also Mengel (1986), Glaser (1998b) and Richter (1996), which includes a chapter on 'Bloomsbury and History' (77–98), discussing, among other writers, Leonard Woolf (78–80) and Virginia Woolf (87–94).

The turn towards history has also led to reassessments of some of Woolf's previously neglected works. During the last two decades, German critics have, for instance, begun to analyse *O* and *BTA* as achievements in their own right. Though there are a number of important reassessments of *O*,³¹ Ina Schabert's painstaking and cogently argued book *In Quest of the Other Person: Fiction as Biography* (1990) deserves to be singled out for providing a very perceptive and illuminating analysis of Woolf's unconventional biographical novel within the conceptual framework of the new literary genre known as fictional biography. Moreover, Schabert (1990, 4) draws attention to Woolf's role as 'a pioneer of fictional biography as concerns both its theory and practice', while also delineating the significance of this genre for the development of twentieth-century fiction. *BTA*, which had previously been the subject of only one German article (Stadtfeld 1973), has also greatly profited from the turn towards history; it has finally and deservedly been canonized, and is even included in the seminal *Kindlers Neues Literatur Lexikon* (see A. Nünning 1992a). In their convincing rereadings, Maassen (1987) and Hotho-Jackson (1990, 265-370), for instance, have shown that conventional forms of historical narration are rejected as inadequate in *BTA* and that innovative aesthetic modes impose order and meaning.³² By comparison with Woolf's innovative 'historical' novels (i.e. *O* and *BTA*), *VO*, *ND* and *TY* have as yet received relatively little critical attention in Germany, but there are clear indications that their fortunes will improve: like *CR*, *ROO* and *TG*, two, *VO* and *TY*, have made it into *Kindlers Neues Literatur Lexikon* (see V. Nünning 1992c; A. Nünning 1992c), and after a surprisingly long period of neglect all have been the subject of a fair number of appreciative rereadings during the 1990s.³³

It may also be attributed to the turn towards history and culture that Woolf's experimental uses of time – one of the favourite issues of German Woolf criticism since the end of the 1940s³⁴ – have recently been reexamined within the wider frameworks of cultural history. In a wide-ranging article on the concept of time in modernist literature, Stephan Kohl (1998) carefully delineates how new notions of time (e.g. Einstein's and Bergson's concepts)

³¹ See Schwank (1984), V. Nünning (1988), Hotho-Jackson (1990, 147-264), Schabert (1990, 66-84) and Webel (1999, 388-91), who examines the literary strategies Woolf uses in *O* for the deconstruction of biological gender. In comparison to Hotho-Jackson's (1990, 147-264) and Schabert's (1990, 66-84) highly illuminating rereadings of *O*, Antor's (1998, 416-19) rather perfunctory discussion of the novel fails to offer anything essentially new.

³² For other incisive recent rereadings of *BTA*, see I. Weber (1986), Bartschi (1991), Olejniczak (1994, 236-40), Hotho-Jackson (1998) and especially Neukirchen (1999, 155-97); see also Blöcker (1966) and A. Nünning (1992a).

³³ See, however, the chapters on these novels in Erzgräber (1982a), A. Nünning's (1991) article on Woolf's Victorian heritage, Bettinger's (1993, 72-107) observations on Woolf's use of metaphors in Woolf's first two novels, Rogge-Wiest's (1999, 57-86) perceptive and lucid analysis of forms of subjectivity in *VO* and Thume's (1997) exploration of the role of quantum logic in *TY*.

³⁴ See Wiget (1949), R.W. Weber (1965), Erzgräber (1980; 1981; 1984b), Smuda (1981), Hasler (1982) and Wenner (1998).

were taken up and transformed by Woolf and other modernist writers and how literature became one of the major fields of the discursive negotiation of time as a central aspect of the process of modernization. Examining what he calls the 'dialogue between literature and scientific writings' ('des "Dialogs" zwischen literarischen und naturwissenschaftlichen Schriften') (173), Kohl analyses in great detail such issues as the subjectivization of the experience of time, the phenomenon of simultaneity, discontinuity and the evocation of 'idyllic timelessness' ('idyllische Zeitlosigkeit') (171), which served as a means of compensation for the ubiquitous experience of acceleration as a central aspect of the process of modernization. Arguing along somewhat similar lines, Annette and Linda Simonis (2000) also provide a broad and thorough exploration of the concept and representation of time in the modernist novel, giving particular attention to Woolf.

Some German Woolf critics have recently turned their attention to Woolf's ambivalent relationship to her own literary heritage. Among the studies which investigate the relationship between Woolf's modernistic aesthetics and her cultural inheritance there are Martin Brunkhorst's (1993) article on Woolf's views of the Restoration Comedies and Irmgard Maassen's (1992) striking observations on the impact of romantic concepts of the artist on Woolf's works. Examining Woolf's attitudes to the 'great tradition' of English fiction, other critics have argued that it oversimplifies Woolf's art to interpret her novels as a rejection of traditional narrative modes in favour of an exploration of consciousness. In his narratological analysis of Woolf's ambivalence toward her Victorian heritage, Ansgar Nünning (1991) explores the complex process of assimilation and revision of traditional narrative modes in *VO*, *ND* and *TY*. These articles correct both the one-sided view of Woolf's revolt against the Victorian patriarchal society and the equally one-sided emphasis on the 'experimental' aspects of her novels. Moreover, by establishing a context for approaching Woolf's complex attitude to her literary heritage, these studies demonstrate how much the appreciation of Woolf's works is enhanced by placing them in broader diachronic and synchronic cultural frameworks. Taken together, these studies have succeeded in illuminating the importance of history and literary heritage in Woolf's works.

Moreover, though Woolf's short fiction has yet to be investigated in detail,³⁵ both the turn towards history and an increased concern with her aesthetics have led to original new readings of some of her short stories, opening up new horizons. Two recent articles by Bernd Engler suggest that an investigation of Woolf's short fiction can shed much light on her aesthetics and her view of history. One (Engler 1987) analyses the ambivalent mixture of realist narrative conventions and the underlying innovative aesthetics in 'An Unwritten Novel'.

³⁵ For some noteworthy German contributions on Woolf's short fiction, see, however, Villgrader's (1966) instructive article, Erzgräber (1973), Häußler (1982), Engler (1987, 1993), Lavizzari (1991c) and I. Weber (1994), whereas Geraths's (1999) observations on 'The New Dress' are rather superficial. Bernd Engler (Tübingen) is currently writing a book-length study on Woolf's short fiction, focusing on her role as a precursor of postmodernist poetics.

In another highly original article, Engler (1993) provides a wealth of information on and insights into one of Woolf's most neglected works, 'The Journal Of Mistress Joan Martyn'. Sharing Hotho-Jackson's interest in Woolf's views on the functions and problems of historiography, Engler persuasively argues that this text can be seen as an early forerunner of what has come to be known as 'historiographic metafiction'. In addition, a number of recent monographs primarily concerned with exploring Woolf's novels from different theoretical angles also demonstrate that her short fiction is at last beginning to receive a fair share of attention in Germany. Elfi Bettinger (1993, 63–71) devotes an interesting chapter to Woolf's use of metaphors in 'Phyllis and Rosamond', while Claudia Wenner (1998, 47–75) provides detailed and sophisticated interpretations of 'The Moment: Summer's Night' and 'Moments of Being: "Slater's Pins Have No Points"', focusing on Woolf's depiction of moments of being. Gunilla Neukirchen's (1999, 34–66) subtle observations on 'The Mark on the Wall', 'The Lady in the Looking-Glass' and other short stories also contribute to a better understanding of Woolf's short fiction.

The new interest in Virginia Woolf's essays and reviews

A third trend of recent German Woolf criticism is the new interest in Woolf's literary essays and reviews, which have rarely been given the scholarly attention they deserve. Like the discovery of Woolf's ambivalent relation to her literary heritage, the exploration of her aesthetic and feminist concerns has also opened up new perspectives for German Woolf studies. Among the major features explored in the 1990s are Woolf's aesthetics, her political and feminist commitments, and her views on such diverse issues as patriarchy, the social system and pacifism. These new lines of development can be seen as the result both of the publication of Woolf's personal writings – of her essays, diaries, letters and manuscripts – and of the vitality of feminist literary scholarship.

Recent studies of Woolf's non-fictional writings have also highlighted an important new field of inquiry: the philosophical implications of her art and her underlying aesthetic concerns. Heinz Antor (1986) provides a general introductory overview of Bloomsbury's philosophical, aesthetic and literary theories, and Jürgen Klein (1985) explores Woolf's idea of the new novel. By revealing Woolf's preoccupations while composing her novels, Vera Nünning (1988) elucidates Woolf's processes of composition and points to the conscious artist at work. In her monograph *Die Ästhetik Virginia Woolfs* (V.W.'s Aesthetics), V. Nünning (1990) tries to correct the prevailing view that Woolf's aesthetic theory lacks unity, is naive and, at best, partially formulated. The subtitle of her book – *Eine Rekonstruktion ihrer philosophischen und ästhetischen Grundanschauungen auf der Basis ihrer nichtfiktionalen Schriften* (A Reconstruction of Her Philosophical and Aesthetic Assumptions on the Basis of Her Non-fiction Writings) – indicates its scope. Nünning examines Woolf's notions of 'reality', 'personality' and 'history', reconstructing Woolf's theories of literary creation and reading, her concepts of form and the autonomy of art, her views on the differences between art and propaganda, and her assumptions about the aims of literary criticism. The study demonstrates

that Woolf, far from being the impressionistic or subjective critic she is usually taken to be, was in possession of a coherent and sophisticated aesthetics, even if this is not explicitly formulated in any one of her essays. Woolf's aesthetics is shown to rest upon such principles as wholeness, order and formal perfection and to display comprehensiveness, sophistication, coherence and unity.

A number of other recent studies have provided reassessments of Woolf as one of the last of the great English essayists and critics. Working from a feminist perspective, Renate Hof (1991) gives an overview of the themes and forms of Woolf's essays and reviews. And in a collection of essays called *Classics in Cultural Criticism*, Irmgard Maassen (1990) provides an introduction to Woolf's work as cultural critic. Pursuing some of the significant unifying strands in her literary criticism, Vera Nünning (1991) examines Woolf's view of the common reader as the natural companion of the essayist and analyses the critical precepts, aims and methods of Woolf's literary criticism.

