

metaphor, ekphrasis, mimesis, interdisciplinary dynamics between literature and science, poetics, painting, cognition, and inter-art relations. She has recently studied approaches to compassion and catharsis in theatre and art.

In addition to her five immanent books, Beate Allert has published numerous scholarly journal articles and book chapters, encyclopedia entries and book reviews as featured in *Monatshefte*, *German Quarterly*, *Lessing Yearbook*, *Goethe Yearbook*, *Shofar*, *Eighteenth Century Studies*, etc. She is also reviewer of a variety of international and intercultural journals and academic presses and grant proposals.

## 1. Published Work

### a. Books published

**Beate I. Allert, *G.E. Lessing: Poetic Constellations between the Visual and the Verbal* Heidelberg: Synchron, 2018 [ISBN 978-3-939381-97-6]. 426 pages.**

This monograph is Beate Allert's **fifth published book** (counting 3 single-edited volumes and two single-authored monographs) and she has been working on for many years. The initial book manuscript was first submitted July 7, 2016 and accepted on Sept 7, 2016 for publication by Synchron Wissenschaftsverlag, director and managing editor Johann S. Koch in September 2016. After some editing was accepted in 2017 by the three editors of the book series HERMEIA: Prof. Dr. Dietrich Harth (Heidelberg), Prof. Dr. Achim Hölter (U Vienna), and Prof. Dr. Monika Schmitz-Emans (U Bochum). Book contract with signatures received Sept 7, 2017, signed, and approved. Reader reports received and responded to in various correspondences with the press. Beate Allert returned her updated version with her response to the reader report on Feb 20, 2017 and answered queries in June 2017. Proofreading completed in March 2018. More work with re-formatting, providing the index, and other details lasted into November 2018. It came out in print December 14, 2018 as volume 15 of the HERMEIA book series Heidelberg: Synchron in 2018. [<https://www.synchron-publishers.com>] The book can be seen in the SLC Head's office and is out in print.

Beate I. Allert approaches Lessing's works as poetic experiments that each contribute to aesthetics with various constellations between the visual and the verbal. These are interpreted not only as juxtapositions, or as if one would erase and absorb the other, but rather with attention to the intricate dynamics and nuances in between. The book consists of three parts: The first part is on Lessing's *Ekphrasis* and the difficulties in transforming images into texts. It explores Lessing's approach to the fables, deals with his preference of sketches over paintings, and analyzes Lessing's *Laokoon*, a work that never lost its importance for art and image theories, including theater and cinema studies today. It raises the question what the most "poignant moment" of an artwork or of an image is and when best to cut it. Allert's interpretation draws attention to the all too often neglected *Paralipomena*, letters and notes on *Laokoon* which prove that Lessing did not only draw a sharp dividing line between paintings and poetry, nor did he abandon images for words as some critics argued, but he even began to outline an incomplete theory about the new genre of "musical paintings," thus connecting the spatial and temporal dimensions

after all. Part two consists of careful interpretations on how Lessing experiments with poetic constellations as a playwright between the years 1748-1772. Each of his plays is negotiating with wordiness and aiming at a minimalist aesthetics in poetic writing that would let the images speak most effectively. The third part of the book explores the visual-verbal dynamics in Lessing's late works, ranging from *Ernst and Falk* to *Nathan the Wise* and from the *Education of Humankind* to his *Parable of the Burning Palace*.

**Beate I. Allert, ed. *J.G. Herder: From Cognition to Cultural Science / Von der Erkenntnis zur Kulturwissenschaft*. Heidelberg: Synchron Wissenschaftsverlag, 2016. paperback. ISBN 978-3-939381-89-1. 460 pages.**

This single-edited book contains 25 essays by 26 authors, including Beate Allert's introduction as then President of the International Herder Society and organizer of this international conference at Purdue University in Sept 2014 (pp. 9-20) and her chapter (105-119) on "Herder's Mental Imprinting: Cognition and 'Gestalt' Formation."

