

GERMAN CULTURE NEWS

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RETROSPECTIVE OF GERMAN COLLOQUIUM SPRING 1999

(The German Colloquium series is covered by Cornell graduate students who sign their contributions.)

The spring 1999 German Colloquium Series, sponsored by the Institute for German Cultural Studies, opened on February 5 with a session led by **Dietmar Schirmer**, DAAD Visiting Professor in the Government Department at Cornell. Schirmer began his address with an apology explaining that illness had prevented him from reviewing the paper prior to its distribution and soliciting a native speaker's critique. However, he was quick to clarify that his excuse for the form of the paper did not apply to its argument. It was initially developed in a longer paper for a conference on the notion of the public sphere and its traveling concepts in Munich in the fall of 1997 where Schirmer expounded on civil society discourses. Schirmer reported that the paper had "astounding resonance" – both positive and negative – among the international attendees at the assembly. He adumbrated that German and Americans debate civil society in ways that are worlds apart. In fact, he suggested that the divergent trajectories of civil society discourses across the continents could be roughly traced in a sketch where the American emphasis is on social cohesion; the European focus is on democratization and the influence of Gramsci in the Latin American discourse.

Nevertheless, the disparities (and confluence) in German and American discourses on civil society have become organizing ideas for Schirmer's investigations. Roughly speaking, the premises of the American discourse tend to follow
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Yoko Tawada

YOKO TAWADA GIVES TRILINGUAL READING AT CORNELL

Yasemin Yildiz

Writer **Yoko Tawada** visited Cornell for an extraordinary reading on March 15th. Accompanied by her German-English translator, Susan Bernofsky of Bard College, Tawada performed a trilingual reading. For most listeners in the large audience in the Guerlac Room of the A.D. White House this was a new experience.

Tawada, a Japanese-born writer who has been living in Germany since 1982, writes prose, poetry, theater and radio plays as well as literary essays in both Japanese and German. Her diverse publications in German include the short novels *Das Bad* (1989) and *Ein Gast* (1993), the collections of poetry and prose *Nur da wo du bist da ist nichts* (1987) and *Wo Europa anfängt* (1991), a collection of literary essays entitled *Talisman* (1996), and the theater and radio plays in *Die Kranichmaske, die bei Nacht strahlt* (1993) and *Orpheus and Izanagi* (1998). Available in English is *The Bridegroom*
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"CULTURES OF MEMORY": APRIL CONFERENCE

John Kim

On April 9 and 10, **Professor Anette Schwarz** of the Department of German Studies at Cornell University convened an international conference aimed at bringing together German and American scholars working on the question of memory. The event was the result of a recently established collaborative effort between Cornell and the Universität Gießen and was, for the most part, sponsored by the DAAD and the Institute for German Cultural Studies. Other contributors included the Department of German Studies, Society for the Humanities, and the departments of English and Comparative Literature. Held at Cornell's historic Andrew Dickens White House, the two-day event set the stage for a second conference scheduled to take place at Gießen in April 2000 under the title "déjà-vu." As Schwarz explained, these events are designed to create interdisciplinary dialogue among those working on memory in different fields—from history and literature to political science and architecture.

Professor Günther Lottes, Department of History, Universität Gießen, opened the conference by offering an overview of what he deemed to be the critical vocabulary operative in various discussions of memory. In his paper, entitled "Cultures of Memory and Constructions of the Past," Lottes argued that the dominant dictum that the historian "ought to know how an event happened," not only demonstrates a naïve understanding of the discursive networks which silently inform historiography, but also, counter-intuitively reduces our under-
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**"Aesthetics/Ethics/Politics:
From Kant to Hegel"
April Conference**

Brad Prager
Gary Tsifrin

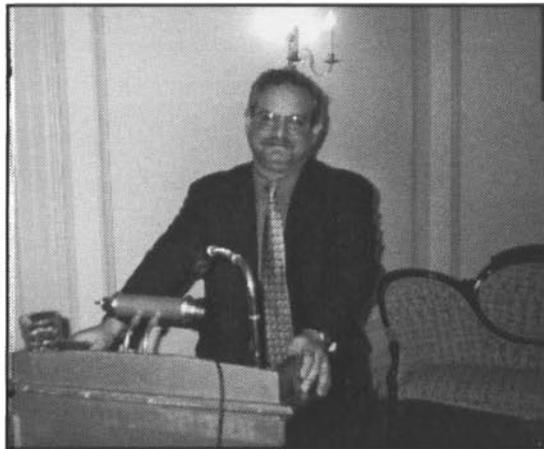
In April Cornell University hosted the conference "Aesthetics/ Ethics/ Politics: From Kant to Hegel." The two-day event at Cornell's A. D. White House was organized by scholars Peter Gilgen and Brian Jacobs. Jacobs introduced the function by welcoming all those interested in this period of German intellectual history and underscored that he hoped their conference would truly cross disciplinary boundaries. The organizers attempted to accomplish this goal by inviting speakers from departments as diverse as Art History, Music, Government, German Studies and Comparative Literature to comment on the philosophical and aesthetic writings of Immanuel Kant and G. W. F. Hegel.

The conference's first speaker was **Paul Guyer**, distinguished philosopher from the University of Pennsylvania. Guyer has long been one of the foremost American commentators on the work of Kant. He is the author of numerous books including a collection of essays entitled *Kant and the Experience of Freedom* and the editor of the notable *Cambridge Companion to Kant*. Currently he is at work on a new translation of Kant's *Critique of Judgment*. His lecture was entitled "Beauty, Freedom, and Morality: Kant's *Lectures on Anthropology* and the Development of his Aesthetic Theory." His participation was sponsored in part by the Heinrich Schneider memorial endowment.

Guyer began by providing some historical background on the way in which Kant, early in his career, had gradually developed the plan to write a "Critique of Taste," or a volume on aesthetic perception and the experience of the beautiful. For Kant's decisive announcement of this intention, scholars often look to a letter he wrote to his colleague K. L.

Reinhold in 1787 in which he acknowledged his intent to complete "the taste project" he had begun in his earlier *Lectures on Anthropology*.

Kant felt a "Critique of Taste" was necessary because, according to Guyer, he felt compelled to write three critiques that would reflect the tri-partheid disposition of the mind: the theoretical, the practical and the teleological. These three dispositions, as Kant understood them, corresponded to his works on the subjects of pure reason, practical reason and judgment. The latter, the third *Critique*, found its basis in the assertion that he had found *a priori* principles of pleasure and displeasure. He had already made some



Paul Guyer

of these assertions as early as 1763, although years later, at the time he began to write the *Critique of Judgment*, he for the first time insisted on an intimate connection between aesthetics and teleology. This intimate connection allowed him to explicate the relationship between aesthetic and moral judgments, and formed the basis of Guyer's talk.

In the 1770s and 80s, in the period in which Kant was giving his *Lectures on Anthropology*, he first theorized the connection between sensory perceptions of taste and morality. Guyer explicated Kant's attempts to bind aesthetic judgment to morality by way of principles of human freedom. The connection was found in Kant's discovery of the relationship of the experience of the beautiful to the larger system of nature into which

Kant inscribed humans as purposive systems. Kant interpreted natural and artistic beauty as evidence of nature's hospitality, and this gesture can be said to have been characteristic of Kant's aesthetics at the beginning of the 1770s.

Looking at the early phases of the *Anthropology*, from 1772 and 1773, Guyer elaborated, beauty is described as that which pleases immediately. It was only later that he considered taking a different starting point in order to build the link to the question of freedom; that starting point was the claim that beauty must please universally. The judgment of beauty, therefore, was bound to the question of human freedom insofar as the judgments retained universal validity. Guyer elaborated that whether or not a particular wine tastes good to the taster, for example, is not interesting to Kant, but rather universal validity became the object. Kant's question in this regard was: Does the object agree with intuition in accordance with the laws of sensibility? The goal was to find a way to ground the claim that beauty was objective, or, that sensibility has rules just like the understanding does.

Kant came up with three possible routes to answer the question of the moral component within art: that it may have explicitly moral content; that it may reveal the perceiving subject's capacity for morality; or, that it would represent the interplay between nature and art. Kant emphasized this final element because it allowed for the subject to identify their own capacity for "free play." In Kant's view, if someone had lived in solitude, they should still be able to perceive the beautiful; this free play was that which he ultimately took to be the hallmark of human freedom.

Guyer concluded his instructive and thorough paper with a final remark on Kant's understanding of the category of "genius." He added that without such reflection, Kant would have admonished us that we risk succumbing to improper uses of art.

The conference's second day began with a panel moderated by **Torben Loh-**
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"GERMAN ORPHEUS:" C. P. E. BACH FESTIVAL

Marianne Tettlebaum

As those who braved the icy Ithaca weather on February 6 for the first concert of the C.P.E. Bach festival found out, there is something wonderfully disconcerting about Bach's music with its fragmented phrases, sudden changes of mood, abrupt harmonic shifts, and unexpected silences. The concert was the inaugural event of the festival that culminated the following weekend in a conference of papers and more performances devoted to the life and works of Carl Philipp Emanuel Bach (1714-1788). Although less well-known among concert audiences today, especially in comparison with his father Johann Sebastian, C.P.E. Bach, composer, performer, and author of a highly influential keyboard treatise, was for eighteenth-century music lovers the "German Orpheus"; he, even more than his father, was considered the genius of the Bach family. This February's conference at Cornell, sponsored by the Institute for German Cultural Studies, the Department of Music, the Society for the Humanities, the Department of German Studies, the Cornell Council for the Arts, and the University Lectures Committee, provided the opportunity to recuperate this genius and his music. Bach's music, however, is not only slightly disconcerting but also, with its overwhelming play of emotional tensions, is sometimes altogether disturbing in that it presents in many ways a different sensibility from the one with which lovers of the late-eighteenth classical music of Haydn and Mozart are familiar. The figure of C.P.E. Bach is disturbing as well, for in hindsight he threatens to undo the narrative of music history and the methods for studying it to which music scholars and scholars in German Studies have grown accustomed.

C.P.E. Bach has been "thrown into a shadow" by Haydn, Mozart, and Beethoven, explained conference organizer **Annette Richards**, Assistant Professor of Music and fellow this year at the

Society for the Humanities at Cornell. In addition to promoting more scholarly studies of the little-known composer, the conference, she maintained in her introduction, was intended as well to "bring back to our ears the music of C.P.E. Bach." Becoming reacquainted with Bach's music is not as easy as it might seem, though, explained the conference's opening speaker, renowned conductor and performer **Christopher Hogwood**, who will be editor in chief of the new edition of C.P.E. Bach's works. The C.P.E. Bach audience, Hogwood suggested, must be prepared to invest emotion in advance in order to come to terms with the sensibility of the music. Furthermore, because this music has become strange to modern ears, appreciating it requires not only frequent listening, but also immersion in the historical and cultural context in which Bach worked in Northern Germany, first as harpsichordist at the court of Frederick the Great in Berlin and then as Kantor and music director in Hamburg. This context, as Hogwood discussed, is surprisingly broad, incorporating everything from the physiognomical work of the physician Lavater to the philosophy of Kant, to the linguistic essays of Diderot, to the debates revolving around Protestantism, making C.P.E. Bach an ideal locus to investigate the interworking and exchange of some of the most important thought in eighteenth-century Germany and its relation to music. "Germany was in need of a musical hero," Hogwood stated, and Bach, at the 'cross-currents' of European thought, fit the profile. Coming to terms with Bach's genius means, as Hogwood pointed out, negotiating a number of seemingly conflicting ideas and values, such as originality vs. novelty, an insistence on correctness vs. a need to break boundaries, understandability vs. eloquence, and learning vs. natural genius.

