

ABSTRACTS

Katrin Kohl: Die Metapher im wissenschaftlichen Diskurs des 18. Jahrhunderts: Theoretische Ansätze

The article provides a broad context for theories of metaphor current in the 18th century by outlining the salient features of metaphor theory developed in antiquity especially by Aristotle. A brief consideration of the extent to which this shaped later discussion, through to the cognitive theory of metaphor developed by Lakoff and Johnson, serves to establish the basic parameters. Discussion of 18th-century theories centres on comments that elucidate the role metaphor is held to play both in general discourse and in scholarly contexts. Special reference is made to definitions and comments by Johnson, Gottsched, Dumarsais, Vico and Sulzer.

Ulrike Zeuch: Die Scala naturae als Leitmetapher für eine statische und hierarchische Ordnungsidee der Naturgeschichte

Scala naturae as metaphor has a long tradition tracing back from the 18th century to antiquity respectively Aristotle. Scala naturae in general represents both a hierarchical order and a vertical movement towards a telos; its concrete significance though depends on the context: In the Christian context scala naturae signifies the rise of the human soul to the angelic and divine spheres, in ethics since the early modern times the ascent of the human being from animal instinctive existence to humanity itself, in biology since 1750 the development of the living from its very beginnings of lower organism to its final culmination: the human being. The paper argues that the shift from an either spiritual or moral rise to a biologic evolutionary concept levels out the differences between the immaterial and material, and it ponders upon the pros and cons of this shift.

Andreas Blödorn: »Entwicklungs«-Diskurse. Zur Metaphorik des Entwicklungsbegriffs im 18. Jahrhundert

The paper deals with the specific concept of »Entwicklung« and its preconditions and dimensions in German Enlightenment thinking in the 18th century. As a metaphor of organic growth, the notion of »Entwicklung« proves influential in variable fields of Enlightenment discourse – such as botany, philosophy and history. Resulting from the conflict between »Prädetermination« and »Epigenesis«, the genetic concept and the inherent characteristics of »Entwicklung« are de-

picted as a process on the one hand and as progression on the other, due to what extent environmental conditions are allowed influence on what is considered as »Anlage«. Furthermore, in the late 18th century poetological concepts like the ones linked to the German »Entwicklungsroman« correlate »entwickeln« (*develop*), »erklären« (*explain*) and »erzählen« (*narrate*). In the light of the general function of metaphors as media of knowledge and perception, the notion of »Entwicklung« therefore serves to naturalise cultural phenomena.

Marita Gilli: L'interprétation du processus révolutionnaire grâce à la métaphore scientifique chez Georg Forster

Georg Forster always presented the history of humanity as a natural history. He establishes the identity of nature and culture which form a unity in his mind. He presents the French Revolution as a natural historical process that happens according to natural laws. The Revolution is for him a mass revolt that liberates forces. Forster uses therefore several metaphors drawn from the natural field, in particular the allegory of the bright worm, to explain that the French Revolution has democratised the main political principles in the age of Enlightenment.

Christine Künzel: Zwischen Verschleierung und Enthüllung: Metaphern der Metapher in ästhetischen Diskursen des 18. Jahrhunderts

Although the theory of metaphor has become a popular field for literary scholars interested in the history of rhetoric there are hardly any studies relating to the metaphorical concepts of the metaphor itself. The intention of the following article is to introduce some of the most prominent metaphors in philosophic and aesthetic discourses on metaphor in the 18th century, and to discuss the conceptual impact of these images. I will argue that the critical attitude toward rhetoric in general, as it was characteristic for the 18th century, corresponds to the negative image of metaphor expressed in a misogynist concept which links metaphorical language to categories attributed to femininity.

Elena Agazzi: Die Blitzartigkeit der kleinen Form. Gedanken über die Metapher im Bezug auf die Wissenslehre bei Georg Christoph Lichtenberg

Many of the aphorisms that Georg Christoph Lichtenberg collected in his notebooks, the *Sudelbüchern*, are devoted to discoveries in the field of electricity and light phenomena. They prove to be a favourable occasion to highlight the non-deductive and anti-causalistic mindset of this ingenious thinker, who suitably deploys metaphors to draw attention to the need for establishing a relationship between sensible experience and imagination. Metaphors encompassing scien-

tific knowledge and wit turn out to be a critical picklock used by Lichtenberg to debunk ignorance and superstition.

Claudia Stancati: Metafore scientifiche nell'origine e nella descrizione del linguaggio

As demonstrated by a review of the »scientific imagination« between Descartes and Diderot, metaphors are not incidental rhetorical figures, but they are diagrammatical images intended to show structural similarities. During the Eighteenth century, texts written in order to give a description of the origin of language and its functioning, or aimed to find a place for »linguistic« knowledge among the other sciences, show a twofold presence of metaphors. First, metaphors are employed with an epistemological function to satisfy explanatory and taxonomic needs. Second, one of the main themes of general treatises on language is metaphor and its mechanisms.