Despite the vast number of books and articles published on Woolf in Germany during the last two decades, her reputation as a thinker continues to suffer from a kind of critical condescension. In their revisionist introduction to Woolf's nonfictional writings, Vera and Ansgar Nünning (1991a) try to redress the balance by looking at Woolf's role as literary critic, essayist and political thinker and by setting the explicitly feminist issues within the context of the wider humanistic concerns of her works. They argue that the essay genre has a strong affinity with Woolf's epistemological perspectivism and that the form of the essay is particularly well suited for conveying Woolf's subjective point of view. Moreover, they relate her literary criticism to her humanistic belief that reading literature can liberate people from social and moral constraints. Taking into consideration Woolf's concern with and awareness of the relationship between hierarchy, patriarchy, Fascism and war, they also elucidate the challenging assertion developed in *TG* that war and the oppression of women in the home spring from the same source, a source which she referred to as 'subconscious Hitlerism'.³⁶

The increasing influence of contemporary literary theory on Virginia Woolf studies

A fourth trend in the most recent phase of German Woolf criticism is marked by the increasing influence of contemporary literary theory. While most of the formalist and thematic studies published in Germany in the first three decades after the Second World War were fairly traditional in methodology, some German Woolf critics since the early 1980s have become aware of recent developments in literary theory and have begun to reassess Woolf's works in the light of such approaches as reader-response criticism and psychoanalytic theory. Their work differs considerably, however, in terms of the ideology and methods adopted by the authors.

³⁶ Virginia Woolf, 'Thoughts on Peace in an Air Raid' (in *DM*, London: The Hogarth Press, 1981, pp. 154–57, here: 155.)

Quite a number of books on Woolf's fiction published during the 1980s and 1990s are direct theoretical projects. Three of them are based on the frameworks provided by psychoanalytic theories. Like Elisabeth Grünwald-Huber's (1979) cogent textual analysis of *TW*, Gabriele Schwab's *Entgrenzungen und Entgrenzungsmythen: Zur Subjektivität im modernen Roman* (1987) (*Delimitations and Myths of Delimitation: On Subjectivity in the Modern Novel*) provides a thorough analysis of the same novel, reading Woolf's works against the background of psychoanalysis (see also Schwab 1981). The rise of theory is also reflected, albeit in a very specialized way, in Marlene Müller's (1993) detailed Lacanian reading of *TW*, which draws on the methods of poststructuralism and psychoanalysis (see also Müller 1985). She takes care to distinguish between the psychoanalytical content and the specific literary treatment of the themes she explores, but her approach runs the risk of treating characters as if they were actual people, and even feminist theorists have found fault with it, pointing out that such readings within a Lacanian framework might tell us more about Lacan than about Woolf's novels (see Lindhoff 1995, 92–93). Providing a subtle and revisionist phenomenological approach to Woolf's notion of moments of being, Claudia Wenner's *Moments of Being: Zur Psychologie des Augenblicks bei Virginia Woolf* (1998) (*Moments of Being: On the Psychology of the Moment in V.W.*) also draws on psychological and psychoanalytical models to uncover the textual patterns and significance of mystic moments in two of Woolf's short fictions and *TW*.

Three other sophisticated theoretical studies demonstrate that Woolf criticism in Germany, just like the development of literary theory at large, has recently followed a course away from the structuralist project of identifying and systematizing the 'properties' of texts in the directions of a poststructuralist awareness of the dynamic potential of language (see Bettinger 1993, 33) and a growing interest in the complex interplay that exists between texts and the interpretative choices and strategies involved in the dynamics of the reading process.³⁷ Making use of the theoretical framework of reader-response criticism, Verena Olejniczak's ambitious monograph *Wirkungsstrukturen in ausgewählten Texten T.S. Eliots und Virginia Woolfs: Eine Untersuchung zur Lesewirkung moderner englischer Literatur* (1987) (*Patterns of Response in Selected Works of T.S.E. and V.W.: An Analysis of Reading Effects of Modern English Literature*) examines the ways in which notions of self and identity are transmitted, or constructed, in the reading process of *JR* and *BTA*. Focusing on the textual conditions of aesthetic response, she attempts to define the 'basis of appeal' ('Wirkungsprinzip') in Woolf's novels and to identify those textual strategies which guide the reader's responses and prevent the achievement of interpretative wholeness he or she may strive to achieve. Following upon

³⁷ For this general reorientation of much of German Woolf criticism, see Olejniczak (1983; 1985), Schwab (1981; 1987) and Bettinger (1993). Though such a project is well beyond the scope of the present paper, it would indeed be interesting and rewarding, as Bettinger (1993, 29) suggests, to trace the correlations that exist between the phases and preferences of German Woolf criticism outlined above and changing trends in literary theory at large.

Harald Weinrich's theory of metaphorical fields, which emphasizes the productivity of the metaphorical process, Elfi Bettinger's thorough study *Das umkämpfte Bild: Zur Metapher bei Virginia Woolf* (1993) (*The Contested Image: On Metaphor in V.W.'s Texts*) explores Woolf's use of metaphors in her early and modernist novels from a feminist point of view, providing in-depth readings of all Woolf's novels from *JR* to *TW* except for *O*. A Woolf book of a completely different colour, Gunilla Neukirchen's *Aktive Spiegelungen: die Konstituierung des Subjekts im Werk Virginia Woolfs* (1999) (*Active Reflections: The Constitution of the Subject in V.W.'s Work*) offers a very subtle account of Woolf's conception of 'a dialogic subject' (199). Starting out from Lacan's concept of the mirror stage and profitably drawing on Mikhail Bakhtin's suggestive notions of dialogism and polyphony, Neukirchen persuasively demonstrates 'that both the motif of the mirror and the paradigm of mirrorings' are 'constitutive structural elements' ('daß sowohl das Motiv des Spiegels als auch das Paradigma der Spiegelung ... ein konstitutives Strukturelement [sind]', 199) of Woolf's novels and that Woolf conceives of the 'I' as a 'polyphonic I in a polyphonic society' ('ein vielstimmiges Ich in einer vielstimmigen Gesellschaft') (200). Different, but thoroughly self-conscious theoretical agendas govern Olejniczak's, Bettinger's and Neukirchen's readings, which contribute much to a better understanding of both Woolf's novels and the methodological and cultural implications involved in interpretations.

Closely related to the general rise of literary theory is the narratological trend in German Woolf criticism. While many studies continue to draw on the toolkit provided by narratology, they tend to combine analysis of the formal features of Woolf's novels with broader questions concerning literary criticism and cultural history. Among the works that might be subsumed under this heading,³⁸ Monika Fludernik's (1993; 1996) and Gudrun Rogge-Wiest's (1999) books deserve to be singled out for special praise. Following in the footsteps of her former teacher Franz Stanzel, the internationally renowned Austrian narratologist Monika Fludernik has published two seminal monographs, which, while not being solely or even primarily concerned with Woolf, frequently refer to her novels, contributing substantially to a more subtle and analytically more refined appreciation of Woolf's narrative techniques: *The Fictions of Language and the Languages of Fiction: The Linguistic Representation of Speech and Consciousness* (1993) provides a comprehensive 'guidebook on free indirect discourse in its fullest spectrum' (82), which throws much new light on the narrative and stylistic modes Woolf uses for the representation of consciousness. Counteracting many of the shortcomings of structuralist narratology, Fludernik's *Towards a 'Natural' Narratology* (1996) provides a resolutely diachronic and cognitive approach, which allows her to follow developments in written narrative in English from the late Middle Ages

³⁸ On the distinctive German tradition of narratological Woolf criticism see e.g. Stanzel (1954), Neubert (1957), Adorno (1958), Erzgräber (1965; 1982a; 1984a), Hamburger (1976), Smuda (1981), R.W. Weber (1981), Schabouk (1990), A. Nünning (1991) and especially Jahn (1996).

up to the twentieth century and to reassess the 'novel of consciousness' (168–72).

While interest in problems of narrative technique and perspective may seem to have waned since the halcyon days of formalism, Gudrun Rogge-Wiest's *Wahrnehmung und Perspektivik in ausgewählten Romanen Virginia Woolfs* (1999) (Perception and the Use of Perspective in Selected Novels by V.W.) demonstrates that the analytic tools of narratology can yield interesting results when they serve interpretative concerns that are vital for a better understanding of particular novels and their place in literary and cultural history. Drawing on Fludernik's new cognitive approach to narratology, V. Nünning's (1990) insights into Woolf's aesthetics and various theories of perception, Rogge-Wiest argues persuasively that Woolf used literary conventions 'both as a means of communication with the reader and as frames or schemata which correspond to a specific interpretation of reality' and that "'perception" is the frame of reference by which important themes of the texts[,] like subjectivity and the problem of cognition, can be connected with each other' (267). Her theses are forcefully brought home in long analytic chapters on *VO*, *JR*, *MD* and *TW*, in which she demonstrates that 'the representation of the everyday experience of perception' provides 'a basis for the communication with the reader by means of which she [V.W.] draws him into the text so that he can experience the limits of perception and cognition himself' (268).³⁹

In addition to these central developments in recent German Woolf criticism, a number of other studies which cannot readily be related to any of these trends indicate further new directions in research. One of these is Werner Wolf's brilliant article (1996) on intermediality as a new paradigm for literary studies, delineating a very promising approach for what he calls 'literature-centred investigations of the border crossings between literature and other media' ('eine literaturzentrierte Erforschung der Grenzüberschreitungen zwischen Wortkunst und anderen Medien'). Both his penetrating reading of Woolf's 'The String Quartet', which serves as a case study in the 1996 article, and his more recent and wide-ranging monograph *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (1999) demonstrate just how productive this approach to the relationship between literature and music actually is. The same holds true for two less ambitious studies focusing on the relationship between Woolf's works and visual art: Meike Kross (1998) reappraises and situates Woolf's post-impressionist aesthetics of the novel within the cultural contexts of Bloomsbury and Charleston, Pont-Aven and Provence, while Franziska Mosthaf (2000) draws on the analytic tools of narratology and intermediality in order to provide a new view of the forms and functions of the treatment of painting in *TL* and other novels from the nineteenth and twentieth century.

Moreover, a number of excellent readings of individual novels have recently

³⁹ Fludernik's and Rogge-Wiest's volumes are primarily for those who already have a very good command of narratology, but anyone interested in Woolf will also find them very illuminating and useful.

been published by German critics.⁴⁰ Four of the most noteworthy are highly sophisticated interpretations of the interrelationship between the structure and themes of *TW* by Erzgräber (1991b), Roughley (1994), Wenner (1998, 76–146) and Rogge-Wiest (1999, 161–236). Similarly, a number of recent readings of *TL* have also taken German Woolf criticism measurably beyond earlier commentaries: these include Irmgard Maassen's (1991) exploration of the significance of art, tradition and modernity, Sabine Volk-Birke's (1993) analysis of the relevance of epistemological issues and the problem of perception in that novel, Jürgen Klein's (1995) observations on the role of social criticism and the search for meaning, and especially Christian Moser's (1990) perspicacious and original article on the revision of aesthetic modes of perception.

Two books with greater scope, reaching across a broad spectrum of writers, but which deserve notice because each has an interesting chapter on Woolf, are Ruth Nestvold-Mack's (1990) monograph on the use of the fictional female perspective in literature and Lothar Fietz's (1994) wide-ranging book on the transformations of the myth of man's loss of totality and completeness.⁴¹ Nestvold-Mack shows how Woolf deploys the central female consciousness in *O* in order to voice social criticism and to deconstruct fixed gender roles and stereotypes. And Fietz explores how Woolf depicts the experience of isolation and fragmentariness and how she, in spite of her scepticism, still clung to the myth of personal wholeness and completeness as a potential mode of existence.