This book, based on the talks presented at International Herder Conference 2014, organized by Allert as president of the International Herder Society, documents from a variety of perspectives how Johann Gottfried Herder (1744-1803) offers an approach to cognition (which he calls "Kognition" or "Erkenntnis"). It is an epistemology or gnoseology linking multiple sense perceptions with language and cultural science. It is characterized by a new emphasis on hearing and the tactile, senses that had previously been neglected in the contemporary discourses for prioritizing the visual. This book shows that Herder anticipates phenomenology by challenging the mind-body split that marked dominant discourses of philosophy at the time. Beate Allert's essay in this book is on Herder's notion of *gestalt* formation in the cognition process. Herder's conceptual framework contains key elements for a theory of cognition and cultural science while drawing from processes of *synesthesia* and *aisthesis*. [https://www.synchron-publiishers.com]

Reviews of Beate Allert's edited volume appeared in

*Monatshefte* 109.4 (2017): 682-684 by Eva Pirimäe (University of Tartu, Estonia).

Comments include that this book is a "highly topical volume" and has "insightful contributions." Further: The book "demonstrates the richness of Herder's thought and legacy" and "points out to a number of fruitful avenues of research". One of them is the topic "empathy" (Einfühlung), and "sympathy" (Sympathie) next to the word "compassion" (Teilnehmung, Mitgefühl), esp. (684).

*Kulturwissenschaften* (Herbst 2017) also a very favorable review by Till Kinzel recommending the book to libraries and readers:

<http://informationsmittel-fuer-bibliotheken.de/showfile.php?id=8796>

**Beate Allert, ed. *Comparative Cinema. How American University Students View Foreign Films*. Lewiston, NY: The Edwin Mellen Press, 2008. ISBN: 978-0-7734-5166-7]. 364 pages.**

This edited collection is based on a variety of graduate courses Professor Allert taught on German and international cinema and it covers films from many nationalities. All its essays (except Allert's introduction) are written by students who took her classes at Purdue University and which she helped edit. It includes chapters that link the beginning of film, as Bertolt Brecht had noted, with Chinese characters and choreography in drama and dance. It has perceptive views on films by Ingmar Bergman that we watched in class just when we learned about the death of this master.

Reviews of this book were published in *Women in German Newsletter* 114 (Spring 2010): 139-40 by Christine Rinne; *German Quarterly* 82.4 (Winter 2009): 139-40 by Adriana Borra; and in *Journal of American Culture* 33.1 (March 2010): 72-73 by Laurence Raw.

**Beate Allert, ed. *Languages of Visuality: Crossings between Science, Art, Politics, and Literature*. Kritik: German Literary Theory and Cultural Studies. Detroit: Wayne State University Press, 1996 [ISBN: 0-8143-2540-8]. 270 pages.**

This book which was published in the series *Kritik: German Literary Theory and Cultural Studies* consists of six chapters. The first is on visuality and rhetoric, the second on colors and music in science and media technology; the third analyzes monads and individuals, approaches to self and other as conceptualized in philosophical and literary texts from Leibniz and his *Monadology* to the American Renaissance with Emerson and Melville up to Goethe and the Romantic poets Novalis and Hölderlin. The fourth chapter consists of essays on poetry and painting, especially Aldo Palazzeschi and Giorgio de Chirico and Paul Klee. The fifth chapter includes essays on Henry James, Vladimir Nabokov, and *teichoscopy* in the "wall novels" by Peter Schneider and by Uri Orlev. The final chapter ventures some innovative definitions concerning theories of visuality.

Reviews of this book were published in *Women in German* 72 (1997): 12-13 by Karen A. Ritzenhoff, *Art History* 20.2 (1997): 331-35 by Marsha Meskimmon "Recent Research in Intermediality *Monatshefte* 93.3 (Fall 2001): 355-366 (esp. at 363) by Sabine Gross (U Madison).