Subsequent presenters faced the challenge of maneuvering through this tangled web of 'cross-currents.' Each presenter had his or her own perspective on these issues, and, as Richards made clear, in order to expand the discourse and gain perspectives from those working in- and outside of C.P.E. Bach's cultural envi-



Christopher Hogwood (l.) and Malcolm Bilson at the conference

ronment, she had invited not only scholars who had previously done work on him, but also those whose principal areas of expertise are the Viennese masters. In the first paper, "Melancholy, the Enlightenment and C.P.E. Bach," **Elaine Sisman** of Columbia University turned to contemporary theories of the human body, dealing with humor and temperaments, in an analysis of Bach's Trio Sonata in C minor. According to the program the composer devised for it, the piece presents the struggle of two opposing musical characters - one sanguine, the other melancholic. Sisman discussed the contemporary significance of the melancholic temperament as well as its link to a state of heightened emotional awareness, nerves, disease, and genius; as she pointed out, the melancholy was a recurring trope in Bach's oeuvre, reflecting its importance in the culture of the time.

Whereas Sisman dealt with tensions within Bach's music between musical representations of temperaments, in his paper, "C.P.E. Bach and Enlightenment Religion," **Richard Will** of the University of Washington examined tensions between the text and music of Bach's oratorio *Die Auferstehung und Himmelfahrt Jesu*. Will maintained that the text by Karl Wilhelm Ramler reflects the enlightenment theological movement
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ULRIKE OTTINGER SHOWS SEGMENTS OF "EXILE SHANGHAI"

Adam J. Sacks

Dubbed by critics as the "queen of the Berlin underground," and self-described as an "ethnologue," filmmaker and doyenne of New German Cinema's experimental wing, **Ulrike Ottinger** came to Cornell University's Willard Straight Theater on February 4. Her visit, sponsored by the Institute for German Cultural Studies and the Program of Jewish Studies, was occasioned by the presentation of the latter three of five parts of her documentary *Exile Shanghai*. While taking as its explicit theme the history of successive waves of Jewish immigration to the Chinese city, the five non-episodic, refugee portraits reveal that a singular, constructed narrative of the Jewish experience in the city is not possible. Alas, the historical and personal contexts of the journey of Sephardic merchants from India and Iraq during the mid-19th Century, Siberian Jews and Russian Zionists fleeing pogroms and the Russian Civil War, and Dutch, Austrian and German Jews during the onslaught of fascism are widely divergent. The thematic bind of the film is a tapestry of cultural transportation, an encounter with the foreign at varying crisis moments undertaken by nomads and refugees who can rarely afford the exoticism of the colonizer.

An oft-cited tension at the heart of many of Ottinger's films is that between "documentarism" and "innovation/construction." In *Exile Shanghai*, artifice is injected into the documentary through the removal of a present narrator in exchange for several narrative layers. The roving camera of Ottinger performs a filmic archeological dig through the ruins of the past and the vibrant streets of present-day Shanghai. While revealing that Shanghai has survived all European encroachments, through this cinema verite, urban-planning archeology, the camera lens reconstructs the past of long-vanished places, finding vestigial residues of the wartime Jewish presence.

Through archival reconstruction, a nightclub morphs into a synagogue, an alleyway into a marketplace and a noodle shop into a bakery. Interspersed on top of this foundation layer of the film's architecture is a mosaic of interviews which recreate from varying perspectives life in Shanghai. Tantamount to historical testimony, the narrative in the interviews is marked by ambiguity over the repressed, unresolved and longed for in the past, and perhaps the knowledge of alternative fates. The highly synchronized and diverse aural accompaniment highlights the symptomaticity of the former Shanghai residents, especially the refugees from Nazi Europe, as they perform their past. As the only singular European element in the film, the soundtrack, composed of Yiddish Klezmer, Viennese Waltzes and Weimar Berlin cabaret songs among others, provides a platform that acts as a stimulus to memory. It also illustrates the longing for a forever lost home of the refugees and their drive to reconstruct elements of their past in Shanghai. Sound is the privileged medium which can provide for transport into the space of a European past.

While possessing many innovative and constructivist elements, the film's leisurely pace, lingering over details, identifies it as documentary. *Exile Shanghai* is perhaps best prefigured by Ottinger's earlier four-and-a-half documentary/filmic travelogue "China-The Arts-Everyday Life" (1985) in which Chinese landscapes and people unscroll before the viewer like a Chinese nature painting, and where the position of the camera insist in a separation between the filmmaker and the sights that catch her eye. Exorbitant length was explained by Ottinger in an interview as follows, in the documentaries "there is no *mise en scene*, so you must have time to see the people and get familiar with them. To understand what they do, you need a certain amount of time to understand the whole system."

As perhaps the most cosmopolitan city in the Far East, "the last place that did not demand a visa" the open door of Shanghai led to agglomeration of foreign communities and provided home to a larger

expatriate society. The colonial multiculturalism where "you could walk from street to street and come under a different form of law" could best be approximated by the current cultural studies term, interzone, a border cultural space which provides for kinds of cultural interaction which resists the nation-state. Divided between different national garrisons though, Shanghai was a polyglot environment which often resisted fluidity. As Rena Krasno of Russia observed, "the bad part of the colonial system was that I had no social contact with the Chinese." Divisions between the Jewish populations abounded. In a striking reversal of the European topography, the Russian Jews were more wealthy, had more access to cultural institutions, and lived a lavish lifestyle while the German-speaking Jews were ghettoized and sent to a "restricted" area by the Japanese to satisfy their Nazi allies. After the Japanese invasion of the city on December 8, 1941, German Jews were forced to live amongst impoverished Chinese in the crowded Hongkew district, without running water and with the constant fear of being deported and worse. Ted Alexander of Berlin recounted how German Jews reconstructed "a little Vienna, a little Berlin, a little Breslau," with coffee houses, theaters, cultural institutions and synagogues. To "really leave all this behind...to enter nothingness," was how the question of exile was framed by many German Jews. Out of the "refugee mainstream," Shanghai was for many the last port of refuge, an escape route after the negotiation of barriers and chaos.

In the lively question/answer session following the screening, an audience member remarked upon the fact that the Chinese point of view is excluded and not accounted for by the film and even that some of the exiles covered up the reality of colonialism. While it would be inappropriate to speak of any cultural symbiosis between the Jews and the Chinese, the refugees were coopted into a pre-existing colonial system. The interaction between refugees and colonialists calls for a redefinition of colonialism in this context. Some like Geoffrey Heller, "hoped to be part of the rebirth of a free

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AGIT SPONSORS "BRECHT FEST"

Brad Prager

This February, the Association for Graduate Students in Theater (AGIT) sponsored a day-long colloquium entitled "Brecht and his Legacy." The colloquium took place concurrent with a campus-wide explosion of Bertolt Brecht related events commemorating the 100th anniversary of the playwright's birth, that came to be known as the "Brecht Fest." The commemoration included the Center for Theater Arts production of "The Brecht Project," a staged examination of the life and works of the writer and theorist, as well as the visit of Tony Kushner, the Pulitzer Prize winning playwright.

The colloquium, moderated by **Leah Shafer** of the Department of Theater, Film and Dance, took place at the Film Forum in the Center for Theater Arts. It consisted of six presentations that examined contemporary avenues of approaching and applying the writings of Brecht. Most of the contributions were attempts to make the study of Brecht contemporary through interdisciplinary and trans-cultural work, rather than biographical or philological interventions. The stated intention of the colloquium was not necessarily to celebrate Brecht's *oeuvre*, but rather to continue the tradition of critical re-evaluation of his theoretical writings.

One of the chief organizers of the Colloquium, **Roger Bechtel**, presented a paper on Brecht's early dramatic form known as the *Lehrstueck*, or the didactic play. Specifically, he explored the question of subjectivity in Brecht's *The Measures Taken* and theorized its explicit and implicit relationship to Heiner Mueller's play *Mauser*. His contribution set out to address the relationship between Brecht's innovative style and questions of postmodern subjectivity raised by Mueller. He concerned himself specifically with the way in which Mueller tried to rewrite what he saw as problematic "vestiges of naturalism" in Brecht's work, and the way in which the content of *The Measures Taken* fails to call its own im-

PLICIT teleologies into question. He argued that *Mauser*, by contrast, presents subjectivity not as a strictly socio-historical product, but in more complex terms. As Bechtel explains it, in that play, one experiences the contradiction between the historical and trans-historical character of the subject. He writes that Mueller understands that "the subject cannot be extracted from history, but neither can it be reduced to history." This critical legacy, however, is a direct consequence of innovative and new questions that Brecht was willing to ask, and the legacy of his practice of the *Lehrstueck* proves that "situating subjectivity can itself be a revolutionary act."



Bertolt Brecht

Graduate student **Tracey Rhys** then presented a paper entitled "Epic Feminism: Envisioning a Materialist Feminist Adaptation of Brechtian Stage Theory." She argued that Brechtian theory and practice provide "fertile opportunities for feminist — particularly materialist feminist — adaptations." She took the position that the two were particularly well suited to one another insofar as that which she described as materialist feminism, like Brechtian theory, "seeks to unmask the constructs of the dominant culture and reveal the ideologies which underpin them." She added that materialist feminism "could be well served by adapting dialectical theater models in the development of its own staging practices." Her argument focused specifically on two

aspects of Brecht's theory: those of historicization and alienation. The former, she asserted, sets out to make historical forces visible which has been a powerful tool in the exposition of gender oppression and the efforts to denaturalize its manifestations, and the latter, the acting technique of estrangement, assists the spectator in seeing the constructedness of both the character and the events in which he or she participates. She referred to the works of Sue-Ellen Case and Elin Diamond as those which outline the challenges and opportunities that await materialist feminist practice.

Claire Conceison, a specialist in theatrical practices of China presented a paper entitled "Appreciation/ Appropriation: The Chinese Brecht." Conceison asserted that Brecht's glimpse of the Peking opera in Russia in 1935 inspired him to write an essay about techniques of estrangement in Chinese theater. This essay, she explained, caught the attention of a Chinese student studying at Oxford named Huang Zuolin. Huang pointed out, in his commentary on Brecht's writings that the latter misunderstood certain aspects of the way in which alienation (the famous *Verfremdungseffekt* of Brecht) took place or did not take place on the Chinese stage, because he had a limited understanding of the history and context of Chinese theater. Huang corrected some points as he brought Brecht's theories to China, but took care not to discredit him. He then developed and propagated an understanding of Brecht's theories in conjunction with both the standard Chinese opera tradition and the popular techniques of Stanislavskian realism. Conceison explained that later, during the cultural revolution in China, both the man, Huang, and the idea of Brecht came under tremendous attack and she underscored the degree to which Huang's choice to stage Brecht's *Galileo* in China at that time had to be understood as an historically bold and courageous act.

From the Department of German Studies, **Brad Prager** brought together German intellectual history with a study of popular culture. His paper "'This is not a Boating Accident': Brecht in the Jaws of Hollywood" offered an account of the
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DAAD WEEKEND WILL CELEBRATE 250TH ANNIVERSARY OF GOETHE'S BIRTH

The Department of German Studies is planning to hold its annual DAAD Weekend conference on October 2-3, 1999. Since this year marks the 250th anniversary of Goethe's birth, the organizers (headed by Herbert Dienert, professor of German Studies,) have chosen as a topic "Goethe in Context," the context being literature, music, history, political science, science and film. They are now in the process of lining up speakers, mainly from Cornell, to explore some of the many topics suggested by Goethe's extraordinary productivity and influence.

