

advocates that feminist critics examine how women are depicted not only as producers of language (speakers, writers) but also as readers in order to appreciate their contributions; Gail Hart challenges feminist readers of *Faust* to explore how Goethe uses humor and irony to question traditional gender roles.

While the essays in this collection are quite innovative in their approaches to texts that have already been read and discussed at length, at times I wished for more elaboration of some intriguing points. Rosemary Lloyd states correctly, I believe, that feminists have been too quick to dismiss Baudelaire as a misogynist, and that his views of women are more complex than previously thought. It would have been interesting to see more elaboration of these points in specific readings of Baudelaire's poems. Mary Orr's article on Flaubert challenges the usual interpretations of the endings of the *Trois Contes*, and I would have liked to see an expanded argument in support of her conclusion that these endings subvert the canonical forms on which they are based.

This collection of articles offers an important contribution to the authors treated as well as to feminist scholarship more generally, and should prove valuable to both specialists and generalists. The two bibliographies, one of feminist theory and general criticism, the other of secondary literature on the authors discussed, also provide an important resource.

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**Pechota Vuilleumier, Cornelia.** *"O Vater, laß uns ziehn!" Literarische Vater-Töchter Beziehungen um 1900. Gabriele Reuter, Hedwig Dohm, Lou Andreas-Salomé.* Hildesheim: Olms, 2005. 412 pp. €58.00 hardcover.

*"O Vater, laß uns ziehn!"*, accepted in 2003 as the author's dissertation by the University of Lausanne, is the 30<sup>th</sup> volume in the Olms Verlag's series "Haskala," edited by the Moses Mendelssohn Zentrum für europäisch-jüdische Studien. Pechota Vuilleumier's project tries to accomplish several objectives: (a) to disentangle the complicated father-daughter relationships and daughters' projections of a father-figure in their various manifestations in three pivotal fin-de-siècle texts; (b) to analyze these texts as a blend of two genres, the "Bildungsroman" and the family novel (15); and (c) to compare the role of the daughter as "Außenseiter"—in her emancipatory striving towards a life outside or beyond that of the prescribed roles of wife and mother—to the German Jew as the other "Außenseiter der wilhelminischen Gesellschaft" (16). By focusing on Gabriele Reuter's *Gunhild Kersten* (1894/1904), Hedwig Dohm's *Christa Ruland* (1902), much in need of reprinting, and Lou Andreas-Salomé's *Ruth* (1895), the author has provided us with a fascinating reading of Wilhelmine women in the role of daughters who awkwardly find themselves "zwischen Vater-Treue und Aufbruchs-Lust" (17). Most importantly, this study shows that continuing efforts are required to acknowledge the literary complexity of these undervalued novels.

As Pechota Vuilleumier suggests in her introduction, fin-de-siècle daughters "ringen ... mit vergötterten Vätern, die sie beflügeln, ihren Exodus aber gleichzeitig erschweren" (13). She argues that the texts under investigation display "narrative Muster

weiblicher Lebens-Entwürfe" (14) or the "narrative Inszenierung weiblicher Subjekt-Werdung" (30) and should no longer be relegated to autobiographical accounts without any aesthetic merit (as many a critic has claimed, among them, for instance, Alexandra Kollontai who applauded the dissent and actions of a *Christa Ruland*, among others, but who considered Dohm's novel and other texts by women of the time by no means works of art). Especially the father-daughter constructs under observation in the three texts embody more than a simplistic *père symbolique* à la Lacan, according to Pechota Vuilleumier, as they point to the momentous "familiale[ ] Machtverschiebungen" (16) through which the daughters seek to question and redefine traditional gender roles. The controversial "role models" or figures of inspiration which Pechota Vuilleumier isolates for her discussion are Goethe's figure of Mignon, Nietzsche, and Max Stirner (for the sake of comparison, she also adds Kate Chopin's *The Awakening*, a choice that is not immediately obvious). Although Pechota Vuilleumier's critical reading of both Nietzsche's influence on the three female authors and Mignon's significance for the protagonists lack the inclusion of much of feminist theory, the "role models" enrich what the author describes as a complicated coincidence between a gloomy paternal "Prinzip des Agamemnon" and the "Complexe d'Héloïse." The latter concept was established by Michèle Le Deouff (29) and describes an inability or reluctance to shed the reverence for the "Väter, Vordenker und Geliebten" entirely.

While Pechota Vuilleumier also refrains from presenting a comprehensive discussion of the plentiful theories and literature on father-daughter relations, she engages us in a highly structured analysis of the three novels at the center of her investigation. In each chapter, beginning with Reuter, Pechota Vuilleumier examines the historical and cultural context of both writer and text, carefully considers the composition of the major characters, and skillfully connects the psycho-social entanglements of the characters with the historical moments from which they sprang, down to painstaking interpretations of first and last names. The figure of Mignon appears throughout, mainly at the service of "narrative Spiegelungen," mirror images within which the main protagonists can locate a framework for their dual (and conflicted) existence as educated women (Bildungsroman) and as family-bound daughters (family novel). For example, Reuter's Gunhild undergoes a "Mignon-Episode" (121), Dohm's Christa pines for the exotic South as a "*femme fragile*" comparable to Mignon (191), and Andreas-Salomé's "wild" Ruth becomes a Mignon doppelgänger in her (eroticized) willingness to succumb to her teacher (300).

However, the centrality of the Mignon character diminishes for the three daughters as they begin to discover the self-determining woman within themselves. As Pechota Vuilleumier points out, "[diese Frauen] öffnen 'ihrer' Mignon den Horizont, den sie hundert Jahre nach *Wilhelm Meister* für sich selbst beanspruchen" (23). This horizon is of particular interest to scholars in German Studies, Women's Studies and of Modernism who should welcome such a highly informative discussion of three pivotal novels that have remained obscure in the German literary canon (with *Christa Ruland* as an exception). Many of the texts written by women around 1900 have not been reissued, and Pechota Vuilleumier's thorough study should compel us to renew our engagement with literature by women that has too often been deemed unworthy of careful aesthetic judgment. As "*O Vater, laß uns ziehn!*" shows, a reinvestigation of these claims is overdue.

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