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Articles

- 1 Walden in the Bohemian Forest: Adalbert Stifter's Transcendental Ecocentrism in *Der Hochwald*

Sean Ireton

This article offers a comparative ecocritical reading of Adalbert Stifter's *Der Hochwald* and Henry David Thoreau's *Walden*, both of which were conceived during the same decade of the nineteenth century. *Walden* marks a crucial transition from Anglo-European romanticism to Humboldtian/Darwinian scientism, while *Der Hochwald* represents an important step in Stifter's turn from a romantic sensibility toward nature to a realistic attitude rooted in empiricism. Both texts blend these different perspectives in their analogous effort to grasp nature in its organic wholeness.

- 19 Leopold von Sacher-Masoch and Human Rights

Sean K. Kelly

Leopold von Sacher-Masoch's understanding of the human intellect directed him toward a progressive vision of human rights. This article delineates the role that Sacher-Masoch understands rights to play in a state in which the sum total of its citizens' intelligences are respected. Contrasting his vision with those of natural rights philosophers in general and Hegel in particular, this essay contends that Sacher-Masoch presents a "literary" notion of rights that deserves consideration alongside contemporary rights theories.

39 Lines of Sight: Perspective in Thomas Bernhard's *Korrektur*

Jeffrey W. Salyer

The historical understanding of cones and conic sections, functioning as metaphors and perspectival decenterings, provides a basis to engage Bernhard's *Wohnkegel* in *Korrektur*. Discursive mastery in Roithamer's meditative fragments and the narrator's recapitulation of his engagement with those fragments are related to this conic problem as a tendency to self-erasure through infinite displacement.

55 Besonderheiten des eschatologischen Chronotopos in Christoph Ransmayr's *Die letzte Welt*

Levan Tsagareli

This article analyzes the chronotopical specifics of Christoph Ransmayr's novel *Die letzte Welt* in order to show that the text does not merely reproduce the plot structure of an apocalyptic narrative, but deconstructs it, conveying an awareness of chiliastic hopes as nothing more than constructions.

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