The conference, which does not require knowledge of the German language, is open to students interested in German Studies in the broadest sense. A detailed program of the conference, including lodging information, will be available later in the summer. Contact numbers for anyone interested in participating are (607) 255-4047 or mcm6@cornell.edu. •

GERMAN COLLOQUIUM SERIES CONTINUES IN FALL SEMESTER

The German Colloquium Series, sponsored by the Institute for German Cultural Studies, will open the fall 1999 semester line-up on September 10 with Stanley Corngold (Princeton University) presenting the first paper. He will be followed by Jaimey Fisher (German Studies graduate student), Volker Kaiser of the University of Virginia, Geoffrey Winthrop-Young (IGCS Fellow for academic year 1999-2000) and two other Cornell graduate students not yet named. The spring 2000 roster will include Max Pensky, SUNY Binghamton, Meike Werner from Vanderbilt and Werner Röcke of Humboldt University in Berlin. Again three graduate students will participate in this program. •

GERMAN DEPARTMENT HOPES TO HOST LISA LEWENZ IN NOVEMBER

Professor Leslie Adelson, German Studies, Cornell, has recently been in contact with **Lisa Lewenz**, whose prizewinning documentary film, "A Letter Without Words," premiered in Israel in 1998. Adelson is negotiating Lewenz's availability and is reasonably optimistic that a campus visit in early November 1999 will prove feasible.

Since its premiere in March 1998, "A Letter Without Words" has screened to great acclaim in many locations in Germany, France, Italy, Russia, the U. S., Norway, Sweden, Scotland, England, Canada, the Netherlands, and Hungary, including film festivals such as those held at Sundance, Berlin, Vancouver, and Amsterdam. The Simon Wiesenthal Center in Los Angeles had a special screening of the film last November in commemoration of *Kristallnacht*, and the Oprah Winfrey Show did a feature on the film on January 14. It was aired nationally on PBS on April 5.

Although Lisa Lewenz made much and edited all of "A Letter Without Words," the final product is actually a collaborative effort between two women who never met: the American-born filmmaker and her German Jewish grandmother, Ella Arnhold Lewenz. Lisa's grandmother was born in 1883 into a prominent banking family with long-standing roots in German life. In the 1920s and 1930s the Lewenz family, which resided in Berlin, also had close ties with many eminent figures in German Jewish circles, such as Albert Einstein and Leo Baeck, and in German arts and letters more generally, such as Walter Gropius and Gerhardt Hauptmann. Ella Lewenz was herself an extraordinarily gifted and gutsy amateur filmmaker who managed to document both social life and political events informally from World War I through 1938, when she fled Nazi Germany. Using a home movie camera and early 16mm color film, she left a rare legacy of a Jewish woman's filmmaking perspective

on the early years of the Third Reich and the vibrant Jewish community that it destroyed.

Lisa Lewenz, who learned of her family's Jewish background only as a teenager, did not discover her grandmother's surviving footage until 1981, when she stumbled upon the films and diaries in a dusty family attic. For most of the last two decades Lisa Lewenz worked tirelessly to salvage this treasure trove and then to weave her grandmother's filmic material into a dialogue with her own.

This documentary approach to a family legacy is of profound and stunning interest to anyone concerned with modern German and Jewish histories, the Holocaust, women's arts, film history, or cultural memory more generally. •

CORNELL UNIVERSITY - HUMBOLDT UNIVERSITÄT EXCHANGE

The Cornell University - Humboldt-Universität zu Berlin academic exchange agreement which was formed in 1996-97 in an effort to strengthen academic cooperation and exchange between the two universities is remaining active. Although the Institute for German Cultural Studies at Cornell is responsible for the administration of the program from this side of the Atlantic, participation is by no means limited to the Department of German Studies. In fact, this spring semester Professor Anne Adams of the Africana Studies and Research Center at Cornell spent two months at Humboldt under the aegis of the partnership. Dr. Adams, who is working in research on Afro-Germans, was affiliated with the Asian and African Studies department at Humboldt.

Spring semester 2000 will bring Professor Werner Röcke of the Philosophische Fakultät II to Cornell for a month. While here, he will participate in the German Colloquium Series with a presentation. In all probability, Peter Hohendahl will go to Berlin in May or June. •

**"BERLIN/TIANANMEN:
CULTURAL POLITICS
SINCE 1989"
November 12-13, 1999
Conference**

November 9, 1999 will mark the tenth anniversary of an event that seemed almost inconceivable even in the weeks and months immediately leading up to it. A decade after the surprisingly abrupt end of the almost uncannily exact fifty-year period that extends from the beginning of World War II to the collapse of the Berlin Wall, from September 1939 to November 1989, it has become possible to understand the cultural politics of the contemporary landscape from vantage points previously unavailable within the Cold War frame.

What have been the effects of the events of 1989 over the past decade on how writers (including scholars, poets, critics, novelists, theorists, etc.) and artists (including those working in performance, electronic-, multi- and mass-media) have conceived of their work? What walls (political, economic, aesthetic, cultural) continue to exist and what new challenges and opportunities have emerged among these diverse cultural practices in relation both to one another and to their various public spheres? If 1989 may be said to mark the end of the postmodern, understood historically as the period that began with the violent end of modernism at the onset of World War II, what is its current legacy for the "literary" and for "cultural" production generally? What protocols of inclusion and exclusion, priorities and hierarchies, prohibitions and freedoms, values and forms of cultural politics have characterized the first decade since the fall of the Wall? What is the status of literary and cultural production in the age of digital/electronic production, reproduction, and dissemination? What imaginative acts and acts of community does contemporary cultural politics have yet to engage?

Taking as its dual points of departure the pivotal historical, cultural, and political questions posed by the fall of the Wall and the Tiananmen Square provocations
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FACULTY PROFILE

The Institute for German Cultural Studies has appointed Professor Geoffrey Winthrop-Young as Visiting Fellow for the academic year 1999/2000.

Dr. Winthrop-Young received an MA in German, English and History from the Albert-Ludwigs-Universität in Freiburg, Germany, and a PhD in German from the University of British Columbia in Vancouver, Canada. His initial research centred on 18th-century German literature (Lichtenberg and a bit of Goethe) but then shifted to questions of intermediality and media theory. He has published on media technologies in novels by Mann, Dumas, and Stoker, among others, and edited a Mosaic special issue on Media Matters: Technologies of Literary Production. Recently, he translated and introduced (with Michael Wutz) Friedrich Kittler's Gramophone, Film, Typewriter for Stanford University Press (published in May, 1999).

He is currently working on a set of papers that will, hopefully, add up to a volume tentatively entitled Hardware, Networks and Cultural Memory: The Medial Apriori in German Theory. It will deal with some of the predecessors to current German media theory (e.g., Benjamin, Jünger, Anders) and the media theory of the sixties (Enzensberger and others), it will concentrate on the most recent advances in German theory, among



Geoffrey Winthrop-Young

them attempts to link media theory to French poststructuralism (Kittler, Bolz, Hörisch), to Luhmann's systems theory (Giesecke), to theories of collective and cultural memory (Assmann), and works that try to combine some of the above (e.g., Winkler's Docuverse or Spreen's Tausch, Technik, Krieg). He is also currently editing a Configurations special on media as well as preparing a joint project on "War, Media and Cultural memory" (with Michael Zeitlin).

Other recent interests include Science Fiction (Cyberpunk, Steampunk and especially Alternate History), popular culture (one of the last projects was a paper on treatments of the Titanic in the Third Reich), and theories of complexity and evolution (forthcoming in Diacritics a review essay on Franco Moretti's Darwinian literary history).

SUMMER 1999 CORNELL/DAAD SEMINAR ON "GENDER AND SEXUALITY IN GERMAN CULTURAL STUDIES" HELD HERE

Biddy Martin, professor of German Studies and Women's Studies and associate dean in the College of Arts and Sciences, directed an interdisciplinary seminar in German Studies for faculty and recent PhDs at Cornell University from June 7 to July 16. The seminar was organized to examine theories of gender and sexuality and their significance to the study of German literature and culture. The focus was on contemporary interpretations, uses, and critiques of Freud and

psychoanalysis.

Twelve faculty members from various fields in the humanities and social sciences at colleges and universities in the United States participated.

The Institute for German Cultural Studies at Cornell was organizer. The Dean of the College of Arts and Sciences and the German Academic Exchange Service were joint sponsors. A more comprehensive coverage of the seminar will appear in the Fall 1999 issue of this newsletter.



Günther Lottes

standing of the past. Rather than addressing what “actually happened,” he proposed that we shift our view to the way in which a particular event receives historical structuration in cultural practices and therewith the patina of legitimation. In this light, he suggested that we could tentatively think of the problems of understanding memory in terms of four basic categories: strategies of authentication, structures of representation, media of representation, and communicative contexts. The first of these categories refers to the general imperative implicit in all historical inquiries, the imperative that the event attain legitimation through signs of commemoration, such as texts, paintings, and public displays. At the heart of this question of legitimation, Lottes argued, is the tenuous relation between individual and collective memory, insofar as the configuration of the latter structures, in various ways, the manner in which the former is read and made meaningful.

The second category, the structure of representation, touches on the distinction between history and memory. Whereas history gravitates toward narrative organization, memory orients itself around memorial events. This distinction allows us, Lottes argued, to apprehend that what is at stake in historiographic practices is less the comprehension and narration of “what happened” than an inquiry into the selection of “what is to be remembered.”

The third category, the media of representation, designates quite simply the phenomenal form in which memory is preserved, such as in texts, images, or in ceremonial rituals.

The final category, communicative con-

texts, points to the sociology of memory. It designates the social conditions by which something is regarded as worthy of memory and allows us to ask questions such as: Who paid for a particular memory to be written as history? Who read what sort of novel or history? Or, more bluntly, who remembered what and why?

Lottes argued that these categories are by no means eternal or determinant but rather tentative indexing tools to help us sort out and begin to think of the question of memory in a critical manner.

The next speaker, **Michael Steinberg**, professor of History, Cornell, touched upon several of the issues brought out by Lottes. In his paper entitled “Memory and History in the Work of Charlotte Salomon,” Steinberg discussed the paintings of the artist and Auschwitz victim who until recently was little known to either art historians or to scholars in the field of Holocaust Studies. This talk, however, was not Steinberg’s first critical engagement with Salomon. In Fall 1999, he introduced Salomon to the Cornell community by organizing a conference dedicated to her work and its possibilities for rethinking history.

Steinberg began his presentation by situating Salomon’s work in terms of the double consciousness of modern subjectivity. In contrast to the claims of history, those of memory cannot of themselves authenticate that which is given over in memory. Given this inability of memory to authenticate itself, memory runs the risk of transforming into ideology if it is left without a self-reflective critique. Steinberg noted that it was not without significance that memory reemerged as a primary trope of subjectivity after 1870, when many of the modern states that we recognize today came into their full existence as not just states, but nation-states. In this historical milieu, memory serves to deny alterity in that it is used as a point around which the fictions of collective national identity precipitate in the form of commemoration.

Thus, insofar as memory transforms to commemoration, a distinction is also made between the two. Commemoration becomes the work of the collectivity, but memory that of the subject’s everyday

and the seemingly mundane existence. This situation points to what DuBois calls the double consciousness of modern subjectivity, which, Steinberg argued, is expressed in the work of Salomon and in particular her gouache cycle “Leben? Oder Theater?” This disjunctive question, “life or theater?,” Steinberg argued, goes at the very heart of Salomon’s “German-Jewish” identity, in that it sets authenticity against falseness. Her own understanding of herself is neither “German” nor “Jewish,” rather it is suspended in a conflict between her private memories and her public identity as a Jew under the Nazi government, between that which is absolutely singular and that which is available to narrative generalization. Steinberg also noted how Salomon’s work preserved her private memories of the



Michael Steinberg and moderator Amy Villarejo

incestuous abuse she suffered under her grandfather. These memories attain an added significance when Salomon learned that several generations of women in her family had committed suicide. For Salomon, these suicides amounted to a curse on the women of her family, and, having learned of them through her grandfather, she takes them as a suggestion on his part that she complete this cycle of self-inflicted death. However, Steinberg argued as a counterpoint that this suicidal cycle could also be read as a resistance to the grandfather in that it breaks the historical violence inscribed in the patriarchal order of the family.