Of broader interest than most of these fairly specialized academic studies is a collection of essays on Woolf edited by Alexandra Lavizzari (1991a) and published by the prestigious Suhrkamp Verlag. It has an amazingly wide focus for an anthology, including articles on all of Woolf's novels plus three contributions that deal with her roles as critic, essayist and feminist (V. Nünning 1991; Hof 1991; Quadflieg 1991), and cover a broad selection of her essays. The collection not only reflects the increased popularity that works previously regarded as 'minor' now enjoy in Germany, but also makes a modest attempt to intervene in the dynamics of the German reception of Woolf, trying to redirect the attention of the wider reading public from the feminist icon Woolf became in the 1970s and 1980s to the novels and essays themselves. Unlike some of the studies mentioned above, the essays collected

⁴⁰ It would be remiss on our part not to make at least brief mention of some other interesting recent interpretations, even though they do not fit in well with any of the general trends we have tried to outline. These include Heidi Marek's (1990) essay on the reception of *MD* in Elio Vittorini's *Piccola Borghesia*, Verena Olejniczak's (1994) general, but perceptive introduction to Woolf's prose fiction and Brigitte Glaser's (1998a) analysis of the role that the motif of 'death-in-life' plays in Woolf's novels.

⁴¹ See also Dietrich Jäger's (1998) case studies in the phenomenology of narrated spaces, which include an interesting chapter on the multi-perspectivist presentation of the setting and of other aspects in *TL* (244–53), and Detlev Gohrbandt's (1998) monograph on the reading process, which contains a chapter inquiring into the constraints which text and context impose on the reader's productive responses, referring particularly to Woolf.

in the Lavizzari anthology, while taking up a number of issues in current literary theory, are theoretically less ambitious, preferring instead to tread more traditional methodological ground.

Over and above these trends in academic, journalistic and feminist German Woolf criticism, there are many other unmistakable signs that Virginia Woolf's canonical status in Germany is no longer in any doubt at the end of the second and the beginning of the third millennium. She figures prominently, for instance, in introductions to the history of the twentieth-century English novel mainly aimed at a student readership in German-speaking countries,⁴² e.g. in A. Nünning's *Der englische Roman des 20. Jahrhunderts* (1998) (The English Novel in the Twentieth Century), which includes chapters on Woolf's programme for a new kind of novel, on Bloomsbury and the cultural contexts of modernism and on Woolf's experiments with new forms of novels. In his brilliant survey *Der englische Roman von Joseph Conrad bis Graham Greene*, Willi Erzgräber (1999, 125–72) devotes a long chapter to her works, entitled 'Virginia Woolf: Der Roman als Instrument der Wirklichkeitsentdeckung' (V.W.: The Novel as an Instrument of Discovering Reality).

Woolf has also acquired a firmly established place in all of the standard literary histories, two fairly recent German histories of English literature, which have already gone through several editions, being cases in point (Fabian 1991; Seeber 1999). The second and completely revised edition of the equally widely read history of women's literature, *Frauen – Literatur – Geschichte: Schreibende Frauen vom Mittelalter bis zur Gegenwart* (Women – Literature – History: Writing Women from the Middle Ages to the Present), edited by Hiltrud Gnüg and Renate Möhrmann and published by Metzler Verlag, also includes a chapter on Woolf, which, significantly, discusses her novels as a 'highpoint' of 'aesthetic innovation' (see Wende 1999, 533 and 536). Moreover, courses on Virginia Woolf are regularly offered at almost every German university, her novels and feminist essays being very popular with students.⁴³

In addition, Woolf is now very well represented in almost all the standard German reference works and encyclopaedias of world literature and of literary theory. The budget-priced one-volume *Lexikon der Weltliteratur: Hauptwerke in Charakteristiken und Kurzinterpretationen* (Encyclopaedia of World Literature: Major Works in the Form of Characterizations and Short Interpretations) (1968), edited by Gero von Wilpert, contains five (albeit very short) entries on VO, O, TW, TY and BTA, while the five-volume *Harenbergs Lexikon der Weltliteratur: Autoren – Werke – Begriffe* (1989) (Harenberg Encyclopaedia of World Literature: Authors – Works – Terms), which is richly illustrated and obviously directed at a very wide readership, includes five comparatively long

⁴² See Otten (1986), Haefner (1990), Jahn (1996) and Würzbach (1996).

⁴³ Despite some critics' efforts (e.g. Erzgräber 1982a; 1982b), it is only rarely that Woolf's novels are taught in secondary schools in Germany, but some of her short fiction (e.g. 'The Mark on the Wall', 'The New Dress') occasionally appears in anthologies and collections of essays designed as study aids (see, most recently, Geraths 1999).

entries, one on Woolf and one each on *MD*, *TL*, *O* and *BTA*, plus an article on the 'Bloomsbury Group'. There are also entries on Woolf in such widely used recent encyclopaedias as the *Metzler Lexikon Literatur- und Kulturtheorie: Ansätze – Personen – Grundbegriffe* (Metzler Encyclopaedia of Literary and Cultural Theory: Approaches – Theorists – Technical Terms) (see Antor 1998b) and the *Metzler Autorinnen Lexikon* (Metzler Encyclopaedia of Female Writers) (see Bettinger 1998b), and even the *Lexikon literaturtheoretischer Werke* (Encyclopedia of Works of Literary Theory) features an excellent entry on her essay 'Modern Fiction' (see Engler 1995), a remarkable feat for a writer who used to be belittled as an impressionist critic at best. In short, in addition to the soaring sales figures of the German translations of Woolf's novels and feminist essays, there are numerous sure signs of 'arrival'.

Germany is a foreign country – they do things differently there: on the specificity of the German reception and criticism of Virginia Woolf

In contrast to authors whose popularity has waxed and waned over the years, Virginia Woolf's German stock has continuously risen since the end of the Second World War. It is partly due to excellent work on her writings by such eminent scholars as Willi Erzgräber, Ingeborg Weber and Wolfgang Wicht, and partly, no doubt, due to the many parallels that the women's movement and feminist criticism have discovered between their own agendas and Woolf's feminist essays. Moreover, Hollywood's interest in her novels – manifested in films such as *Mrs Dalloway* (1997) (directed by Marleen Gorris) – has also been to her good, making her works familiar to people who would have been unlikely to have read her novels, even in German translations.

Whether Virginia Woolf would have liked it or not, her life no longer belongs to those of the obscure, and her works have definitely acquired the status of canonized classics in Germany. Woolf the pioneer critic, who did not tire of arguing for the opening up of the canon and who did more than anyone else in her generation to bring to light a tradition of forgotten or neglected female writers once considered 'minor', has not only been discovered by feminist critics in Germany, she has herself been canonized as one of the greatest English authors. Moreover, she has not only kept almost as many professors busy as James Joyce, she has also become a household name for a wide range of German readers. The flourishing German Woolf industry, second, perhaps, only to the Shakespeare industry, has been very busy catering for all tastes, producing not only a host of specialized single-author studies for those who have spent many years avidly reading Woolf's fiction, but also fine companions for the recently initiated.⁴⁴ This holds true for the English and American Woolf industries as well, of course, but in other respects Germany is

⁴⁴ See Riley (1983), Waldmann (1983), Klein (1984), Wiggershaus (1987), Schöneich (1989), Nünning and Nünning (1991a), Lavizzari (1991a), Amrain (1994), H. Winter (1999) and especially Erzgräber (1982a; 1999).

arguably a foreign country: they do things differently there, even as far as the reception of Woolf is concerned.

The most obvious particularities and even peculiarities of the German reception of Virginia Woolf, especially with regard to the earliest phases, can of course be explained only if one takes the changing political contexts into account: the auspicious, but short-lived, contemporary response to her work in Weimar Germany benefited from an openness to foreign literary currents, while her German reception was prematurely cut off when the Nazis seized power in 1933, suppressed experimental fiction and banned 'enemy authors' (*Feindautoren*) (see Crick 1999, 2–3). Both Woolf's continuously growing fame in post-war West Germany and the near-suppression of her works in the German Democratic Republic are also inexplicable without reference to the wider political, cultural and aesthetic contexts, with the doctrines of socialist realism being anything but conducive to fostering interest in the former Eastern Germany in kinds of writing which did not fit the pattern of the nineteenth-century model of realism (see Crick 1999). The history of the reception and criticism of Woolf in the German Democratic Republic is given in Wolfgang Wicht's chapter 'Installing modernism'.

Despite the fact that nowadays the different countries in Europe and their English departments no longer live in splendid isolation or blessed insularity, there is still an obvious divergence in both national traditions of Woolf studies and in her reception. If one compares German Woolf criticism to the development of Woolf studies in English-speaking countries, for instance, a number of obvious differences emerge. First, Woolf's early and late 'novels of fact' have seemed far less relevant to German critical concerns than her experimental modernist novels. Second, compared to the wholesale revision of traditional views on Woolf in the USA, the old cliché of Woolf as a modernist writer or even as an apolitical aesthete has proved to be much more lasting in Germany than anywhere else. Third, the great majority of German critics, in contradistinction to many of the studies published in the USA or in France, have until very recently refrained from the application of theory to Woolf's writing. Contemporary French feminist theory, deconstruction or other poststructural textual theories, for instance, have exerted less influence on German Woolf studies to date than in the USA. Fourth, in contrast to the new-historicist trend in Anglo-American literary theory, only very few German Woolf critics have turned to biography and cultural history as an effective basis for illuminating the relationship between Woolf's ideas and her writings.

Most important of all, perhaps, the political themes of Woolf's novels and the ethical and moral power of her writing were largely ignored by German critics until the 1980s. In contrast to much recent American work, German Woolf criticism has not sought to trace the appearance of Woolf's political concerns in her fiction or to consider her narrative practice mainly in terms of her personal life, her feminist politics or the politics of gender. German critics have also had very little to say about the ways in which Woolf's views of the relationship between literature and politics influenced her prose style, narrative technique or choice of themes. It is probably no coincidence that it was a Marxist critic from the former German Democratic Republic,

Wolfgang Wicht, rather than a critic from the Federal Republic, who first sought to trace the appearance of Woolf's political concerns in her essays and fiction by looking at her works mainly in light of her aesthetics and her feminist politics.

On the other hand, recent German Woolf criticism has opened up territory for further exploration. This is the case, for instance, with many of Erzgräber's publications, with Hotho-Jackson's book on the significance of history in Woolf's works and with Engler's articles on her short fiction. Moreover, a number of German publications have emphasized the need for closer attention to Woolf's aesthetic theories and to her conceptions of the nature and function of art, questions which have arguably not received the attention they deserve in Anglo-American Woolf criticism.⁴⁵ Some recent German publications have also shown that Woolf's importance as a literary critic and her theory of art, her processes of composition and her ambivalent relationship to her literary heritage surely all deserve thorough study.⁴⁶ In addition, recent German publications on her non-fictional writings may serve as a reminder that Woolf has yet to be properly situated, not only in the history of the English essay, but also in the development of feminist theory and of cultural criticism.⁴⁷ Another distinctive German tradition that deserves to be singled out is that of studies in narrative technique, which has had some noteworthy impact on German Woolf criticism, with seminal studies like Stanzel's (1954), Fludernik's (1993, 1996) and Rogge-Wiest's (1999) standing out from a broad range of publications in this field. In sum, the most recent phase of German Woolf criticism has managed to indicate future directions of investigation and to remind the reader that there are still stimulating new areas of research which are likely to generate further interest in Woolf's work and thought, in Germany as well as in other countries.