For example, Mike Bal from the *Amsterdam School for Cultural Analysis*, commented on Allert's volume: "This book, with its dazzling plurality of views, and objects—visual and literary and philosophical texts from a variety of periods engages something like 'imagism' or 'imaginanalysis' as an inter-discipline that takes the boundaries between media, high/low, work/reception, as its integrated object of study. A decisive step beyond the notion of illustration, this book will help us teach in a field that does not yet have a canonical set of textbooks to choose from."

**Beate Allert, *Die Metapher und ihre Krise: Zur Dynamik der "Bilderschrift" Jean Pauls*. American University Studies 1: Germanic Languages and Literature, 50. New York: Peter Lang, 1987 [ISBN: 0-8204-0316-4]. 179 pages.**

This monograph, Beate Allert's first book, explores Jean Paul's innovative approach to metaphor and positions his approach in juxtaposition to Quintilian's model, according to which metaphor is a secondary and derived language structure. For Jean Paul (alias Johann Paul Friedrich Richter 1763-1825) following to some extent Aristotle and Vico, metaphors are primary and can serve—as if they were intricate optical instruments—in a variety of media to access reality through fiction and through what Jean Paul calls "Bilderschrift" (the writing of images): he borrows from the latest discoveries in eighteenth century optics. The second part of this book is a close reading of Jean Paul's "Dream upon the Universe" and the third part is on his last novel *The Comet*, raising new questions about aesthetics and linking science and literature through metaphor.

For reviews of this book see *The Romantic Movement: A Selective Bibliography for 1987*, ed. by David V. Erdman *et al.*, eds. West Cornwall, CT: Locust Hill Press, 1988, by Wulf Koepke esp. 396; *Colloquia Germanica* 21.4 (1988): 342-43 review of Allert by Elke Haase Rockwell; *Monatshefte* 81.1 (Spring 1989): 126-27 Dennis Mahoney (U of Vermont); *Seminar* 25 (Spring 1989) 175-77 by Wulf Koepke (Texas A& M University Texas); *German Quarterly* 62 (1989): 534-35 Margaret R. Higonnet (U of Connecticut) and *Serija* 7. 17 (1989): 58-61 by V.L. Machlin in Russia.

#### **b. Refereed journal articles published**

Beate Allert. "J.W. Goethe and C.G. Carus: On the Representation of Nature in Art and Science." *Goethe Yearbook*. GY 23 (2016): 195-219. [GY is a tier 1 journal: It is the main publication venue for articles and reviews published by the Goethe Society of North America and it appears once a year].

Beate Allert and Christina Weiler, "Herder Orphaned as Kant's Intellectual Child but Father of an Innovative Metaphorology before Blumenberg." 34 page essay in E-WOR(L)DS-electronic journal in comparative literature, semiotics, and cultural studies. (April 2016) published online: Link <http://www.orfandade.ufba.br>

Beate Allert. "'Trübe' as Source of New Color Formation in Goethe's Late Works: *Entoptische Farben* (1817-1820) and *Chromatik* (1822)." *Goethe Yearbook* GY 19 (2012): 29-47.

Beate Allert. "The Poignant Moment: From G.E. Lessing to Film Theory" *Forum for World Literature Studies* 3. 3 (2011): 399-409.

Beate Allert. "Wie farbig darf die Dichtung sein? Lessings Beitrag zum Farbendiskurs im achtzehnten Jahrhundert." *Lessing Yearbook* 37 (2008): 139-149.  
[LY is a tier 1 refereed journal: it is the main venue for essays and reviews of the International Lessing Society published once a year].

B.I. Allert\*, D.L Atkinson, E. R. Groll, and E. D. Hirleman. "Making a Case for Global Engineering: Building Foreign Language Collaborations for Designing, Implementing, and Assessing Program" *The Online Journal for Global Engineering Education* 12 (2007): 1-14,