The relation between memory and sui-

cide was raised again in the next speaker's presentation but from the perspective of digital technologies. **Professor Timothy Murray**, Department of English, Cornell University, discussed the transformation in representations of memory through the work of the filmmaker and CD-Rom artist Chris Marker as well as that of others working in the field of digital arts. His paper, "Memory Errors, or Archive Fever in the Digital Age," began by reflecting on Marker's most recent film "Level 5." This film explicitly evokes the themes of trauma and loss in Duras' "Hiroshima mon amour," however, it does so by focusing on the Battle of Okinawa in which more than 250,000 Okinawans died either from American attacks or, in some instances, through suicide and mercy killing by relatives. In the film, Murray argued, the personal and the social come together as the Frenchwoman Laura plays with a CD-Rom left by her Japanese lover Kinjo. This CD-Rom is a video game which restages the Battle whose outcome Laura repeatedly attempts to alter, so that the mass killings do not occur. As she fails, she begins a

melancholic monologue recounting her memories of her relationship with Kinjo who, as the film tells us in one of its quasi-documentary modes, killed his own mother during the Battle because he was certain that she would be tortured by the Americans if captured. Murray argued that Marker's film tears open the tight relation which is usually posited between personal memory and national history. Laura's monologue discloses memory as something which requires repeated reflection and thus will always remain fragmented in nature. Murray closed his talk by introducing several other interactive CD-Roms which deal with the issue of memory and have been on display at a traveling digital exhibition, "Contact Zones," organized by Murray. One CD dealt with the people's everyday relationship with household appliances, while

another dealt with street signs and flea-market trinkets bought in Berlin. Each attempted to pull memory out from narrative, by focusing on the archive memories of everyday objects.

The ethical dimensions of memory were brought out by **Anselm Haverkamp**, Department of English professor, New York University, in his talk entitled "Lethe's Wharf (Hamlet 1.5.33): The Tide of History." Haverkamp, who is well-known for his early work on memory, attempted to think through the problem of memory "masquerading as history" by



Anette Schwarz, conference organizer, with Anselm Haverkamp

offering a reading of Hamlet's table speech. In this speech which takes place immediately after Hamlet's encounter with the ghost of his murdered father, Hamlet promises himself to make the revenge of his father's death his sole thought by wiping away every other memory. Sealing this promise is the ghost's final words before he vanishes: "Remember me." These words resonate throughout the play both as promise and as the threat of revenge to the father's murderers. Haverkamp suggested that the table speech makes the distinction between memory and history, in that it shows a preference towards memory, making history into a fetish of memory. What is surrendered, he argued, is not the past but the "assignment of the past" as a historical body. However, Haverkamp's

explicit concern was not just with a reading of Shakespeare, rather, he related his thoughts on Hamlet's dilemma to the condition of memory in the ethical life of the post-World War II world. Memory, he asserted, was bracketed off in the immediate aftermath of the war, but its present return is not to be accepted without critical reflection. He asked quite directly, "What does it mean to become fifty years old and find out that all of one's teachers were in the SS?" In a reference to the active participation in the SS by Hans Robert Jauss and Hans Schwerte, Haverkamp argued that "history comes with a certain delay" in the form of a belated recognition of what was and is. However, this delay cannot be fully articulated by the terms of memory, insofar as memory cannot tell what is ethically mortgaged in the act of decision—or in Hamlet's case which is also Germany's case, in the act of *indecision*. With this in mind, Haverkamp ended by rephrasing his initial question in terms which are well known to Cornellians working on the Holocaust: "What does it mean that memory now governs the

discourse of 'working through'?" He argued that this emphasis on memory resists confronting the conceptual difficulties of thinking history.

The final speaker of the day approached the problem of memory and history from the perspective of literary translation. In her paper, "The Memory of Modern Life," **Cynthia Chase**, professor in the Department of English, Cornell, addressed the issue of historical memory in Baudelaire through Benjamin's essays "*Die Aufgabe des Übersetzers*" and "*Über einige Motive bei Baudelaire*." Chase began by drawing a parallel between what Baudelaire does in his poems to what Benjamin does in his translation of those poems: the former writes the memory of life in the metropolis; the latter is a translator from the French to the German.

They are both artists whose recorded memories are not *Abbilder*, copies, but intensified *Bilder*, images. On this note, Chase cited Baudelaire's essay "*Le Peintre de la vie moderne*," "*le spectateur est ici le traducteur d'une traduction toujours claire et éivrante*." In terms of what Benjamin calls *Erfahrung*, the work of Baudelaire as an artist and Benjamin as a translator consist in the intensification of experience rather than its reduction and regulation. Taking up Benjamin's reading of Freud's essay "*Jenseits des Lustprinzips*," Chase con-



Susan Bernstein (l.) with Cynthia Chase

tended that this intensification of experience which Benjamin ascribes to the work or "task" of the translator can serve as a model of understanding the historical. Freud proposes that the function of consciousness is not so much for the facilitation of the experience as apprehension but the regulation thereof and the psychic protection therefrom. Historical memory, on the contrary, intensifies experience such that it is not contained mere comprehension, or experiential representation. Benjamin advances this line of thought from Freud to suggest a mode of thinking the historical that is neither restricted to nor grounded upon the continuity of linear temporality. In this light, translation can serve as a model for thinking history in that the work of the translator disarticulates the original rather than merely reproducing it. It, in a sense, says and writes more than what the "conscious" reading of the original would allow, by replacing one word for another in an endless repetition of replacements. Thus, Chase suggested, it is impossible to arrive ever at an "adequate" translation, but one must nonetheless translate. Similarly, one can never arrive at an understanding of the historical, but one must nonetheless attempt to understand it.

The conference's second day opened with another paper by one of Cornell's guests from Universität Gießen. **Professor Günter Oesterle**, Department of German, gave a historically and theoretic-

cally informed presentation on the development of the feuilleton section in German newspapers with his paper on "Cultural Poetics of the Feuilleton: the Feuilleton as Intersection between Collective and Cultural Memory." As



Peter Moraw

Oesterle explained, the feuilleton began around 1800 as a section for those items which do not fit into all of the others. It was printed apart from the rest of the news on the lower half of the page divided by a line. Above the line, the news

from the world of politics and other "important" timely events appeared, while below the line essays dealing with taste, education and what we generally designate today as "culture" were printed. In other words, this line distinguished the essential from the unessential, between that which had to be printed "on time" and that which could wait. Associating the rise of the feuilleton with the development of the bourgeois public sphere, Oesterle suggested that it gradually became the space in which political dissent could take place without the fear of official reprisals in that it gave the official

illusion of remaining within the seemingly harmless sphere of cultural criticism. Precisely due to the "inexact" nature of its object of inquiry, the feuilleton section became increasingly associated with cosmopolitanism and urban interests, a quality which the Nazis later thought of as "homeless" and thus also "dangerous." However, as Oesterle energetically argued, the line which divided the official from the unofficial news also inaugurated two different kinds of memory—one which is official and another which is unofficial where debates regarding arts or politics could take place in a more paced and thoughtful fashion. The explicitly cultural concerns of the feuilleton produced, inasmuch as it evoked, a collective cultural consciousness among its readers. It thereby fractured the discrete nature of private memories by linking them to collective events in the public sphere, such as the reception of a particular novel or a theater performance. Oesterle ended by suggesting that the feuilleton, rather than being a section reserved for elitist cultural interests, ought to be read as the one section in a newspaper in which the paper can assume a self-reflexive stance offering thoughts and criticism not only about cultural events of general interest but also about itself in a self-ironic mode.

The notion of collective memory was evoked once again in the next paper,

presented by **Professor Susan Bernstein**, Department of Comparative Literature, Brown University. In her paper entitled "Memory House: Collection and Commemoration in Goethe's Weimar," Bernstein analyzed how a national collective, such as Germany or even more generally the "West," constructs and preserves its putatively collective memory through memorial shrines, both metaphorical and real, that have grown around the figure of Goethe. She began by recounting, in a humorous and ironic tone, the way in which the New York Times recently characterized the well noted exhumation of Goethe's remains by the former East German government in its attempt to preserve his bones which were in a severe state of deterioration. The article was written in a gothic style, evoking images of men in dark clothes arriving in the middle of the night, breaking open Goethe's sarcophagus, stealing his body away. This gothic imagery expresses the reverent mystery with which figures such as Goethe are almost necessarily memorialized. This reverence extends to the attention that is paid to the "authentic" reconstruction of the Goethe house, an attention which quickly becomes overdetermined in that the result of the house is not "authentic" but what the "authentic might have looked like." Bernstein related this notion of reverence and awe for the authentic Goethe to his own writings on the relationship between architecture, subjectivity and the sublime. Goethe argues that gothic architecture with its form, which is at once both massive and intricately detailed, has an "immediate effect" of "unsolicited delight." Such extravagant forms, Goethe held, were not very well understood by his contemporaries, who viewed them as monstrosities. As Bernstein explicated, Goethe viewed these gigantic pieces of architecture, such as the Cologne Cathedral, in terms of the subject's experience of the sublime which gives an immediate representation of the unity of the architectural totality. The notion of an "immediate representation" is carried over, she argued, in the idea of *Bildung* which is still preserved in the memorial dis-

plays of Goethe's life. She contended that the Goethe house in Weimar is laid out such that the visitor is "*gebildet*" through the experience of having an immediate representation of the "authentic" Goethe.

The theme of architectural space returned with an electronic twist in **Wolf Kittler's** talk "The Tower and the Wall: Mnemonic Sites." Kittler, Department of German, UC Santa Barbara, brought two different senses of "memory" into one in his discussion dealing with urban space and microchip design. He began



Wolf Kittler (l.) with Peter Hohendahl

with a first person account of his own experiences of navigating two very different cities which developed according to two very different principles: Venice, Italy and Santa Barbara, California. Whereas he could always find his way through the organic urban space of Venice with its intricate and seemingly haphazard layout, he would always get lost in Santa Barbara in its rational layout of grid-iron streets. These grids, he conjectured, feign orientation, that is, they assume that they locate space, when in fact they dislocate it by making space a mere medium through which one moves. Kittler compared this pure movement which the American urban space fosters with the principles of memory involved in the computer sciences in which the location of where data is stored is less

important than its ability to be transferred to where it is needed. As such, memory is organized or "addressed" according to three principles: the grid memory, stack memory and address memory. Each of these facilitates the retrieval of data by assigning a priority and an address to memory, but none of them refer to an actual locale as a "site of memory." In terms of urban planning, these principles thus allow for "virtual" memorial sites which do not necessitate immediate human observation to be understood. Giving a "hometown" example to illustrate his point, he cited the case of Ithaca's "hero and founding father" Simeon Dewitt who, as the general land surveyor of New York, founded our "city" in 1789. He had not only given the town its name but also devised a plan to sell plots of land in the West, which few of the Whites had seen, by dividing up the land according to the grid-iron plan. In contrast to virtuality of the American landscape, Kittler noted that in Europe the plotting or labeling of citizens took precedence over that of spaces. The importance of registering citizens began, Kittler argued, during the medieval plagues when neighborhood wardens would make daily rounds of all the houses to check on the sick in order to determine which homes would require quarantine.