The great and growing number of books, articles and dissertations that appear every year indicates the continuing 'effusiveness' of the Germans about Woolf, and the plethora of academic publications and journalistic notices has certainly been to her good. The deluge of secondary literature lavished on her works testifies, moreover, to the fact that the rethinking of Woolf's place in the development of English literature, literary criticism and feminism is proceeding apace in Germany. Being no longer regarded as the impressionist novelist or 'flamboyant Englishwoman' she was once thought to be in Germany, someone whose novels were known only by the select few, Virginia Woolf has come to acquire the status of a veritable 'cult figure' by the end of the millennium, the "original mother" of feminism⁴⁸ for some and a

⁴⁵ See Wicht (1978; 1980; 1981) and V. Nünning (1988; 1990).

⁴⁶ See Hotho-Jackson (1990), Maassen (1990) and V. Nünning (1988; 1990; 1991).

⁴⁷ See Erzgräber (1991a), Hof (1991), Maassen (1990), Quadflieg (1991) and especially Würzbach (1998).

⁴⁸ See Erhart and Herrmann (1996, 510), who refer to her as 'die feministische "Ur-Mutter" Virginia Woolf'. See also Bettinger (1993), who provides a sketch of how Woolf was turned into a cult figure ('Kultfigur' (10)) and an ideal figure that feminists could readily identify with ('Identifikationsfigur' (12-13)).

canonized modern classic with which every student and even the common reader is familiar. The Woolf industry has become so productive, prolific and polyphonic that even with regard to the German reception and criticism of Virginia Woolf, 'fifty pairs of eyes' are no longer 'enough to get round that one woman with' (*TL*, 303).⁴⁹

⁴⁹ The quote refers to one of Lily Briscoe's reflections about Mrs Ramsay; we have previously used it as a title for our review article on developments of Woolf criticism in the 1980s (see Nünning and Nünning 1991b).

Chapter 5

(compiled by Carola Surkamp)

Where authors' summaries of their books and dissertations are available in English, the entries are supplemented with the abbreviation *EASG* (plus year and page numbers). The reference is to the series *English and American Studies in German (EASG): Summaries of Theses and Monographs: A Supplement to Anglia*, 1968–, established by Werner Habicht, ed. Horst Weinstock (Tübingen: Niemeyer, 1969–)

- Adorno, Theodor Wiesengrund (1958) 'Standort des Erzählers im zeitgenössischen Roman', in *Noten zur Literatur*, Frankfurt a. M.: Suhrkamp, 1: 61–72. Translated as 'The Position of the Narrator in the Contemporary Novel', in *Notes to Literature*, ed. Rolf Tiedemann, trans. Shierry Weber Nicholsen, New York: Columbia University Press.
- Amrain, Susanne (1992) 'Virginia Woolf (1882–1941): "Gleichmut – üben Sie sich in Gleichmut, Mrs Woolf!"', in Duda, Sibylle and Luise F. Pusch (eds) *Wahnsinns-Frauen*, Frankfurt a. M.: Suhrkamp, pp. 174–224.
- Amrain, Susanne (1994) *So geheim und vertraut: Virginia Woolf und Vita Sackville-West*, Frankfurt a. M.: Suhrkamp.
- Antor, Heinz (1986) *The Bloomsbury Group: Its Philosophy, Aesthetics and Literary Achievement*, Forum Anglistik, Heidelberg: Winter. [Abstract in *EASG* (1986): 94–95]
- Antor, Heinz (1998) '(Post-)Moderne Historiographie und Biographie im englischen Roman des 20. Jahrhunderts: Virginia Woolf und Julian Barnes', in Ahrens, Rüdiger, and Fritz-Wilhelm Naumann (eds) *Fiktion und Geschichte in der anglo-amerikanischen Literatur: Festschrift für Hans-Joachim Müllenbrock zum 60. Geburtstag*, Anglistische Forschungen, vol. 256, Heidelberg: Winter, pp. 415–30.
- Antor, Heinz (2000) 'Woolf, Virginia Stephen', in Ansgar, Nünning (ed.) *Metzler Lexikon Literatur- und Kulturtheorie: Ansätze – Personen – Grundbegriffe*, 2nd rev. edn, Stuttgart; Weimar: Metzler, pp. 684–5.
- Apelt, Walter (1952) 'Das romantische Element in den Werken Virginia Woolfs' (unpublished doctoral thesis, University of Halle).
- Arnheim, Else (1930–31) 'Die eigenen vier Wände', *Die Frau: Monatsschrift für das*

- gesamte Frauenleben unserer Zeit: *Organ des Bundes deutscher Frauenvereine* [Berlin], 38: pp. 167–69.
- Auerbach, Erich (1946) 'Der braune Strumpf', in *Mimesis: Dargestellte Wirklichkeit in der abendländischen Literatur*, Bern: A. Francke, pp. 488–514. Translated as 'The Brown Stocking', in *Mimesis: The Representation of Reality in Western Literature*, trans. William Trask, Princeton: Princeton University Press, 1953, pp. 525–53.
- Badenhausen, Ingeborg (1932) *Die Sprache Virginia Woolfs: Ein Beitrag zur Stilistik des modernen englischen Romans*, Marburg: Ebel.
- Bartschi, Helen (1991) 'Die Last des Seins oder die verlorene Kunst der Virginia Woolf: *Between the Acts*', in Lavizzari (1991a), pp. 162–75.
- Beck, Andrea (1988) *Konstitution von ästhetischen Sinnsystemen in sieben Hauptwerken Virginia Woolfs*, Aspekte der englischen Geistes- und Kulturgeschichte, vol. 14, Frankfurt a. M.; Bern; New York: Lang.
- Bell, Quentin (1977) *Virginia Woolf: eine Biographie*, trans. Arnold Fernberg, Frankfurt: Insel. Translation of *Virginia Woolf: A Biography*, 2 vols, London: Hogarth Press, 1972.
- Bettinger, Elfi (1993) *Das umkämpfte Bild: Zur Metapher bei Virginia Woolf*, Ergebnisse der Frauenforschung, vol. 34, Stuttgart; Weimar: Metzler. [Abstract in *EASG* (1993): 99–101]
- Bettinger, Elfi (1995) 'Virginia Woolf in Spanien', *Tranvia* [Berlin], 37: 10–13.
- Bettinger, Elfi (1998a) "'Chloe liked Olivia": Ein Literaturbericht zu Virginia Woolf', in Eickenrodt, Sabine and Cettina Rapisarda (eds) *Querelles* [Stuttgart; Weimar] 3: 326–33.
- Bettinger, Elfi (1998b) 'Virginia Woolf', in Hechtfischer, Ute and others (eds) *Metzler Autorinnen Lexikon*, Stuttgart; Weimar: Metzler, pp. 566–68.
- Bisanz, Adam John (1981) 'Virginia Woolfs Literaturkritiker Nicholas Greene auf dem Hintergrund der geschichtsphilosophischen Kulturzyklen-Theorie', in Erlebach, Peter and Wolfgang G. Müller (eds) *Geschichtlichkeit und Neuanfang im sprachlichen Kunstwerk: Studien zur englischen Philologie zu Ehren von Fritz W. Schulze*, Tübingen: Narr, pp. 239–47.
- Blöcker, Günter (1966) 'Virginia Woolf: *Zwischen den Akten*', in *Literatur als Teilhabe: Kritische Orientierungen zur literarischen Gegenwart*, Berlin: Argon, pp. 327–30.
- Boekhorst, Peter te (1987) *Das literarische Leitmotiv und seine Funktionen in Romanen von Aldous Huxley, Virginia Woolf und James Joyce*, Europäische Hochschulschriften XIV: Angelsächsische Sprache und Literatur, vol. 176, Frankfurt a. M.; Bern: Lang, pp. 98–172. [Abstract in *EASG* (1988): 83–85]
- Bondy, François (1989) *Harenbergs Lexikon der Weltliteratur: Autoren, Werke, Begriffe*, 5 vols, Dortmund: Harenberg Lexikonverlag.
- Borgers, Wilhelm (1953) 'The Waves von Virginia Woolf: Die Untersuchung eines literarischen Experiments' (unpublished doctoral thesis, University of Hamburg).
- Borinski, Ludwig (1963) 'Die Vollendung der radikalen Stilformen und Virginia Woolf', in Borinski, Ludwig (ed.) *Meister des modernen englischen Romans*, Heidelberg: Quelle & Meyer, pp. 158–202.
- Bovenschen, Silvia (1979) *Die imaginierte Weiblichkeit: Exemplarische Untersuchungen zu kulturgeschichtlichen und literarischen Präsentationsformen des Weiblichen*, Frankfurt a. M.: Suhrkamp.
- Brandt, Magdalene (1968) *Realismus und Realität im modernen Roman: Methodologische Untersuchungen zu Virginia Woolfs 'The Waves'*, *Linguistica et litteraria*, vol. 2, Bad Homburg: Gehlen.
- Brunkhorst, Martin (1993) 'Virginia Woolf und die Restaurationskomödie', *Sprachkunst* [Vienna], 24.1: 73–86.
- Bußmann, Hadumod and Renate Hof (eds) (1995) *Genus: Zur Geschlechterdifferenz in den Kulturwissenschaften*, Stuttgart: Kröner.
- Crick, Joyce (1999) 'The German Reception of Virginia Woolf' (unpublished MS).