In addition to the placement of the sciences of language compared with the knowledges of history, society and nature, metaphors show the solution to the conflict between the natural aspect of language and the cultural diversity of languages, they express the possible relationships between language and perception, the conflict between arbitrariness and conventionality of language and the clash with physiological automation and linguistic creativity. Geographical, botanical, organic, mechanical, pictorial, economic, political and legal metaphors mark the first steps of linguistic reflection. Different kinds of employed metaphors advert to as many open problems in the study of language and languages and they anticipate trends and solutions that linguistics or philosophy of language will find later.

Klaus Semsch: Funktionen der Metapher im Werk von Denis Diderot

This article follows the general development of rhetoric and in particular, of metaphor, in the French Enlightenment. From the point of view of our thesis stating the tropological nature and structure of cultural processes in general, the contribution follows the development of open metaphorical argument in some of Diderot's works until the turning point of allegorical closure.

According to Ricœur's definition of metaphors as imaginary »local incidences« and to the conviction of Weinrich to consider them as »contradictory predications«, open for further interpretation, Diderot develops a writing method based on »rapports« (»relations«). In the following, this method will generate a growing system of comparative, »enlightened« knowledge and assign to the latter a character of experiment and exploration. On a higher degree, it even allows the individual to ban the impact of emotions on his mind by simply simulating their

natural effects. But finally, this open metaphorical, comparative intelligence falls into the closure of allegorical reason, when fixed into the gesture of the unmoved imitation of emotions, as is Diderot's new strategy for the ideal comedian in his late *Paradoxe sur le comédien*.

Daniela Mangione: »Ma... i dialoghi scientifici sono tra la opere più difficili«: Retoriche della scienza divulgata nella saggistica di Francesco Algarotti

Francesco Algarotti's *Il newtonianismo per le dame* (1737) was an important presence through Europe: it was translated into English, French, Dutch; in 1739 it was placed on the Index Librorum Prohibitorum and had five different editions. In *Newtonianismo* and other essays Algarotti speculates on the rhetorical strategies involved in popularisation of science, on the use and the functions of the figures of speech and the metaphor particularly. He dialogues with European traditions of popularisation (Fontenelle) but he finds an Italian way, linked with Galileo Galilei and other authors who wrote about the same themes in the Seventeenth century (Agostino Mascardi, Sforza Pallavicino). At the same time the images he selects and the way he uses the metaphors (the metaphors of light particularly) dialogue with the Italian cultural context in which its popularisation works – and metaphorically fight against censorship.

Charlotte Kurbjuhn: Zur Funktion der Metaphern »Umriss« und »Kontur« bei der Genese der deutschsprachigen Kunstliteratur. Entwurf einer Ikonologie

While »outline« and »contour« appear to be metaphors like many others in the field of the humanities in general, the implications and the reflexive value of these metaphors prove to be crucially different in the case of art literature and theory. In art literature and theory, outline and contour still refer to the technical foundation of their art practice, and at the same time represent the primary aesthetic category of art theory as a discipline. Furthermore, outlines recall the ancient myth of the origin of art in the outline of a human shadow, traced on a wall, thus alluding to the history of art and its theory. »Outlines« and »contours« appear as genuine figures of cognition, or figures of knowledge; they serve as highly self-reflexive, cognitive metaphors for art theory as a discipline *in statu nascendi*. Theorists use the metaphors »outline« and »contour« to define the borders of art theory and therewith determine its domain amongst the diverging humanities in the late 18th century. They expose the subtle quality of »outlines« and »contours« as metaphors of metaphor, or even as metaphors of the Aesthetic as such.

*Aurélie Zygel-Basso: La Démystification enchantée. Une observation du merveilleux entre métaphores scientifiques et sensorielles dans *Histoire et Aventures extraordinaires de Duncan Campbell* de Daniel Defoe (1720)*

At the beginning of the 18th century, new demonology treatises in France and England paved the way for a new, »euphorized« definition of fairies and marvelous beings when interacting with humans. One can observe this phenomenon, among others, in Defoe's most peculiar *History of the Life and adventures of Mr. Duncan Campbell* (1720). The text compiles biographical anecdotes about »doctor« Campbell (a deaf and dumb famous figure in London, having, or so the narrator claims, second sight), pedagogical theories of learning for the deaf and dumb, and excerpts from old or contemporary treatises about natural magic. Different portraits are then drawn for the reader, the most striking of which may be the young sylph-like Campbell visited by a *daimôn*. When in this ecstatic trance, the child seer, observed by »I« with the language of a scientific experiment, seems to be physically possessed by his demon. The »fibers« of his body are then compared with musical strings whose vibrations bring intense pleasure along with a »mute music« in Campbell's brain. Thus Defoe in his *Duncan Campbell*, through the sylph figure of the seer, manages to link reason with the marvelous, the latter being defined as distinct from superstition. Scientific and musical metaphors, along with those borrowed to fairy tales and alchemy, help underline the limits of human faculties.