Architecture was also the theme of the next speaker **Professor Dietmar Schirmer**, Department of Government, who is presently the DAAD visiting professor at Cornell. His paper "Nationbuilding and Nation-Buildings: Washington Art and Architecture and the Symbols of American Nationalism" offered a historical analysis of the semiological system behind the building of the United States capital, whose planners hoped it would be the "supreme symbol of humanity from nomad to citizen." Schirmer began by rehashing the well-known and over-taught intentionalist thesis about the building of the capital. The traditional thesis holds that the building of the city followed according to the balance between political ideology and aesthetic representation of that ideology. He cited as an example the aesthetic

SYMPOSIUM REVISITS MARCUSE-HABERMAS DEBATE

Ryan Plumley
Madeleine Reich Casad

On Saturday, October 12, the Institute for German Cultural Studies held a symposium entitled "Is There a New Technology?" that engaged the Herbert Marcuse-Jürgen Habermas debate over the status and meaning of technology in the modern world. The first half of the event focused on Marcuse's article, "Industrialization and Capitalism in the Work of Max Weber," with **Richard Boyd** (Philosophy), **Barry Maxwell** (Comparative Literature), and **Casey**

Servais (German Studies) speaking individually and as a panel. **Fred Neuhauser** (Philosophy), who organized the symposium, introduced the panel briefly and then let the speakers develop the themes that guided the day's discussions.

Boyd began with a philosophical analysis of Marcuse's and Habermas's arguments. In his account, both figures reject Marx's contention that scientific and technological rationality provide the proletariat with intellectual tools for its liberation. Rather, it does the reverse, underwriting empirical as well as discursive attempts to attenuate class struggle. The combination of welfare-state concessions and incorporation of many proletarians into capitalist consumer culture is enabled by technological rationality's commitment to "problem-solving" and endless (but internally-defined) progress.

Boyd also contended that both figures see this form of rationality as making the

faults of capitalism invisible, yet disagree on how this happens. Marcuse, he claimed, defends a notion of technological rationality that *necessarily* involves values. But Marcuse also suggests that rationality can be radically trans-valued and made appropriate to a post-capitalist mode of production. Habermas, meanwhile, understands capitalism as encouraging a category mistake in which social and political problems are seen as technical problems. Technological rationality as

would presumably ground an essentially different society.

Habermas links Marcuse's account to Jewish and Protestant mysticism, seemingly as a dismissal. Yet Maxwell followed up on this link to suggest limitations in Habermas's own view. If, as Habermas seems to say, utopian hope must dwell solely in rationally justified, formal proceduralism underwriting liberal democracy, exactly what kind of utopia is this? Marcuse, he claimed, retains a commitment

to a world made new through "the sum of modest changes." In Maxwell's view, it is exactly Marcuse's "deeply founded and productive concern with the irrational" that allows him to keep faith with the utopian element of Marxism that, after all, informs whatever "hard science" Marx offered.

Casey Servais finished

the panel's presentations with a closer reading of Marcuse. He maintained that Weber's thought ultimately overpowered Marcuse's attempt to critique it and therefore undertook an immanent critique of Marcuse's essay using the Weberian resources that it offered. Marcuse's central weakness, Servais argued, is that he constantly conflates the practical/political reason and the technical reason that Weber is at pains to distinguish. At times, Marcuse makes it seem "that practical reason is an attribute of technical reason, and at other points it appears that technical reason is an attribute of political reason." Either way, however, the possibility/desirability of a qualitatively different technological rationality may be seen as simply symptomatic of Marcuse's inability to articulate independent ethical or political aspirations.

Peter Gilgen (German Studies) opened

(continued on page 16)



Barry Maxwell (l.), Casey Servais, Richard Boyd

such is not to blame for such a scheme and needs no substantial alteration to fit into a post-capitalist productive system.

Barry Maxwell argued that Habermas's response to Marcuse "simply does accurately point out in Marcuse's argumentation contradictions to which the latter appears to have been oblivious." Marcuse seems committed to two opposed ideas of technological rationality simultaneously. The first holds that it is always already implicated in a social system and that it is part of a pan-human tendency to dominate natural and social environments. Habermas seems to approve of this characterization of humans, leading him to reject Marcuse's apparently contradictory counterclaim: technological rationality can be re-routed toward a utopian, post-capitalist future. Marcuse's "New Science" (Habermas's phrase) would "arrive at essentially different concepts of nature and essentially different facts" that

(Colloquium - continued from page 1)

from the theorization of Tocqueville as articulated by Robert Putnam and Talcott Parsons. The European discourses are more likely to refer to the thinking of Jürgen Habermas and to be concerned with the protection of rights and the public sphere. Although it may appear as a classic dichotomy in American and European thinking, it is interesting to note that it was Parsons who introduced the work of Max Weber to American sociology and Habermas who brought Parsons' writing to the attention of the European academe. Schirmer's colloquium paper, however, was primarily concerned with the notion of civil society as it converges in the inchoate discourse of the German Left: as it intersects with the re-reading of totalitarianism; as the locus of democratization and the constitution of freedom; and as a left liberal answer to national identity issues. Schirmer explained that the idea of civil society has not yet achieved the status of an operational or analytic category and although it is very attractive under certain aspects, it is still a contentious concept. There is much hope that thinking in terms of civil society might engender new ideas about collective identity formation and democratization that outstrip the initial objectives of the dissident groups in the former Eastern Bloc who initially brought about the notion's renaissance. For example, some of Habermas' students are trying to replace the conventional ethnographic understanding of "nationness" with a democratic, constitutional model of *Verfassungspatriotismus*.

In the course of answering questions from the audience, Schirmer clarified specific concepts and elaborated on suggestive ideas concerning the possible institutional manifestations of the democratization of differentiation alluded to in his paper via Weber, Parsons and Luhmann. He also spoke at length about the curious lack of a strong civil society discourse in 1968 and segued into comments and conjectures about the vast difference with American civil society debates and the extent to which they can be applied to central European civil society discourse.

Peter Yoonsuk Paik, graduate student

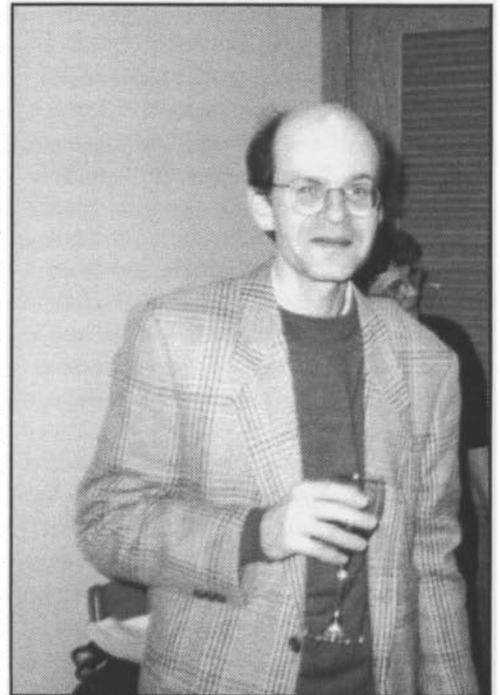
in the Department of Comparative Literature, conducted the second colloquium in the tightly scheduled series. His paper on Hermann Broch's *Der Tod des Vergil* was distilled from a chapter of his dissertation that confronts the question of Modernism and the limits of art through investigations of works by Herman Melville, Franz Kafka, William Gaddis, and Andrei Tarkovsky as well as Broch. He explained that he brought together those notoriously difficult pieces because they foreground revelatory, quasi-religious experiences in a nexus of poetry and philosophy that is nevertheless Gnostic in its worldview and therefore quite unusual in modernist aesthetics. Furthermore, their propensity for invoking the trope of the annihilated artwork demands a particularly nuanced approach. This literature of failure establishes an unusual disparity between reader and writer with its gesture of condemning one's own work. It also tends to entail a different experience of temporality in addition to suggesting a mystical moment.

Paik aggressively pursued this peculiar paradox of the poet singing his own renunciation with metaphors of death in Broch on a number of different levels in order to explicate its polyvalent functions. He emphasized that in this aspect *Der Tod des Vergil* is not merely exhibiting an aesthetic of alienation or commenting upon the nullity of linguistic signification. Rather, he argued that the issues of personal death and historical oblivion take on unique urgency in Broch's work that are propelled by the extreme paradoxes and contradictions of origin and finality as part of this project whose fundamental tension is in rendering the literary work as ascetic expenditure. As such it can be read as a response to the splitting of values in modernity and how in reaching out to religion or metaphysics as a possible solution, the artist is revealed as part of the problem.

The audience was particularly keen to push Paik to comment upon the biographical and historical context of the author who began *Der Tod des Vergil* when he was imprisoned by the Nazis as a Jew with subversive associations and correspondents such as Albert Einstein

and other notable humanists. Paik quoted Broch's description of the function of his work while in prison as a "private confrontation with the experience of death and reality" and he explained how Broch escaped to America, converted to Catholicism and completed the novel. The discussion covered many other interesting points including comparisons between Broch and Heidegger on the topics of metaphysics, silence and the conservative critique of Modernism.

Willi Goetschel, Associate Professor in the Department of Germanic Languages and Literature at Columbia University, held the third colloquium of the series on March 5. Despite the inclement weather conditions, an enthusiastic audience heard him elucidate his article about the Mendelssohn-Lessing exchange on tragedy. Goetschel explained that his paper is part of a larger project concerning the reception of Spinoza that attempts to show how Spinoza's modernity becomes more apparent through his appropriation by Lessing, Mendelssohn and Heine. He considers the research particularly timely given the radical changes that have occurred within the Spinoza studies recently as a result of the innovations introduced by the Althusserian school and Manfred



Willi Goetschel

Walther of Hanover. The traditional Spinoza reception has viewed his work through a restricted frame of ontology or metaphysics and has neglected some of the more interesting theological and political treatises. Those works contain significant contributions to the understanding of hermeneutics, which, incidentally, Gadamer failed to note in his mammoth work, as well as a sophisticated political theory and a theory of affects. Although Erich Fromm's writing set his theory of affects in a larger context it has not been pursued in detail to consider how it was followed in Lessing and Mendelssohn. Goetschel seeks to advance an understanding of a 'new Spinoza' by moving beyond the traditional framework of Leibnitz and Wolff or Jacobi and rendering a more differentiated view that puts him on the solid ground of his complicated psychology.

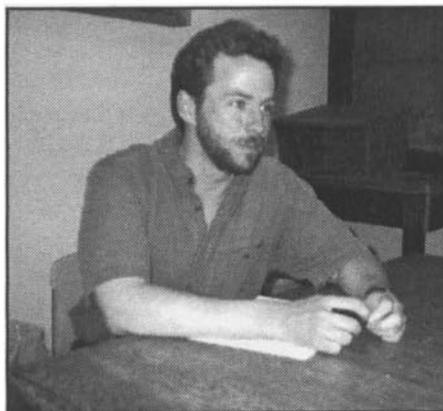
Goetschel neatly unfolded the Mendelssohn-Lessing exchange and offered a clear exegesis of the arguments in order to demonstrate the importance of Spinoza's theory of affects (as articulated in his *Ethics*) for Mendelssohn's rejoinders to Lessing's rationalization for the singular preeminence of *Mitleid* in tragedy. Lessing asserted that *Mitleid* is the affect that links the aesthetics of the stage with the ethics of the cognitive faculties by setting in motion the dynamics of recognition and identification while simultaneously reconstituting morality. In other words, for Lessing it is the experience of involvement through identification that leads to a reassessment of one's morals. Mendelssohn countered that *Mitleid* could not be singled out from all the other affects as it is a mixed sentiment, a composite state of affects and dynamics. Furthermore, he argued that it is not an issue of the precise role of the particular sentiments that is important for the constitution of morality via drama. Rather, it is the general economy of a free play of sentiments and affects that provides the foundation for morality by allowing reason to take charge as the strongest affect as Spinoza had described.

The discussion that followed was exceptional for probing specific details and analysis in depth while also covering a

broad array of issues. The paper, however, and its strategy for striking positions remained the focus of the questions. Interlocutors inquired about the possibility of using a constellation of figures to articulate Spinoza's modernity instead of relying on oppositional models where one figure tends to be slighted in order to emphasize the other like Lessing for Mendelssohn.