- Deistler, Petra (1999) *Tradition und Transformation – der fiktionale Dialog mit dem viktorianischen Zeitalter im (post)modernen historischen Roman in Großbritannien*, Neue Studien zur Anglistik und Amerikanistik, vol. 77, Frankfurt a. M.; Bern: Lang, pp. 55–70.
- DeSalvo, Louise (1990) *Virginia Woolf: Die Auswirkungen sexuellen Mißbrauchs auf ihr Leben und Werk*, trans. Elfi Hartenstein, Munich: Kunstmann. Translation of *Virginia Woolf: The Impact of Childhood Sexual Abuse on Her Life and Work*, London: Women's Press, 1989.
- Dittmar, Wilfried (1992) 'Jacob's Room', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 825–26.
- Dölle, Erika (1971) *Experiment und Tradition in der Prosa Virginia Woolfs*, Zur Erkenntnis der Dichtung, vol. 8, Munich: Fink. [Abstract in *EASG* (1972): 97–99]
- Drescher, Horst W. (1979) 'James Joyce und Virginia Woolf: Ästhetik, Funktion und Form des modernen Romans', in Ahrens, Rüdiger and Erwin Wolff (eds) *Englische und amerikanische Literaturtheorie*, Heidelberg: Winter, 2: 344–61.
- Egloff, Gerd (1978) 'Die Rezeption der Romane Virginia Woolfs in den zwanziger Jahren', in *Soziale Norm und literarische Form: Gesellschaftliche Bedingungen der Romanrezeption in England in den Jahren 1918–1930*, Meisenheim am Glan: Hain, pp. 125–42.
- Engler, Bernd (1987) 'Virginia Woolfs "An Unwritten Novel": Realistische Erzählkonventionen und innovative Ästhetik', *Anglia* [Tübingen], 105: 390–413.
- Engler, Bernd (1993) 'Imagining Her-Story: Virginia Woolfs "The Journal of Mistress Joan Martyn" as Historiographical Metafiction', *Journal of the Short Story in English* [Angers], 20: 9–25.
- Engler, Bernd (1995) 'Virginia Woolf, "Modern Fiction"', in Renner, Rolf Günter and Engelbert Habekost (eds) *Lexikon literaturtheoretischer Werke*, Stuttgart: Kröner, pp. 241–42.
- Erhart, Walter and Britta Herrmann (1996) 'Feministische Zugänge – "Gender Studies"', in Arnold, Heinz Ludwig and Heinrich Detering (eds) *Grundzüge der Literaturwissenschaft*, Munich: Deutscher Taschenbuchverlag, pp. 498–515.
- Erzgräber, Willi (1965) 'Virginia Woolf: *Mrs Dalloway*', in Oppel Horst (ed.) *Der moderne englische Roman: Interpretationen*, Berlin: Erich Schmidt, pp. 160–200. Reprint, 1971.
- Erzgräber, Willi (1973) 'Virginia Woolf: "The Shooting Party"', in Göller, Karl-Heinz and Gerhard Hoffmann (eds) *Die englische Kurzgeschichte*, Düsseldorf: Bagel, pp. 182–92.
- Erzgräber, Willi (1974) 'Nachimpressionistische Anschauungen über Kompositionstechnik und Farbsymbolik in Virginia Woolfs Roman *To the Lighthouse*', in Schuhmann, Kuno, Armin Paul Frank and Wilhelm Hortmann (eds) *Miscellanea Anglo-Americana: Festschrift für Helmut Viebrock*, Munich: Pressler, pp. 148–83.
- Erzgräber, Willi (1980) '"The Moment of Vision" im modernen englischen Roman', *Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft* [Berlin], n.s. 21: 283–301.
- Erzgräber, Willi (1981) 'Zur Ästhetik des Augenblicks bei Virginia Woolf', in Grabes, Herbert (ed.) *Anglistentag 1980 Gießen: Tagungsbeiträge und Berichte*, Großen-Linden: Hoffmann, pp. 241–61. Reprint, *Germanisch-Romanische Monatsschrift* [Heidelberg], 34 (1984): 133–48]
- Erzgräber, Willi (1982a) *Virginia Woolf: Eine Einführung*, Munich; Zurich: Artemis. Reprint, 1993. [Abstract in *EASG* (1982): 81–82]
- Erzgräber, Willi (1982b) '"Who is Afraid of Virginia Woolf?" (zur Behandlung moderner Literatur in Leistungskursen des Gymnasiums)', in Hunfeld, Hans (ed.) *Literaturwissenschaft – Literaturdidaktik – Literaturunterricht: Englisch: II. Eichstätter Kolloquium zum Fremdsprachenunterricht*, Königstein: Scriptor, pp. 140–48. [Abstract in *EASG* (1982): 146]

- Erzgräber, Willi (1984a) 'Function and Form of Virginia Woolf's Novels' in Broich, Ulrich Theo, Stemmler and Gerd Stratmann (eds) *Functions of Literature: Essays Presented to Erwin Wolff on His Sixtieth Birthday*, Tübingen: Niemeyer, pp. 285–303. [Abstract in *EASG* (1984): 36–39]
- Erzgräber, Willi (1984b) "'The Moment of Vision" im modernen englischen Roman', in Thomsen, Christian W. and Hans Holländer (eds) *Augenblick und Zeitpunkt: Studien zur Zeitstruktur und Zeitmetaphorik in Kunst und Wissenschaften*, Darmstadt: Wissenschaftliche Buchgesellschaft, pp. 361–87.
- Erzgräber, Willi (1991a) 'Feminismus und Androgynie bei Virginia Woolf', in Fischer-Seidel, Therese (ed.) *Frauen und Frauendarstellung in der englischen und amerikanischen Literatur*, Tübingen: Narr, pp. 115–41.
- Erzgräber, Willi (1991b) 'The Waves: Die Struktur des Romans und ihre Beziehung zur Thematik', in Lavizzari (1991a), pp. 138–62.
- Erzgräber, Willi (1991c) 'Virginia Woolf', in Fabian, Bernhard (ed.) *Die englische Literatur*, vol. 2, *Autoren*, Munich: Deutscher Taschenbuchverlag, pp. 435–38. Reprints, 1994, 1997.
- Erzgräber, Willi (1995) *Von Thomas Hardy bis Ted Hughes: Studien zur modernen englischen und anglo-irischen Literatur*, Freiburg i.B.: Rombach.
- Erzgräber, Willi (1999) 'Virginia Woolf – der Roman als Instrument der Wirklichkeitsentdeckung', in *Der englische Roman von Joseph Conrad bis Graham Greene: Studien zur Wirklichkeitsauffassung und Wirklichkeitsdarstellung in der englischen Erzählkunst der ersten Hälfte des 20. Jahrhunderts*, Tübingen: Francke, pp. 125–72.
- Fabian, Bernhard (ed.) (1991) *Die englische Literatur*, 2 vols, Munich: Deutscher Taschenbuchverlag. Reprints, 1994, 1997.
- Fietz, Lothar (1994) 'Die Erfahrung von Vereinzelung und Fragmentarität und die Fiktion von der Ganzheit im Werke von Virginia Woolf', in *Fragmentarisches Existieren: Wandlungen des Mythos von der verlorenen Ganzheit in der Geschichte philosophischer, theologischer und literarischer Menschenbilder*, Tübingen: Niemeyer. [Abstract in *EASG* (1994): 35–37]
- Fischer, Hermann (1971) 'Virginia Woolf', in Sühnel, Rudolf and Dieter Riesner (eds) *Englische Dichter der Moderne*, Berlin: Erich Schmidt, pp. 299–316.
- Fludernik, Monika (1993) *The Fictions of Language and the Languages of Fiction: The Linguistic Representation of Speech and Consciousness*, London; New York: Routledge.
- Fludernik, Monika (1996) *Towards a 'Natural' Narratology*, London; New York: Routledge, pp. 410–83.
- Freund, J. Hellmut (1980) 'Spiel um Tante Julia: Zwischennotiz', *Neue Rundschau* [Berlin], 91.1: 193–96.
- Fricker, Robert (1966) 'Virginia Woolf', in *Der moderne englische Roman*, 2nd edn, Göttingen: Vandenhoeck & Ruprecht, pp. 128–44.
- Füger, Wilhelm (1980) 'Eine 'Extravagante Engländerin': Untersuchungen zur deutschen Frührezeption von Virginia Woolf', *Anglistische Forschungen*, vol. 146, Heidelberg: Winter. [Abstract in *EASG* (1980): 94]
- Geraths, Armin (1999) 'Virginia Woolf: "The New Dress"', in Borgmeier, Raimund (ed.) *Englische Short Stories von Thomas Hardy bis Graham Swift*, Stuttgart: Reclam, pp. 115–27.
- Glaser, Brigitte (1998a) "'A Short Space in the Hollow of the Wave": zur Darstellung des lebendigen Totseins in Virginia Woolfs Romanen', in Blaicher, Günther (ed.) *'Death-in-Life': Studien zur historischen Entfaltung der Paradoxie der Entfremdung in der englischen Literatur*, *Literatur – Imagination – Realität: Anglistische, germanistische, romanistische Studien*, vol. 16, Trier: Wissenschaftlicher Verlag Trier, pp. 243–60.
- Glaser, Brigitte (1998b) 'The Role of Memory in the Works of Virginia Woolf and James Joyce', in *Memory, History and Critique: European Identity at the Millennium: Proceedings of the Fifth Conference of the International Society for the Study of European Ideas*, CD-ROM, Utrecht: MIT Press.

- Gohrbandt, Detlev (1975) 'Aspekte der Heldenfunktion in den Romanen von George Eliot, Henry James und Virginia Woolf' (unpublished doctoral thesis, University of Saarbrücken), pp. 410–83. [Abstract in *EASG* (1975): 113]
- Gohrbandt, Detlev (1998) *Textanlässe, Lesetätigkeiten: Poetik und Rhetorik der Unabgeschlossenheit*, Tübingen: Narr, pp. 73–76. [Abstract in *EASG* (1998): 43–44]
- Gordon, Lyndall (1987) *Virginia Woolf: das Leben einer Schriftstellerin*, trans. Tommy Jacobsen, Frankfurt: S. Fischer. Translation of *Virginia Woolf: A Writer's Life*, Oxford: Oxford University Press, 1984.
- Gruber, Ruth (1935) *Virginia Woolf: A Study*, Leipzig: Tauchnitz.
- Grünewald-Huber, Elisabeth (1979) *Virginia Woolf: 'The Waves': Eine textorientierte psychoanalytische Interpretation*, Schweizer Anglistische Arbeiten, vol. 99, Bern: A. Francke. [Abstract in *EASG* (1980): 95–97]
- Hackenberg, Heide (1957) 'Das Wirklichkeitserlebnis in den Werken Virginia Woolfs' (unpublished doctoral thesis, University of Freiburg i.B.).
- Haeferl, Gerhard (1990) *Klassiker des englischen Romans im 20. Jahrhundert: Joseph Conrad, D.H. Lawrence, James Joyce, Virginia Woolf, Samuel Beckett: Begründung der Moderne und Abrechnung mit der Moderne*, Anglistische Forschungen, vol. 209, Heidelberg: Winter, pp. 292–409. [Abstract in *EASG* (1992): 79]
- Hamburger, Käte (1976) 'Mrs Dalloway', in Borman, Alexander von (ed.) *Wissen aus Erfahrungen: Werkbegriff und Interpretationen heute: Festschrift für Herman Meyer zum 65. Geburtstag*, Tübingen: Niemeyer, pp. 712–23.
- Hartung, Rudolf (1982) 'Centenarium Virginia Woolf, *Neue Deutsche Hefte* [Berlin], 29.1: 124–28.
- Hasler, Jörg (1982) 'Virginia Woolf and the Chimes of Big Ben,' *English Studies* [Amsterdam], 63: 145–58.
- Häubler, Karl-J. (1982) 'Das beispielhafte Experiment: Virginia Woolfs "Kew Gardens"', *Literatur in Wissenschaft und Unterricht* [Würzburg], 15.3: 241–67.
- Hesse, Eva, Michael Knight and Manfred Pfister (1984) *Der Aufstand der Musen: Die 'Neue Frau' in der englischen Moderne*, Passau: Haller. [Abstract in *EASG* (1984): 108]
- Hillgärtner, Rüdiger (1988) *Von den Schwierigkeiten der Modernität: Aporetische Aspekte in frühen poetologischen Ansätzen von Joyce, Woolf, Pound und Eliot*, Oldenburger Universitätsreden, vol. 24, Oldenburg: Bibliotheks- und Informationssystem der Universität Oldenburg, pp. 3–39.
- Hof, Renate (1991) 'Virginia Woolf als Essayistin', in Lavizzari (1991a), pp. 201–11.
- Hotho-Jackson, Sabine (1990) *Zwischen Tradition und Moderne: Geschichte bei Virginia Woolf*, Heidelberg: Winter.
- Hotho-Jackson, Sabine (1998) "'Überhaupt tendiert alles auf das Fassen von Geschichte hin" – Varianten der Geschichtsaneignung bei Virginia Woolf und Ingeborg Bachmann', in Ahrens, Rüdiger and Fritz-Wilhelm Naumann (eds) *Fiktion und Geschichte in der anglo-amerikanischen Literatur: Festschrift für Hans-Joachim Müllenbrock zum 60. Geburtstag*, Heidelberg: Winter, pp. 395–414.
- Hüllen, Werner (1966) 'Virginia Woolf, *Mrs Dalloway*', in Hüllen, Werner, Horst Meller and H. Nyszkiewicz (eds) *Zeitgenössische englische Dichtung: Einführung in die englische Literaturbetrachtung mit Interpretationen*, vol. 2, Prosa, Frankfurt a. M.: Hirschgraben, pp. 53–66. Reprint, 1971.
- Isenberg, Aloysia (1952) 'Studien zur Erzählkunst Virginia Woolfs' (unpublished doctoral thesis, University of Mainz).
- Jackson, Gertrude (1973) 'Bemerkungen zur Kritik des Woolfschen Realitätsbegriffs', *Sprachkunst – Beiträge zur Literaturwissenschaft* [Vienna], 4: 296–313.
- Jäger, Dietrich (1998) *Erzählte Räume: Studien zur Phänomenologie der epischen Geschehensumwelt*, Kieler Beiträge zur Anglistik und Amerikanistik, n.s. 14, Würzburg: Königshausen & Neumann.
- Jahn, Manfred (1996) 'Der englische Roman in der ersten Hälfte des 20. Jahrhunderts:

- eine narratologische Gattungsgeschichte mit Schwerpunkt Modernismus', in Nünning, Ansgar (ed.) *Eine andere Geschichte der englischen Literatur: Epochen, Gattungen und Teilgebiete im Überblick*, WVT-Handbücher zum literaturwissenschaftlichen Studium, vol. 2, Trier: Wissenschaftlicher Verlag Trier, pp. 171–93.
- Klein, Jürgen (1984) *Virginia Woolf: Genie – Tragik – Emanzipation*, Munich: Heyne. [Abstract in *EASG* (1985): 94–95]
- Klein, Jürgen (1985) 'Virginia Woolfs Idee des neuen Romans', *Neue Rundschau* [Berlin], 96.1: 143–53.
- Klein, Jürgen (1995) 'Gesellschaftskritik und Sinnsuche in Virginia Woolfs Roman *To the Lighthouse*', *Anglistik* [Heidelberg], 6: 52–64.
- Klein, Jürgen and Karin van Behr (1986) 'Das Landleben der Virginia Woolf', *Architektur & Wohnen* [Hamburg], 2: 173–76.
- Klinner, Birgit (1995) *Androgynie bei Manuel Puig ('El beso de la mujer araña') und bei Virginia Woolf ('Orlando'): Mit einem Exkurs über Schlegels 'Lucinde'*, Edition Wissenschaft, vol. 1, 2 microfiches, Marburg: Tectum.
- Kluge, Walter (1992a) 'Orlando: A Biography', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 828–29.
- Kluge, Walter (1992b) 'To the Lighthouse', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 832–33.
- Kluge, Walter (1992c) 'The Waves', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 834–36.
- Kohl, Stephan (1998) 'Die Zeitkonzeption der Literatur', in Bode, Christoph and Ulrich Broich (eds) *Die Zwanziger Jahre in Großbritannien: Literatur und Gesellschaft einer spannungsreichen Dekade*, Tübingen: Narr, pp. 157–75.
- Kohlhagen, Norgard (1983) 'Virginia Woolf (1882–1941)', in 'Sie schreiben wie ein Mann, Madame!': *Von der schweigenden Frau zur schreibenden Frau*, Frankfurt: Fischer, pp. 111–17.
- Kowalkowskij-Petzold, Ellen (1996) *Das Leben wie es ist, das Umsonst oder das Wunderbare: Philosophische Strukturen in Virginia Woolfs Romanen*, Vienna: Passagen Verlag.
- Kröger, Helmut (1955) 'Die Essays Virginia Woolfs' (unpublished doctoral thesis, University of Kiel).
- Kross, Meike (1998) 'Eine postimpressionistische Romanästhetik – Virginia Woolfs literarisches Schaffen zwischen Bloomsbury und Charleston, Pont-Aven und der Provence' (unpublished MA thesis, University of Gießen).
- Lavizzari, Alexandra (ed.) (1991a) *Virginia Woolf*, suhrkamp taschenbuch materialien, Frankfurt a. M.: Suhrkamp.
- Lavizzari, Alexandra (1991b) 'Vorwort', in Lavizzari (1991a), pp. 7–15.
- Lavizzari, Alexandra (1991c) 'Von "The Mark on the Wall" (1917) zu *Jacob's Room* (1922): Virginia Woolfs Aufbruch in die Moderne', in Lavizzari (1991a), pp. 40–60.
- Lavizzari, Alexandra (1991d) '"The Mind Receives a Myriad Impressions": Ein Beispiel für Virginia Woolfs formalen Kompromiß mit dem *stream of consciousness*', in Lavizzari (1991a), pp. 88–97.
- Lindhoff, Lena (1995) 'Virginia Woolf und die Frage nach einer weiblichen Tradition', in *Einführung in die feministische Literaturtheorie*, Stuttgart; Weimar: Metzler, pp. 30–39.
- Lohmüller, Gertrud (1937) *Die Frau im Werk von Virginia Woolf: Ein Beitrag zur psychologischen und stilistischen Untersuchung des neuesten englischen Frauenromans*, Leipzig: Universitätsverlag Robert Noske.
- Loster-Schneider, Gudrun (1999) '"Wer hat Angst vor Virginia Woolf?": Genderwissenschaftliche Paradigmen in den historischen Kulturwissenschaften', in Loster-Schneider, Gudrun (ed.) *Geschlecht – Literatur – Geschichte*, St Ingbert: Röhrig, pp. 9–32.

- Maack, Annegret (1977) 'Das Simultanerlebnis der Wirklichkeit: Zur Struktur von Virginia Woolfs Roman *Jacob's Room*', *Literatur in Wissenschaft und Unterricht* [Würzburg], 10: 88–103.
- Maack, Annegret (1978) 'Aspekte der Woolf-Kritik', *Literatur in Wissenschaft und Unterricht* [Würzburg], 11: 230–58.
- Maassen, Irmgard (1987) 'Die Überwindung der Geschichte in der Kunst: Virginia Woolfs historischer Roman *Between the Acts*', in Bettinger, Elfi and Thomas Meier-Fohrbeck (eds) *Von Shakespeare bis Chomsky: Arbeiten zur Englischen Philologie an der FU Berlin*, Frankfurt a. M.; Bern; New York: Lang, pp. 69–93. [Abstract in *EASG* (1987): 45–48]
- Maassen, Irmgard (1990) 'Virginia Woolf (1882–1941)', in Lange, Bernd Peter (ed.) *Classics in Cultural Criticism*, vol. 1, *Britain*, Frankfurt; Bern; New York: Lang. 245–80. [Abstract in *EASG* (1991): 88–89]
- Maassen, Irmgard (1991) 'Kunst, Tradition und Modernität in *To the Lighthouse*', in Lavizzari (1991a), pp. 116–34.
- Maassen, Irmgard (1992) 'Virginia Woolf's *To the Lighthouse*: A Portrait of the Artist as a Romantic', in Blaicher, Günther and Michael Gassenmeier (eds) *Romantic Continuities: The Eichstätt Symposium, Proceedings of the Symposium of the 'Gesellschaft für Englische Romantik'*, Catholic University of Eichstätt, 3–6 October 1990, Studien zur Englischen Romantik, vol. 4, Essen: Die Blaue Eule, pp. 105–18. [Abstract in *EASG* (1992): 21–23]
- Marek, Heidi (1990) 'Die Rezeption von Virginia Woolfs *Mrs Dalloway* in Elio Vittorinis *Piccola Borghesia*', *Arcadia* [Berlin], 25.3: 287–303.
- Mengel, Ewald (1986) *Geschichtsbild und Romankonzeption: Drei Typen des Geschichtsverstehens im Reflex der Form des englischen historischen Romans*, Heidelberg: Winter. [Abstract in *EASG* (1984): 90]
- Moi, Toril (1989) 'Wer hat Angst vor Virginia Woolf?', in *Sexus, Text, Herrschaft: feministische Literaturtheorie*, Bremen: Zeichen & Spuren, pp. 11–32. Translation of 'Introduction: Who is Afraid of Virginia Woolf?' in *Sexual/Textual Politics: Feminist Literary Theory*, London; New York: Methuen, 1985, pp. 1–18.
- Moser, Christian (1990) 'Der Blick der Künstlerin: Zur Revision ästhetischer Wahrnehmungsformen in Virginia Woolfs *To the Lighthouse*', *Poetica* [Munich], 22: 384–412.
- Mosthaf, Franziska (2000) *Metaphorische Intermedialität: Formen und Funktionen der Verarbeitung von Malerei im Roman: Theorie und Praxis in der englischsprachigen Erzählkunst des 19. und 20. Jahrhunderts*, Horizonte: Studien zu Texten und Ideen der europäischen Moderne, vol. 25, Trier: Wissenschaftlicher Verlag Trier, pp. 138–69.
- Müller, Marlene (1985) 'Das Begehren der Sprache oder Virginia Woolfs Kampf mit den Symbolen gegen das System', in Berger, Renate (ed.) *Frauen – Weiblichkeit – Schrift, Das Argument: Argument-Sonderband* [Berlin], 134 (*Literatur im historischen Prozeß*, n.s. 14): 68–78.
- Müller, Marlene (1993) *Woolf mit Lacan: Der Signifikant in den Wellen*, Bielefeld: Aisthesis.
- Nestvold-Mack, Ruth (1990) 'Geschlechtertausch und Gesellschaftskritik: Virginia Woolf's *Orlando*', in *Grenzüberschreitungen: Die fiktionale weibliche Perspektive in der Literatur*, Erlanger Studien, vol. 93, Erlangen: Palm & Enke, pp. 235–38. [Abstract in *EASG* (1990): 64–65]
- Neubert, Albrecht (1957) *Die Stilformen der 'Erlebten Rede' im neueren englischen Roman*, Halle: Niemeyer.
- Neukirchen, Gunilla (1999) *Aktive Spiegelungen: die Konstituierung des Subjekts im Werk Virginia Woolfs*, Neue Studien zur Anglistik und Amerikanistik, vol. 79, Frankfurt a. M.; Bern: Lang.

