

**LESSINGS EMILA GALOTTI ALS ARISTOTELISCHES
DRAMA (GERMAN EDITION)**

Isabelle E. Ostman

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REVIEWS | Seminar: A Journal of Germanic Studies

Max Kommerell, Lessing und Aristoteles. Lessing Yearbook V (): ; Peter Schäublin, "Emilia Galotti: Die Szenen V, 6 und 7 im Kontext," Cf. also Henry J. Schmidt, How Dramas End. Essays on the German Sturm and Drang, Büchner, (First edition:) Peter J. Burgard, "Emilia Galotti und Clavigo.

Coleridge and Friedrich Heinrich Jacobi - Persée

Women in German Yearbook Ruth-Ellen B. Joeres, Patricia Herminghouse a conscious move that makes a more general statement about the possible dramatic qualities of of this genre in German literature such as Lessing's Emilia Galotti, arguably the Dramatists struggled to reconcile Aristoteles' "laws" for Arthur.

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Like Coleridge, Herder was a man the bent of whose mind was towards theology and who was likewise deeply sensitive to the fundamental unity of things. From these and other examples it is clear that every character in the drama acts for his own interests, and yet all these individual actions naturally work into each other, and all unite to produce the catastrophe. Built on the Johns Hopkins University Campus. Bollacher, J. To counteract this false taste and these unfounded judgments si In conclusion of this section I wish to point out something that seems to me highly significant. Covers show mild wear no tears. Deep thinking, the poet argues there, is attainable only by a man of deep feeling, and all truth is a species of revelation. Orftuanoij. Wood eds.