Franz Peter Hugdahl is a graduate student in the Department of German Studies at Cornell.

On Friday, April 16, **Kizer Walker**, graduate student in the Department of German Studies, presented his paper "*Ununterbrochen gestaltete er das Land...*" Space and Strategy in Arnold Zweig's Novel of the Occupied East." Although much of Zweig's *oeuvre* responds to WWI, recent Zweig scholarship has focused on Zweig's "Jewish" writings, his relationship to Sigmund Freud, and his position on homosexuality. Recent literature on the representation of WWI, on the other hand, has often ignored Zweig because of its focus on shock, trauma, and fragmentation, which are apparently inconsistent with Zweig's



Kizer Walker

narrative strategies. Walker's paper addresses this gap in the scholarship through a close reading of Zweig's *Der Streit um den Sergeanten Grischa*. Whereas positional warfare at the Western Front may have produced more recognizably modernist narratives, Walker argues that the realist strategies and narrative continuity deployed by Zweig are consistent with

the war of maneuver and occupation, with the surveillance and homogenization of space at the Eastern Front. Walker's paper generated thoughtful discussion of a range of topics from military law and military strategy to German racism and imperialism in Eastern Europe.

Valerie Weinstein is a graduate student in the Department of German Studies at Cornell.

On April 23, **Suzanne Stewart** of the Department of Modern Languages presented a paper, entitled "Envy, Gender and the Freudian Social Contract." In her paper, Stewart argued that in Freud the social contract between democratic subjects is based on identification through envy, and that the "envious" subject is gendered feminine through the laborious movement of cross-identifications whereby the male democratic subject ultimately "is a woman who acts like a man." In addition to considering the Freudian myth of the primal horde, where democracy is established through parricide and the consequent identification between sons, Stewart argued for the centrality of an analysis of identification in determining how the democratic subject is inflected with gender difference and affect.

Although Freud argues that identification is an active, and hence masculine activity, the examples he uses to illustrate the concept of group identity through self-denial rely on women, such as the female "groupies" of a pianist who, instead of tearing out each other's hair, unite to grapple for a lock of the artist's hair. Here, the basis of justice for all is the desire that others should not have what you yourself cannot. This follows René Girard's thesis that identification is the same as mimetic desire, where imitative desire breeds rivalry, which results in violence. So, how is the violence inimical to group relations based in identification contained in the Freudian social contract? Stewart argued that the analogy of the Oedipal triangle and the triangular constellation of the social group with its tacit reliance on the girl's Oedipal tri-

angle provide an answer to this quandary. Freud's analogy is based on two conditions: first, the primal father must be toppled from the apex of the triangle in order to generate identificatory relations between members; and second, the mother must be erased altogether and this erasure must be disavowed, otherwise she would logically take the father's position as leader. By tracing the contortions of the girl's Oedipal complex, Stewart explained how the model of female sexuality, characterized as it is by disavowed masculinity and an envious identification with the mother which results in her giving up her masculinity *as mother*, provides the model for group relations. Thus, this feminine model of envy, which is both produced by and results in identification, offers the possibility of the non-violent form of identification on which Freud's theory of social relations depends.

Referring to Mikkel Borch-Jakobsen's observation that the contagious hysterical sympathy exhibited in identification between girls exhibits an "as if" form of Oedipal identification, Stewart argued that the "not quite" nature of this identificatory cohesion is based in envy. To arrive at this conclusion, Stewart effected a series of intricate maneuvers in her reading of female sexuality in Freud's 1919 essay, "A Child is Being Beaten." For Stewart, the significance of this essay is that the masturbatory fantasy arises from envy, and that it culminates in the girl's entry into society and her transformation through identification from a masturbating girl into a boy. Thus, the girl's masturbatory fantasy, "the language through which the girl's masculinity complex is expressed," is sublimated in the final phase of the beating fantasy, providing the unconscious eroticized bond which joins the members of the group to the leader.

The ensuing discussion focused on the intersections of the social and the familial in terms of the social contract, the psychoanalytic contract and theories of Oedipality. The participants turned their attention to the control and release of passions within psychoanalytic and broader social contexts, and articulated

the difficulty of locating affect in Freud's praxis and writing. Also, the constant seesawing between gender and identity demonstrated in Stewart's paper seemed to be caused by Freud's attempt to somehow manage the equivocal role of identification, where it both impedes and generates violence.

Freud's social contract was also worried at by comparing the model of the injunction to love the ruling monarch as one's father in the eighteenth century (Schiller), to the post-modern, permissive state of the law which prescribes pleasure (Zizek). In these terms, Freud might be seen as playing a double game, one in which law is dependent on both an erotic bond, and Oedipal prohibition. In this context, the consequences of Stewart's argument were applied to consider the involvement of femininity in the construction of totalitarian social formations.

The discussion concluded by considering the otherness of femininity, where the national subject is based on the inability of the male subject to accept difference. Stewart emphasized that this abjected feminization is actually already a structure of the self, illustrated by Freud's investment in locating femininity in the other. Discussion concluded with the observation that the leader is always already under erasure in the Derridean sense: that is, the leader as a "theory," which means that the state is modeled on an Oedipal structure which is not necessarily paternal, due to displacements such as those outlined in Stewart's paper.

Anna Parkinson is a graduate student in the Department of German Studies at Cornell.

On April 30, at the penultimate IGCS colloquium of the year, **Valerie Weinstein**, graduate student in the Department of German Studies at Cornell, presented her analysis of the 1928 film *Alraune* under the title of "*Alraune: the Vamp and the Root of Horror*," the self-described "Reader's Digest version" of a currently intended second chapter of her dissertation. As Weinstein explained at the colloquium, the overall focus of her

dissertation covers "passing" narratives of gender, sexuality and ethnicity, as they relate to genre distinctions, problems of recognition and transference in spectatorship, and perception and the configuration of reproductions as modern and as implicated in the transgression of boundaries in films of the Weimar and Nazi eras. In *Alraune*, Weinstein examined some of the ways in which *Alraune* interacts with and stages contemporary scientific debates about health and degeneracy, physiognomy and "vamp" sexuality, a blending of filmic techniques and narratives, and psychic structures and accounts of horror through a psychoanalytic methodology.

In lieu of the customary prolonged introduction, Weinstein progressed quickly to the cinematic, presenting her audience with a segment of Henrik Galeen's 1928 remake of *Alraune*. This was supplemented by the display of a vintage collector's album of pictures illustrating film history, culled from cigarette packages of the period, that included a page on the film's star, Brigitte Helm. The use of the film excerpts demonstrated the claim that the film bestrides the Weimar genre divide between Expressionism and New Objectivity, through a fusion of the stylistic effects of the former and the naturalistic representational claims of the latter.

The lively discussion period began on the issue of the film's ambivalence, through the figure of *Alraune*, as it both enacts and questions though ultimately leaving intact, the larger contextual discourses in which the film is embedded. Professor Deinert commented upon the effective weave of a history of biology into a humanist discourse, though as a contextualized history of ideas he questioned the addition of a Lacanian discourse as a methodological anachronism. Following a discussion on the ideological ramifications of a Mendelian versus a Lamarckian approach to genes and heredity, Brad Praeger brought up the romantic paradigm of the Pygmalion narrative wherein the subjectivity of the creative spirit is invested in the created woman who acquires an identity of her own. Eva Reeves questioned if the vul-

gar aspects of Alraune modify her appraisal as sublime in relation to Lacan's discussion of *Minnesang*. Yasemin Yaldiz drew out the connection between the medieval myth of the mandrake root turned human being and its conjunction with a technological discourse of reproduction. Yvonne Houy offered that while Alarune's physiognomy did not directly suggest racial alterity, the framing of her gestures operates as an ulterior mode of typology. Ms. Reeves questioned whether or not the equivocality of categories in the character of Alraune, not only disputes, but also reaffirms the ideology of degeneracy. Examining the actual locus of horror in the film, Prof. Anette Schwarz suggested a withdrawal from a focus upon the theme and dramatic representation of the woman, in favor of a narrative approach which may inquire into the logic of the oblique presentation of the monstrosity. Indeed, the dissemination of forms and the place of the "inbetween," is the meeting point for the filmic, psychic and biological discourses at work in the film.

Adam Sacks is a College Scholar.

The 1999 Spring German Colloquium Series concluded with a work-in-progress presentation by Professor **Julia Hell**, University of Michigan, with a paper entitled "Peter Weiss's *Ästhetik des Widerstands*: Holocaust Memory between East and West." Hell began her discussion by situating her thoughts in the larger social context of the "Holocaust explosion" in contemporary academia. While recent interest in the Holocaust has fostered the development of many new theoretical and methodological insights, Hell contended one problem basic to them all is the question of legitimacy in representation. Who asserts the right to represent the past? And more provocatively, is there such a thing as a "national" memory of that past which is discursively distinct from other "national" memories? Such questions are particularly poignant when cast under the light of Cold War Germany. The



Julia Hell at her colloquium presentation

evocation of a collective German experience of the Holocaust runs into the difficulty of facing two competing Holocaust-discourses—the West's version as well as the East's. Unlike survivor testimonies, which are *de facto* singularly uneven in their degrees of personal experience and memory, evocations of the Holocaust on the level of the nation-state necessarily assert a state political legitimacy to represent the historical reality of the so-called national collective. However, inasmuch as legitimacy to speak is claimed, it is also repressed in the same gesture, Hell argued. Quite simply, two different pasts are asserted for the same singular event. However, the configuration of that representation takes place not so much in historical reflection but in the tense political climate of the Cold War stage—a scene with its own desires for the reality of that past. For Hell, both the personal and the politically public are condensed in the figure and work of Weiss, that is, both in him as a biographical figure and in his work as a body of texts.

In her paper, Hell views both aspects of the legacy of Weiss together as constitutive of one "text," making his biography inextricable from writing or work. Such a methodological procedure is desirable in the case of Weiss, Hell asserts, in view of the controversy that surrounded him and his work during the late 1960's when the Holocaust became thematized as a historical "period" for conscious politi-

cal and ethical reflection. Both Jewish by birth and socialist by conviction, both a survivor by the grace of timely emigration and a critical questioner of the way in which one can even represent the seemingly unrepresentable, Weiss straddles the spheres of both the privately memorial and publicly political, a situation which injects him into the very current of the Cold War history debates around the question of memory and the legacy of political responsibility. Given this complex network of relations which crisscrosses the conventional boundaries of artistic life and practice, Hell proposed not so much a new reading of Peter Weiss's work but a reading of his work in the strong light of his biography and critical reception. Here, the Freudian concept of *Nachträglichkeit*, or deferred-action, assumes an important role for understanding Weiss as a figure in post War, or rather Cold War, German literature. Like many of his survivor contemporaries who continued in their attempts to come to terms with the Holocaust, Hell proposed that we can understand Weiss's works as *nachträglich* insofar as it is "on-going and never stable." That is to say, the confrontation of the problem of representation occurs not in one gesture of remembrance but in fragmented moments in which the meanings of that event transform according to formations of new exigencies and situations. In this respect, she focused on his unpublished *Dante Projekt* which explicitly appropriates the narrative of the *Inferno* and establishes an identificatory relation with the figure of Dante who observes and preserves the lives of the dying and the dead. Works such as this condense several registers of *Nachträglichkeit*, in that they disclose not only Weiss's own coming to terms with his tenuous status as a survivor but also as a writer working in the political scene.*

John Kim is a graduate student in the Department of German Studies at Cornell.

(Kant/Hegel - continued from page 2)

mueller from the Department of German Studies. The panel focused specifically on questions of race and gender as they appear in Kant's writing. The panelists, **Aoife Naughton** and **Chi-ming Yang** work in the departments of Comparative Literature and English, respectively. Their contributions were grounded less in the historical reconstruction of the development of Kant's ideas than in an exploration of his metaphors and their literal consequences.