- Neumann, Fritz-Wilhelm (1993) *Der englische historische Roman im 20. Jahrhundert: Gattungsgeschichte als Diskurskritik*, Forum Anglistik, n.s. 13, Heidelberg: Winter.
- Nink, Rudolf (1993) *Literatur und Typographie: Wort-Bild-Synthesen in der englischen Prosa des 16. bis 20. Jahrhunderts*, Buchwissenschaftliche Beiträge aus dem Deutschen Bucharchiv München, vol. 45, Wiesbaden: Harrassowitz.
- Nünning, Ansgar (1991) 'Tradition und Transformation: Virginia Woolf und das viktorianische Erbe' in Lavizzari (1991a), pp. 19–40.
- Nünning, Ansgar (1992a) 'Between the Acts', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 822–24.
- Nünning, Ansgar (1992b) 'Three Guineas' in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 831–32.
- Nünning, Ansgar (1992c) 'The Years', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 836–37.
- Nünning, Ansgar (1998) *Der englische Roman des 20. Jahrhunderts*, Uni-Wissen Anglistik/Amerikanistik, Stuttgart; Düsseldorf; Leipzig: Klett, pp. 40–68.
- Nünning, Ansgar (1999) 'Herstory als History: Bausteine für eine (noch zu schreibende) Geschichte des historischen Frauenromans', in Gutenberg, Andrea and Ralf Schneider (eds) *Gender – Culture – Poetics: Zur Geschlechterforschung in der Literatur- und Kulturwissenschaft: Festschrift für Natascha Würzbach*, Trier: Wissenschaftlicher Verlag Trier, pp. 277–312.
- Nünning, Vera (1988) 'Voraussetzungssystem und Produktionshandlungen Virginia Woolfs am Beispiel von *Orlando*', *Spiel* [Siegen], 7: 347–72.
- Nünning, Vera (1990) *Die Ästhetik Virginia Woolfs: eine Rekonstruktion ihrer philosophischen und ästhetischen Grundanschauungen auf der Basis ihrer nichtfiktionalen Schriften*, Neue Studien zur Anglistik und Amerikanistik, vol. 49, Frankfurt a. M.; Bern; New York: Lang. [Abstract in *EASG* (1990): 90–92]
- Nünning, Vera (1991) 'Virginia Woolf als Literaturkritikerin', in Lavizzari (1991a), pp. 179–201.
- Nünning, Vera (1992a) 'The Common Reader', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 824–25.
- Nünning, Vera and Ansgar Nünning (1992b) 'A Room of One's Own', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 829–30.
- Nünning, Vera and Ansgar Nünning (1992c) 'The Voyage Out', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, Munich: Kindler, 17: 833–34.
- Nünning, Vera and Ansgar Nünning (1991a) *Virginia Woolf zur Einführung*, Hamburg: Junius. [Abstract in *EASG* (1991): 100–03]
- Nünning, Vera and Ansgar Nünning (1991b) "'Fifty pairs of eyes were not enough to get round that one woman with . . .': A Survey of Recent Developments in Virginia Woolf Criticism', *Literatur in Wissenschaft und Unterricht* [Würzburg], 24: 41–65.
- Nünning, Vera and Ansgar Nünning (1996) 'From Thematics and Formalism to Aesthetics and History: Phases and Trends of Virginia Woolf Criticism in Germany, 1946–1996', *South Carolina Review*, 29.1: 90–108.
- Olejniczak, Verena (1983) 'Virginia Woolfs *Mrs Dalloway*: Die prekäre Balance des Selbst', in Glage, Liselotte and Jörg Rublack (eds) *Wahn in literarischen Texten*, Vortragsreihe des englischen Seminars der Universität Hannover, Frankfurt a. M.: R.G. Fischer, pp. 108–25.
- Olejniczak, Verena (1985) 'Virginia Woolfs *Mrs Dalloway* – psychologische Norm und Leseerfahrung', *English and American Studies*, 4: 711–25.
- Olejniczak, Verena (1987) *Wirkungsstrukturen in ausgewählten Texten T.S. Eliots und Virginia Woolfs: Eine Untersuchung zur Lesewirkung moderner englischer Literatur*, Hildesheim: Olms. [Abstract in *EASG* (1993): 101]
- Olejniczak, Verena (1994) 'Die Prosa Virginia Woolfs: Konzentration und Entgrenzung', in Piechotta, Hans Joachim, Ralph-Rainer Wuthenow and Sabine

- Rothmann (eds) *Die literarische Moderne in Europa*, vol. 1, *Erscheinungsformen literarischer Prosa um die Jahrhundertwende*, Opladen: Westdeutscher Verlag, pp. 219–42.
- Otten, Kurt (1986) 'Der Roman der Bewußtseinskunst: Virginia Woolf, in *Der englische Roman vom Naturalismus zur Bewußtseinskunst*, Grundlagen der Anglistik und Amerikanistik, vol. 15, Berlin: Schmidt, pp. 142–53. [Abstract in EASG (1986): 84–85].
- Pasternak, Gerhard (1962) 'Aspekte des Komischen bei Virginia Woolf' (unpublished doctoral thesis, University of Cologne).
- Quadflieg, Helga (1991) "'The Values of a Woman Are Not the Values of a Man": Die Feministin Virginia Woolf, in Lavizzari (1991a), pp. 211–34.
- Richter, Martin (1996) *Past and Present: Geschichtserfahrung und Geschichtsdeutung im englischen Essayismus und Roman des 20. Jahrhunderts*, Frankfurt a. M.; Bern; New York: Lang, pp. 87–94.
- Riedl, Thomas (1986) *Emanzipation bei Virginia Woolf: Eine Studie zu ihrer nichtfiktionalen Prosa, Kultur – Literatur – Kunst*, vol. 5, Essen: Die Blaue Eule.
- Riley, Helene M. Kastinger (1983) *Virginia Woolf, Köpfe des 20. Jahrhunderts*, vol. 99, Berlin: Colloquium.
- Rogge-Wiest, Gudrun (1999) *Wahrnehmung und Perspektivik in ausgewählten Romanen Virginia Woolfs*, Neue Studien zur Anglistik und Amerikanistik, vol. 75, Frankfurt a. M.; Bern; New York: Lang.
- Roughley, Neil (1994) "'A Sort of Death? A New Assembly of Elements?": Zum "Tod des Subjects", in Virginia Woolfs *The Waves*, *Anglia* [Tübingen], 112: 364–89.
- Schabert, Ina (1981) *Der historische Roman in England und Amerika*, Darmstadt: Wissenschaftliche Buchgesellschaft.
- Schabert, Ina (1990) *In Quest of the Other Person: Fiction as Biography*, Tübingen: Francke, pp. 66–84.
- Schabert, Ina (1997) *Englische Literaturgeschichte: Eine neue Darstellung aus der Sicht der Geschlechterforschung*, Stuttgart: Kröner.
- Schabouk, Werner (1990) 'Relativismus und Perspektivismus: Zum Standort des Erzählers bei Pirandello, Kafka und V. Woolf', in Rössner, Michael and Frank-Rutger Hausmann (eds) *Pirandello und die europäische Erzählliteratur des 19. und 20. Jahrhunderts, Proceedings of the 4th Pirandello Colloquium, Aachen, 7–9 October 1988*, Bonn: Romanistischer Verlag, pp. 119–40.
- Schneider, Ulrich (1993) 'Virginia Woolf (1882–1941)', in Lembach, Joachim and Kurt Reichenbach (eds) *Autoren der zwanziger Jahre*, Kassel: Reichenberger, pp. 163–68.
- Schoeller, Wilfried E. (1992) 'Mrs Dalloway', in Jens, Walter (ed.) *Kindlers Neues Literatur Lexikon*, vol. 17, Munich: Kindler, pp. 826–28.
- Schöneich, Christoph (1989) *Virginia Woolf*, Erträge der Forschung, vol. 266, Darmstadt: Wissenschaftliche Buchgesellschaft. [Abstract in EASG (1989): 101–02]
- Schwab, Gabriele (1981) 'Das augenlose Schweigen: Zur Subjektivität in Virginia Woolfs *The Waves*', in Cremerius, Johannes and others (eds) *Freiburger literaturpsychologische Gespräche*, vol. 1; Frankfurt a. M.; Bern; New York: Lang, pp. 283–97.
- Schwab, Gabriele (1984) 'Selbsterstörerische Bewahrung des Selbst bei den Frauenfiguren in Virginia Woolfs Romanen', in Opitz, Claudia (ed.) *Weiblichkeit oder Feminismus? Beiträge zur Interdisziplinären Frauentagung Konstanz 1983*, Weingarten: Drumlin, pp. 195–212.
- Schwab, Gabriele (1987) *Entgrenzungen und Entgrenzungsmythen: Zur Subjektivität im modernen Roman: Daniel Defoe, Herman Melville, Virginia Woolf, James Joyce, Samuel Beckett, Thomas Pynchon*, Stuttgart: Steiner.
- Schwank, Klaus (1975) *Bildstruktur und Romanstruktur bei Virginia Woolf: Untersuchungen zum Problem der Symbolkonstitution in 'Jacob's Room', 'Mrs Dalloway' und 'To the Lighthouse'*, *Anglistische Forschungen*, vol. 107, Heidelberg: Winter.