Laura Benzi: »Schöne Unordnung« und lyrische Metaphern bei F. G. Klopstock

Friedrich Gottlieb Klopstock developed a concept of poetry as a process that should durably influence the »whole soul«, the moral world, and the feeling for aesthetic beauty of the readership. The aesthetic category of the sublime was the basis for this »energetic« concept of poetry, while the rhetorical tropes, which he used copiously in his lyrical works, were rethought differently from their traditional function. In this paper, Klopstock's approach to the tropes and to the metaphor will be analyzed within the contemporary evolution of rhetoric as a discipline and of the baroque, ethic, medicine, and rhetoric involving »Pathologia«, that at his age was developing into an »aesthetical pathology«.

Guglielmo Gabbiadini: Einige Beobachtungen zur Verwendung organischer Metaphern in Wilhelm von Humboldts agonaler Ästhetik

Wilhelm von Humboldt's reflections upon aesthetics are closely connected with frequent forays in the provinces of scientific thought. Especially during his stay in Jena (1794–'95), Humboldt sets out to interpret the results of experimental

knowledge within the frame of a singularly speculative theory of Nature. The struggle for existence distinguishing organic life from inorganic matter is construed as the hinge question not only to explain the process of natural creation but also to shed some light upon many a significant issue in the field of aesthetics. Contending for a view of art as the realm of an ever increasing tension towards organic beauty and aesthetic perfection, Humboldt turns the outcomes of well established epigenetic theories into the premises of a general theory of culture. Organic metaphors play a crucial role. The purpose of this paper is to get a sample of how the rhetoric of organic imagery works and to assess its contribution to the making of Humboldt's aesthetic discourse, notably in his two essays written for Schiller's literary journal *Die Horen*.

Julia Weber: »The Darkroom of the Soul«. Die Camera obscura als absolute Metapher einer neuen Epistemologie des Menschen?

The article discusses the use of the camera obscura with regard to German philosopher Hans Blumenberg's concept of the »absolute metaphor«. Drawing on examples from the philosophical discourse of Descartes, Locke and Hume and on literary appropriations found in Rousseau, Lessing and Jean Paul, the analysis will show how the metaphor of the camera obscura has modulated a spatial notion of interiority of the modern subject; how its repercussions can be traced throughout psychological conceptions of the 20th century; and how this potent idea continues to »haunt« contemporary cognitive sciences today.

Rosamaria Loretelli: La camera oscura come metafora narrativa

The camera obscura was not only a model in the science of optics during the eighteenth century but also a philosophical metaphor for a conception of knowledge whereby an »Inner Eye« surveys the representations that are in the »mind«. On the basis of the idea of metaphor formulated by Mark Johnson and George Lakoff and recently restated in new neurobiological terms by Lakoff and the neuroscientist Vittorio Gallese, we show here how Joseph Addison's account of his visit to a camera obscura in one of his essays on the »pleasures of the imagination« associates that experience with the practice of the silent and solitary reading of narratives.

Federica La Manna: Die anatomische Metapher in den Wochenschriften des 18. Jahrhunderts

During the eighteenth century everything related with the body becomes a metaphor of deep knowledge and interior analysis. The purpose of this paper is to

survey the occurrence and the use of the anatomical term in the journals of this period. I recognize three different uses of the metaphor: 1. The term refers to an encyclopaedic knowledge of the world in relation to the knowledge of the human body; thus, it serves to read the structure of the world with the same methods used to read the structure and functions of the human body. 2. During an extremely important period for the psychological studies of the human soul, the metaphor becomes a tool to translate psychological processes. 3. Through anatomical studies the body becomes a model implying the perfect harmony of the universe and, in this sense, a metaphor of Beauty.

Carsten Zelle: Modellbildende Metaphorik im Leib-Seele-Diskurs der »vernünftigen Ärzte«

This article discusses within the theoretical framework of metaphorology and poetics of knowledge the function of modelling metaphors in the psychophysical discourse (»commercium mentis et corporis«) at around 1750, particularly in the writings of the »enlightened physician« Johann Gottlieb Krüger (1715–1759). In this context, metaphors serve scientific polemic, didactics and self-positioning as well as the reflection on scientific paradigm shifts: While in the humoral understanding of the body the vehicles of the metaphor are diverse kinds of machines (rotisserie, artificial machine, grinding mill), they are being substituted in the neuronal resonance model of the body by a musical instrument, namely the violin. However, the functional achievement of the metaphor is being foiled by its aesthetic value which overlays the scientific discourse literarily and furthermore breaks it up satirically or puts it into an ironic distance.