Naughton's paper "Masculine *Selbst-Bildung*: Epigenesis and the Articulation of a Modern Self" explored Kantian metaphors of human plasticity located at the interface between aesthetics and teleology in his writing. In a fashion that invoked not only literary history, but the history of science as well, she explored the way concepts of autonomous human development, those which she described as the "self-fashioning self," inscribe themselves, or form "material landscapes," on the male body.

The primary question she asked was: How does Kant articulate universalizing narratives of human development in a gender-specific fashion? She focused her argument within the framework of the *Critique of Judgment* and took note of the way in which teleology and, implicitly, narratives of individual physical and intellectual evolution become central. She turned to such narratives within Kant, and the way they were historically determined by similar contemporary discourses from around 1800.

For Kant, as she argued in her articulate contribution, only the fully developed and implicitly masculine subject is fit to navigate the problems of freedom and self-necessity. Within his work, the force that organizes matter can be understood as the formation of the male self. Naughton looked specifically at Kant's description of aesthetic perception and of genius, and asked if these were particularly masculinist discourses of enlightening the understanding through sensibility.

Naughton then went on to consider Kant's reinstatement of the (sensually-perceiving) body at the junction of teleology and aesthetics, and asked if it belied

a model of masculinist self-reproduction. She inquired, in other words, into the gendering of the regulated body that Kant explicates by way of his narrative of "psycho-physical agitation." She concluded that implicit in Kant's *Critique* is not only the intellectual, but the biological metaphor of an organized being producing another organized being, much in the way in which contemporary biology had understood spermatozoa as that which ultimately produced little people.

Following Naughton, Yang's paper, entitled "What's 'Agitating' the Sublime: Race Beyond Representation in Burke and Kant," focused on the way in which analogy was a structuring force in Kant's *Critiques* and how this structure allowed him to slip between racial and racist discourses. Like the paper before her, Yang began by looking at the historical context in which Kant was writing and in particular at natural historians such as Buffon or Blumenbach. Then, like Guyer, she stated that she intended to turn to the relationship between the development of the perceiving subject and the concept of the sublime (as a state of psycho-physical agitation) in Kant's writings that pre-dated the critiques, referred to as his "pre-critical" writings.

As part of the background to her analysis, she looked to Edmund Burke's concept of the sublime and in particular the "negative pleasure" that characterized that experience. She considered Burke's account of the physical effects of blackness on a young boy who accidentally sees a black woman and experiences terror. In that discursive system, black bodies appeared as vacant spaces, and blackness metonymically stood in for the other that has been objectified by the European gaze through its dismembered and ostensibly bodiless senses.

Yang then moved on to Kant's pre-critical writings and outlined its relationship to that understanding previously outlined by Burke. Through close reading and application of literary theory, she looked specifically to the examples chosen by Kant's to explore not only the crucial distinctions between the masculine "sublime" and feminine "beauty," but also to reflect critically on the way in

which, in Kant's system, the "negroes" of Africa constitute an absolute Other. This racializing slippage indicated, in her argument, the shifts between the metonymy of skin color and the metaphors that constitute his racist constructions of culture.

The second session, moderated by Brian Jacobs of the Government Department, moved from questions of gender and race to those of duty and morality in the writings of Kant. Graduate students **Greg Dinsmore** and **John Kim**, from Government and German Studies respectively, approached questions of Kant's republicanism and the popular misreading of his moral philosophy. Dinsmore opened the session with his paper "Kantian Autonomy and Nationalist Identity," which explored the possibility of national self-determination from a Kantian standpoint.

His point of departure was questioning why Kant does not advocate a World Republic but, instead, envisions a world of harmoniously coexistent national states and the consequences of this move on the individual's economy of duty. Considering Kant's essays *Idea for a Universal History with a Cosmopolitan Purpose*, *Perpetual Peace*, and *Groundwork for Metaphysics of Morals*, Dinsmore investigated the ultimate goal of nature vis-à-vis the post-Tower of Babel political reality. He outlined the tensions between an individual's duty to a national group and those to the highest good, which he maintained suggest a Kingdom of Ends.

Dinsmore addressed this discrepancy by covering the reasons that underpin it: the political reality of hostilities between national states, the sufficiency of competing nations to achieve the morally autonomous individual, and most importantly the overturning of national states legitimacy by positing another ultimate end for nature, namely, the World Republic. It was from this final step that Dinsmore moved to his central point that, for Kant, the legitimacy of national states is located only in the original contract between the individuals and the state, and if nature were progressing toward another goal it would fragment the individual's duties between the original contract and the ultimate ends. He concluded that a categorical imperative to

promote the highest ends, which promoted human division, rendered the contract that binds one to a national state self-contradictory and Kant, therefore, steers clear of advocating a World Republic.

The categorical imperative took an even more prominent role in John Kim's presentation entitled "Kant in Jerusalem: The Legacy of Eichmann's Invocation of Kant's Categorical Imperative." In this erudite and philosophically sober paper, Kim took on the psychoanalytic reading of Kant's moral theory as represented by Juliet Flower MacCannell's article "*Fascism and the Voice of Conscience*" and in so doing demonstrated the way in which Kant's morality cannot collapse into mere politico-cultural legality. His central claim, in other words, was that the Second Critique is not to be seen as a dogmatic text but as a philosophical argument: a deduction for the positive concept of freedom.

In an effort to highlight the boundaries and the abyss between the laws of morality and laws of the state, Kim pointed to Arendt's disconcerting observation that in some ways Eichmann's defense of acting in accord with the laws of the state was, indeed, juridically correct. Kim was quick to point out, however, that despite maintaining innocence in the face of the law, Eichmann's invocation of the categorical imperative was precisely at the moment of confession for crimes against *morality*. How this was to be understood was important for Kim's dismantling of MacCannell's position.

Central to his argument was that MacCannell's basic premises are difficult to accept, in large part, because she bases her claims on the reception of Kant and not his actual writings. Kim argued that MacCannell's expectations of Kant's moral system are unfounded because she fails to understand the intended scope of the Second Critique and, as a result, projects a prescriptive dimension onto it, which is foreign to Kant's project.

It is in this vein that Kim was able to convincingly bring together MacCannell's and Eichmann's reading of Kant. He showed that Eichmann's understanding of Kant was based on a schooled appropriation that reduced the

categorical imperative to little more than a command to obey. And it is this content driven morality that is attributed to Kant by both Eichmann and MacCannell, which elides the central Kantian principle that it is by form alone that one can achieve the universalizability demanded by the categorical imperative. Kim went on to show that it is at this divide between form and content that the cleavage between moral and politico-cultural law is most pronounced. And this recognition allowed him to close on the optimistic note that, at least in a Kantian framework, comparative politico-cultural laws are indeed subject to universal moral ones.



Frederick Neuhouser

After the lunch break the conference resumed and German Studies professor Peter Gilgen, who remarked that the next presentation was the only one to justify Hegel's presence in the title of the conference, introduced the next speaker, **Frederick Neuhouser**, professor of Philosophy at Cornell. Neuhouser has published *Fichte's Theory of Subjectivity* and has just completed a new work entitled *Actualizing Freedom: The Foundations of Hegel's Social Theory*. The foundation of Hegel's social thought was the subject of Neuhouser's extremely lucid and cogent presentation "Rousseauian Themes in Hegel's 'Philosophy of Right,'" which attempted to excavate Hegel's unarticulated debt to Rousseau in the development of the former's social theory.

Neuhouser began by asserting that the most important affinity between Hegel

and Rousseau is the idea of *freedom*. His central claim was that Hegel's *Philosophy of Right* is a direct descendant of Rousseau and not from the idealist tradition, as is generally held.

The paper aimed at making sense of what exactly is meant by Hegel's notion of "The free will that wills the free will."

Before diving into the body of his paper, Neuhouser addressed some obvious objections to acknowledging Hegel's debt to Rousseau. He admitted that indeed there are only three pages on Rousseau in Hegel's work and only two explicit references to him in the *Philosophy of Right*. Neuhouser countered these objections and argued for the plausibility of his claim by pointing to the young Hegel for whom Rousseau was a hero and that in Hegel's *Philosophy of History*, Rousseau is credited with being the first thinker to recognize the free will as fundamental to political philosophy. Having established at least the possibility of his claim, Neuhouser then proceeded to reconstruct the way in which the idea of freedom functions in the political philosophy of both thinkers.

Freedom for both Hegel and Rousseau, Neuhouser convincingly argued, has a dual structure that is bifurcated into objective and subjective components. The objective component refers to rational laws and institutions that must exist so that the basic conditions of freedom are possible, Neuhouser explained. Furthermore, being subject to these laws and institutions is in itself a form of freedom because one is subject to laws prescribed by oneself. The subjective component of freedom refers to the conscious recognition of laws and institutions as being products of one's own will. Neuhouser argued that the only way to adequately understand this dual structure was to return to Rousseau and the general will and to consider the restructuring of dependence that figures so prominently in his work.

Neuhouser's elegant use of precise conceptual examples helped to ground what could have been an extremely abstract discussion and served to crystallize some of his central points. Specifically, his discussion of civil society as a rational

institution in the *Philosophy of Right* was an example of how objective freedom operates in Hegel's political thought. Neuhouser discussed how through the universal exchange of goods, individuals can be formed in a way that engenders the capacity toward freedom. In other words, through the market one comes to regard oneself as abstract and identical to others insofar as one's production is mediated through a universal system of value. As a result, an abstract idea of human rights becomes possible, Neuhouser argued.

Though the presentation focused on the commonalities between Rousseau and Hegel, Neuhouser did not ignore some of the key differences. He underlined that for Hegel the homogeneity required by Rousseau is not desirable and that particularity cannot be purchased at the expense of the general will. For Hegel, one must think of social institutions as affording subjects a variety of self-conceptions, Neuhouser claimed. He concluded that for Hegel a concern for the common good is mediated by attachments to particular projects.

From this discussion of political philosophy in Rousseau and Hegel the conference returned in its final session to Aesthetics in the work of Kant. Peter Gilgen moderated the presentations of the final two speakers who were invited from the departments of Music and Art History.

In a paper entitled "Music and the structure of indecision in Kant's *Critique of Judgment*" **Marianne Tettlebaum**, graduate student in the Department of Music, locates the complex position of music in the Third Critique. Highlighting Kant's central distinction between the agreeable and the beautiful, Tettlebaum demonstrated how for him music is situated firmly in both realms. We find music both agreeable and it has the possibility of being the object of an aesthetic judgement, i.e. beautiful. Tettlebaum outlined the basic categories Kant uses in the Third Critique, namely the distinction between the agreeable and the beautiful. She reminded the audience that, for Kant, an interest accompanies our liking for the existence of an object, which gratifies and this is understood as

the agreeable. In contrast, an experience of beauty can only be realized when an object holds no interest for us because the beautiful is connected not with bodily sensation, but with mere form. Tettlebaum argued that Kant's distinction between the agreeable and the beautiful, though intended to clarify the pleasure that accompanies the experience of beauty, actually creates a *grosse Kluft* between them. She pointed to the irony in the recognition that the Third Critique, though aimed at bridging the gap between understanding and reason, freedom and the determined, nevertheless created a gap between the agreeable and the beautiful.