- Schwank, Klaus (1984) "'Granite and rainbow": Virginia Woolfs *Orlando* (1928) zwischen Historiographie und Fiktion', in Borgmeier, Raimund and Bernhard Reitz (eds) *Der historische Roman, Anglistik & Englischunterricht* [Trier], 24: 7–21.
- Seeber, Hans Ulrich (ed.) (1999) *Englische Literaturgeschichte*, 3rd edn, Stuttgart; Weimar: Metzler, pp. 343–45.
- Seiler-Franklin, Andreas (1991) "'Ein Dichter ist Ozean und Löwe in einem": Ein fiktiver Dialog zur Entstehungsgeschichte von *Orlando*', in Lavizzari (1991a), pp. 134–38.
- Simonis, Annette and Linda Simonis (2000) "'An immortal ode to Time?": Zeitkonzeptionen und Zeitdarstellung im modernistischen Roman', in Nünning, Ansgar and Vera Nünning (eds) *Klassiker und Strömungen des englischen Romans im 20. Jahrhundert: Festschrift zum 65. Geburtstag von Gerhard Haefner*, Trier: Wissenschaftlicher Verlag Trier, pp. 65–85.
- Smuda, Manfred (1981) 'Stream of consciousness und durée: Das Problem ihrer Realisation und Wirkung im modernen englischen Roman', *Poetica* [Munich], 133: 309–26.
- Spater, George and Ian Parsons (1980) *Portrait einer ungewöhnlichen Ehe: Virginia und Leonard Woolf*, trans. Barbara Scriba-Sethe, Frankfurt a. M.: Fischer Taschenbuchverlag. Translation of *A Marriage of True Minds: An Intimate Portrait of Leonard and Virginia Woolf*, London: Cape/Hogarth Press, 1977.
- Spiel, Hilde (1953) 'Virginia Woolf: Bildnis einer genialen Frau', in *Der Park und die Wildnis: Zur Situation der neueren englischen Literatur*, Munich: Beck, pp. 13–33. Reprint, as Introduction to Woolf, Virginia (1981) *Augenblicke: Skizzierte Erinnerungen*, trans. Elizabeth Gilbert, Stuttgart: Deutsche Verlagsanstalt, 1981, 15–39.
- Stadtfeld, Frieder (1973) 'Virginia Woolfs letzter Roman: "more quintessential than the others"', *Anglia* [Tübingen], 91: 56–67.
- Stanzel, Franz (1954) 'Die Erzählsituation in Virginia Woolfs *Jacob's Room*, *Mrs Dalloway* und *To the Lighthouse*', *Germanisch-Romanische Monatsschrift* [Heidelberg], 35: 196–213.
- Stanzel, Franz (1955) *Die typischen Erzählsituationen im Roman: Dargestellt an 'Tom Jones', 'Moby Dick', 'The Ambassadors', 'Ulysses' u.a.*, Wiener Beiträge zur Englischen Philologie, vol. 63, Vienna: Braumüller. Reprints, 1963, 1965, 1969. Translated as *Narrative Situations in the Novel: Tom Jones, Moby Dick, The Ambassadors, Ulysses*, trans. James P. Pusack, Bloomington: Indiana University Press, 1971.
- Stegmaier, Edmund (1970) 'Die Auflösung der Szene im Übergang vom traditionellen zum modernen englischen Roman: Dargestellt an Hauptwerken Jane Austens, Joseph Conrads und Virginia Woolfs' (unpublished doctoral thesis, University of Tübingen) [Abstract in *EASG* (1971): 62]
- Steiger, Klaus Peter (1973) 'Der Romananfang von Virginia Woolfs *To the Lighthouse*', *Germanisch-Romanische Monatsschrift* [Heidelberg], 54, n.s. 23: 105–15.
- Steinmann, Theo (1970) 'Virginia Woolf: *To the Lighthouse* – die doppelte Funktion der Malerin', *Die Neueren Sprachen* [Frankfurt a. M.; Berlin; Bonn], n.s. 19: 537–47.
- Stürzl, Erwin A. (1956) 'Virginia Woolfs Romankunst im Lichte ihres Tagebuchs', *Die Neueren Sprachen* [Frankfurt a. M.; Berlin; Bonn], n.s. 2: 201–11.
- Thume, Ralf (1997) *Quantenlogische Aspekte von Virginia Woolfs 'The Years'*, Edition Wissenschaft, vol. 21, 3 microfiches, Marburg: Tectum.
- Villgrader, Rudolf (1966) 'Die Konzeption der Wirklichkeit als Strukturelement der Erzählungen Virginia Woolfs', *Germanisch-Romanische Monatsschrift* [Heidelberg], 48, n.s. 16: 283–97.
- Volk-Birke, Sabine (1993) "'Nothing is simply one thing": Das Problem der Wahrnehmung in Virginia Woolfs Roman *To the Lighthouse*', *Literaturwissenschaftliches Jahrbuch* [Berlin], 34: 115–30.
- Waldmann, Werner (1983) *Virginia Woolf in Selbstzeugnissen und Bilddokumenten*, rowohlt monographien, vol. 323, Reinbek: Rowohlt.

- Walter, Margot (1952) 'Strukturanalysen von Romanen Virginia Woolfs' (unpublished doctoral thesis, University of Bonn).
- Webel, Susanne (1999) "'I am so sex-obsessive I must know": Literarische Strategien zur Dekonstruktion des biologischen Geschlechts', in Gutenberg, Andrea and Ralf Schneider (eds) *Gender – Culture – Poetics: Zur Geschlechterforschung in der Literatur- und Kulturwissenschaft: Festschrift für Natascha Würzbach*, Trier: Wissenschaftlicher Verlag Trier, pp. 387–400.
- Weber-Brandies, Ingeborg (1974) *Virginia Woolf – 'The Waves': Emanzipation als Möglichkeit des Bewußtseinsromans*, Neue Studien zur Anglistik und Amerikanistik, vol. 1. Frankfurt a. M.; Bern; New York: Lang. [Abstract in *EASG* (1974): 121–23]
- Weber, Ingeborg (1986) 'Die Sprache des Schweigens in Virginia Woolfs Roman *Between the Acts*', in Herget, Winfried, Klaus Peter Jochum and Ingeborg Weber (eds) *Theorie und Praxis im Erzählen des 19. und 20. Jahrhunderts: Studien zur englischen und amerikanischen Literatur zu Ehren von Willi Erzgräber*, Tübingen: Narr, pp. 141–52. [Abstract in *EASG* (1986): 40–42]
- Weber, Ingeborg (1994) 'Ein Porträt der Künstlerin als junge Frau: Virginia Woolfs Kurzgeschichte "The Introduction"', in Weber, Ingeborg (ed.) *Weiblichkeit und weibliches Schreiben: Poststrukturalismus – Weibliche Ästhetik – Kulturelles Selbstverständnis*, Darmstadt: Wissenschaftliche Buchgesellschaft, pp. 87–96. [Abstract in *EASG* (1994): 104–05]
- Weber, Robert W. (1965) 'Die Glocken von Big Ben: zur Strukturfunktion der Uhrzeit in *Mrs Dalloway*', *Deutsche Vierteljahrsschrift* [Stuttgart], 39: 246–58.
- Weber, Robert W. (1981) *Der moderne Roman: Proust, Joyce, Belyj, Woolf und Faulkner*, Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft, vol. 317, Bonn: Bouvier, pp. 207–24.
- Weidner, Eva (1934) 'Impressionismus und Expressionismus in den Romanen Virginia Woolfs' (unpublished doctoral thesis, University of Greifswald).
- Wende, Waltraud (1999) 'Ästhetische Innovation: zur Dekonstruktion etablierter Erzählstrukturen am Beispiel von Virginia Woolf, Nathalie Sarraute und Ingeborg Bachmann', in Gnüg, Hiltrud and Renate Möhrmann (eds) *Frauen – Literatur – Geschichte: Schreibende Frauen vom Mittelalter bis zur Gegenwart*, 2nd, completely revised and enlarged edn, Stuttgart; Weimar: Metzler, pp. 533–47.
- Wenner, Claudia (1998) *Moments of Being: Zur Psychologie des Augenblicks bei Virginia Woolf*, Leipziger Schriften zur Kultur-, Literatur-, Sprach- und Übersetzungswissenschaft, vol. 6, Frankfurt a. M.: Vervuert.
- Wicht, Wolfgang (1978) 'The Fact and the Vision: Virginia Woolfs Auffassungen von Wesen und Funktion der Literatur', *Zeitschrift für Anglistik und Amerikanistik* [Tübingen], 26: 5–27.
- Wicht, Wolfgang (1980) 'Wandlungen im Funktionsverständnis: Virginia Woolf', in Klotz, Günther (ed.) *Romane im 20. Jahrhundert: USA, England, Frankreich, BRD*, Berlin: Akademie, pp. 36–45.
- Wicht, Wolfgang (1981) *Virginia Woolf, James Joyce, T. S. Eliot: Kunstkonzeptionen und Künstlergestalten*, Berlin: Akademie.
- Wicht, Wolfgang (1985a) 'Die Ermordung des Hausengelchens', *Sinn und Form* [Berlin], 37.1: 188–99.
- Wicht, Wolfgang (1985b) 'Joyce and Woolf: The Deprivation of the Narrator', in Hawthorn, Jeremy (ed.) *Narrative: From Malory to Motion Pictures*, London: Edward Arnold, pp. 133–44.
- Wiget, Erik (1949) *Virginia Woolf und die Konzeption der Zeit in ihren Werken*, Zurich: Juris.
- Wiggershaus, Renate (1987) *Virginia Woolf: Leben und Werk in Texten und Bildern*, Frankfurt a. M.: Insel.
- Wilpert, Gero von, (ed.) (1968) *Lexikon der Weltliteratur*, Stuttgart: Kröner [2nd. edn 1980, 3rd edn 1993].

- Winnett, Susan and Bernd Witte (1985) 'Ästhetische Innovationen', in Gnüg, Hiltrud and Renate Möhrmann (eds) *Frauen – Literatur – Geschichte: Schreibende Frauen vom Mittelalter bis zur Gegenwart*, Stuttgart: Metzler, pp. 318–37.
- Winter, Günter (1977) 'Die Deutung von Virginia Woolfs Romanen (*Mrs Dalloway*, *To the Lighthouse* und *The Waves*) im Lichte der Zeitigung' (unpublished doctoral thesis, Aachen University of Technology).
- Winter, Helmut (1999) *Virginia und Leonard Woolf*, Berlin: Rowohlt.
- Wolf, Werner (1996) 'Intermedialität als neues Paradigma der Literaturwissenschaft? Plädoyer für eine literaturzentrierte Erforschung der Grenzüberschreitungen zwischen Wortkunst und anderen Medien am Beispiel von Virginia Woolfs "The String Quartet"', *Arbeiten aus Anglistik und Amerikanistik* [Tübingen], 21: 85–116.
- Wolf, Werner (1999) *The Musicalization of Fiction: A Study in the Theory and History of Intermediality*, Internationale Forschungen zur allgemeinen und vergleichenden Literaturwissenschaft, vol. 35, Amsterdam: Rodopi.
- Woolf, Leonard (1988) *Mein Leben mit Virginia: Erinnerungen*, ed. and trans. Friederike Groth, Frankfurt a. M.: Frankfurter Verlagsanstalt.
- Woolf, Virginia (1978a) *Drei Guineen*, trans. Anta Eichholz, Munich: Verlag Frauenoffensive.
- Woolf, Virginia (1978b) *Ein Zimmer für sich allein*, trans. Renate Gerhardt, Berlin: Gerhardt.
- Woolf, Virginia (1981) *Augenblicke: Skizzierte Erinnerungen*, trans. Elizabeth Gilbert, Stuttgart: Deutsche Verlagsanstalt.
- Würzbach, Natascha (1996) 'Der englische Frauenroman vom Modernismus bis zur Gegenwart (1890–1990): Kanonrevision, Gattungsmodifikationen, Blickfelderweiterung', in Nünning, Ansgar (ed.) *Eine andere Geschichte der englischen Literatur: Epochen, Gattungen und Teilgebiete im Überblick*, WVT-Handbücher zum literaturwissenschaftlichen Studium, vol. 2, Trier: Wissenschaftlicher Verlag Trier, pp. 195–211.
- Würzbach, Natascha (1998) 'Virginia Woolfs feministische Literaturtheorie im Wandel kultureller Kommunikation. Bestandsaufnahme, Re-Interpretation und Rezeption', *Anglia*: [Tübingen], 116: 1–29.
- Wysocki, Gisela von (1982) *Weiblichkeit und Modernität: Über Virginia Woolf*. Frankfurt a. M.: Paris: Qumran.