Tettlebaum tackled recent Kant scholarship that has focused on music's position concerning the agreeable and the beautiful. She cited Martin Weatherston's arguments that place music unequivocally in the realm of the agreeable, as extending from Kant's understanding of tone and general inadequate knowledge of music. Making a second notable appearance in the conference, Jean-Jacque Rousseau can offer insight into Kant's understanding of music, Tettlebaum suggested. She explained that Rousseau clearly thought of music as agreeable, exclusively the combination of sounds meant to evoke pleasurable agitation in the body of the listener. But this does not exhaust Kant's perspective on the subject, Tettlebaum contended, in fact Kant was at great pains to show how music, though agreeable, could also be the site of a disinterested judgement. Tettlebaum claimed that Kant's continuous linkage of color and tone in the Third Critique revolves around the uncertainty of the potential of the pair: on the one hand, agreeable and on the other potentially beautiful. Tettlebaum observed that as regards the eighteenth century debate between Rousseau and Jean-Philippe Rameau that revolved around the question of music as an exclusively mathematical, Kant was unique in his effort to understand music as an aesthetic and not empirical phenomena.

Tettlebaum invoked Derrida's argument of the *paraga*, or frame, of the charm in Kant's Third Critique. She argued against Derrida's position that there is a bottom-

less abyss separating the agreeable and the beautiful. According to her, this attitude ignores the "fluidity of movement" facilitated by "indecision" through charms and music in the final work of the Critical Philosophy.

Also investigating the complexities of beauty in the Third Critique, **Iftikhar Dadi**, graduate student in Art History, sought to address the encounter of contemporary art and Kantian aesthetics. As the last speaker of the conference, Dadi had to contend with an audience growing fatigued, but his use of multi-media served to enliven all participants. In particular two sections of his slide presentation grabbed the audience's attention: the composite photographic portraiture of Nancy Burson and the "people's idea" project of Komar and Melamid. Exhibiting some of Burson's portraits, which were digital composites of film stars, Dadi explained how hers was a project that perhaps confirms the impossibility of achieving an empirical ideal of beauty, in the Kantian sense. Dadi also argued that beauty has a temporal dimension by contrasting Burson's composites of actors from the 1970's against those of the 1980's, which has implications for a universalizable conception of beauty. The eerily familiar faces of the morphed and superimposed film stars invoked a burst of laughter, perhaps tinged with some discomfort, from those in attendance.

An equally strong reaction was evoked by the Komar and Melamid project that sought to represent the "most wanted" or beautiful paintings for various countries. Dadi presented examples of different countries "most wanted" paintings and revealed that of the countries considered the basic elements were the same. Quoting Danto, Dadi described the style of the paintings as a "modified Hudson River Biedermeier." These examples served Dadi as a vehicle to engage Kant's notions of subjective universality and the singular experience of pleasure that characterize an aesthetic judgement. He argued that the Komar and Melamid project was an inversion of Kant's formulation because their paintings were an attempt to capture a beautiful view as defined by a determinant concept. In

other words, they literally gathered votes about what people in different countries hoped to see and then created the paintings after the fact. He continued by exploring some aspects of the "least wanted" paintings and showed how the "ugly" conforms to Edmund Burke's description. And on the subject of the ugly, Dadi was correct that the Komar and Melamid paintings required no further comment.

Dadi's enthusiastic presentation concluded the two-day conference, which inspired many lively discussions during the question and answer periods that followed each session and during the breaks as well. •

Brad Prager is a graduate student in the Department of German Studies at Cornell.

Gary Tsifrin is a graduate student in the Department of History at Cornell.

(Bach - continued from page 3)

of Neologie, concerned more with rationality, good works, and human actions than with the mythical, miraculous and revelatory aspects of Christianity. However, Bach's music, he suggested, demonstrates an interest in the latter despite the values advocated by the text, reflecting perhaps the composer's resistance to the religious currents he found upon his move to Hamburg.

In "Ode, Fantasy and C.P.E. Bach's Sublime" Richards pointed to musical devices, similar to those which Will discussed, as evocations of the aesthetic of the sublime. Bach's keyboard fantasies, imaginative pieces, which given their free flowing traversal of musical ideas, sound almost improvised, were seen to embody musically the ideals of the poetic ode tradition of figures such as Pindar and Klopstock. Richards suggested that the fantasies and other of Bach's works invoke the sublime in particular through the musical use of ellipsis, which was an important device for poets and sentimental novelists of the time, most notably Laurence Sterne. The omitted musical connections, just as the omitted words in



Professor Richards (c.) with Elaine Sisman and Richard Kramer

a novel or poem, create surprising gaps, momentarily confounding the listeners or readers and thus "forcing them back on themselves" in the act of sudden mental awareness usually linked with the sublime aesthetic.

Richard Kramer of the CUNY Graduate Center continued the focus on the relationship of music and language in "Diderot's *Paradoxe* and C.P.E. Bachs *Empfindungen*." He approached Bach's works through Diderot's *Paradox on Acting*, drawing a parallel between the evocation of sentiment in Bach's music and that of the stage actor that Diderot discusses. According to Diderot, the most sublime actor would be cold and calculated with an absence of sensibility; extreme emotions then would seem to signify a poor actor. As Kramer pointed out, this concept has complex ramifications for a consideration of Bach's works and the musical language he uses. If the paradox is applied to language, the most calculated and reasoned language would be necessary for the most sublime effect. Whereas the musical language of C.P.E. Bach's works, his fantasies in particular, is usually considered free and improvisatory in character and highly charged emotionally; viewing it in the context of Diderot's would suggest that perhaps it is in fact carefully crafted and reasoned through in order to achieve its effect.

Already in her paper Richards had pointed out that while the sublime fantasy was considered abstract and difficult, musical scholars of the time also suggested that there must be a "method" in its madness. Kramer brought this underlying tension between the strict methods of reason and the wiles of fantasy to the surface.

Tobias Plebuch of Stanford University in his paper, "Kenner und Liebhaber?" tackled the issue of reconstructing Bach's audience, adding even more complexity to the historical understanding of the composer. Even surviving subscription lists, Plebuch pointed out, do not fully represent the Bach audience, but he demonstrated nevertheless how the use of elaborate computer databases to trace subscribers may make substantial contributions to the understanding of contemporary C.P.E. Bach reception.

In his paper, "C.P.E. Bach, Haydn and the Reception of Eccentricity," the final presenter **James Webster**, professor at Cornell, tackled the issue of reception both then and now, raising thereby questions which were latent throughout the entire conference. How should C.P.E. Bach be viewed today? Should he be moved from the margin to the center in our view of eighteenth-century discourse? What is at stake in such a move? Webster compared the position of C.P.E. Bach to the position of Joseph Haydn. Like that

of Haydn, Webster pointed out, reception of Bach has the tendency to get hung up on the notion of eccentricity, refusing to move beyond considerations of the bizarre aspects of his music in order to place it in a larger context. Webster pointed as well to apparent binary oppositions such as serious vs. learned or *Kenner* vs. *Liebhaber* that often structure narratives of musical history, but which, as he explained, were already fluid categories in the eighteenth century. Moving Bach from periphery to the center of the musical-historical canon, Webster concluded, does not mean simply putting him back into the canon but rather means reshaping our view of music history. In order to do so, scholars must come to terms not only with what are termed his stylistic eccentricities but also with the notion of "sincerity" in the musical composition. Webster's paper prompted one of the most lively discussions during the conference, a discussion that involved not only the specific position of C.P.E. Bach but also the way we construct his-



Richard Troeger (l.) and David Yearsley

torical narratives and the place of such so-called marginal figures within them.

In between papers, Cornell University music professor **David Yearsley**, Boston Clavichord Society President **Richard Troeger**, and Central College professor **Carol lei Breckenridge** gave small recitals of Bach's keyboard works on the

clavichord. With its soft tone and expressive *Bebung* or vibrating strings, the clavichord became the ideal instrument for the expression of the *Empfindung* embodied in Bach's works; because of its hushed sound, the clavichord also became the instrument of solitude. Listening to the clavichord therefore is an entirely different experience from hearing the powerful sound of the modern piano. It requires, like C.P.E. Bach's eccentric keyboard fantasias, that the listener be prepared to invest emotion in advance; the modern piano performance may allow the fidgety listener room for a few uneasy coughs, but the clavichord performance in particular of C.P.E. Bach's intricate works, demands absolute silence and attention. For the performers as well, Bach's music seems to demand a different aesthetic; Kramer's discussion of Diderot's paradox of acting seems to apply not only to the music but also to the theatrical quality of the performance itself.

Evening concerts by fortepianist **Malcolm Bilson**, soprano **Judith Kellock**, and the ensemble **Publick Musick** masterfully demonstrated the powerful effect that Bach's music can produce.

Just as Bach's music and the clavichord require a new mode of listening, Bach as a historical figure requires a new method of study. Herein perhaps lies the greatest potential for Bach within the current narrative of music history—as a subversive force that because of his very eccentricity forces scholars to deconstruct the old paradigms for understanding music in the second half of the eighteenth century and to reconstruct new ones. As each of the papers in fact suggested, the tensions within Bach's music, and between it and its context, force the reexamination of the common assumptions and understanding we bring to the music of this period. Bach himself kept company with many of the most prominent thinkers and writers of his time; this circumstance is reflected in his music and the way it at once engages with a variety of intellectual "cross-currents," challenging musicologists to delve ever deeper into the context surrounding his works in order to come to terms with them. But musicologists are

not the only ones Bach challenges. As Richards and Hogwood pointed out at the beginning of the conference, he was the prominent musical figure of his time, a time of great developments in philosophical discussions of aesthetics. Because Haydn and Mozart would later achieve such fame and significance, we tend to think of them when we focus on music and the emergence of eighteenth-century aesthetics, forgetting that very likely the music many of the thinkers may have had in their ears was that of C.P.E. Bach. This February's conference provided a valuable opportunity for participants to examine what it might have meant to listen to this age through the ears of C.P.E. Bach. •

Marianne Tettlebaum is a graduate student in the Department of Music at Cornell.

(Exile - continued from page 4)

China," an aspiration thwarted by Communist unification of the country in 1949. In response to a question from **Leslie Adelson** concerning the leitmotifs within the musical accompaniment, Ottinger described the montage technique she utilized with the music to tell another story. Both digging backwards through time and building upon the central foundation of Jewish life the film presents multiple perspectives on life in Shanghai. While the evocative power of the film may be due in part to the fact that the Holocaust remains the film's hidden scene, the film exchanges the notion of a Diaspora which valorizes a defined, knowable center for the framework of exile where an originary home is unclear and which offers forward that the vital life is at the periphery. This is similar to a supernova where the center of the star is dying and energy expands outwards as opposed to a black hole where the center negates and acts as a vacuum on the periphery offering either destruction or radically new possibilities. In embarking upon this project Ottinger's historical interests and present-day concerns have intersected, as she stated, in Shanghai "the whole century with its problems was present and condensed there." •

(Brecht - continued from page 5)

film *Jaws* as a means to understand how Brecht's theories, read against the grain, can offer a tool for emancipatory interpretations of popular film. He argued that within Brecht's theory, the stage presence, like the historically and therefore dialectically situated subject, can be said to split in two: the subject that experiences and the subject that observes that experience from a transcendental historical perspective. Prager asserted that if Brecht understood traditional stage practices as the struggle between a Classical hero and opponent, then one can say that Brecht set out to undermine this model through representing heroes as fragmentary. In his close reading, Prager theorized the way in which Steven Spielberg in his *Jaws*, focuses the narrative through the eyes of the single protagonist but simultaneously undermines the unity of that protagonist in that same moment through making the shark itself the locus of a number of possible meanings or readings. By considering the characters' multiple investments in the image of the shark itself, Brecht's legacy can still be made visible in the field of criticism.

Also with an eye towards popular culture, **Harvey Young** presented a work entitled "A Brechtian Timewarp: The Cultured Camp of Bertolt Brecht Meets the Cultish Camp of the *Rocky Horror Picture Show*." He argued for the way in which this film and its cult reception are readable as a legacy of Brecht's theory. He focused specifically on the interaction between the audience and the screen in terms of their immediate reenactment of the filmic image, as well as providing a reading of the film's formal relationship to Socialist Realism. Young highlighted the way in which, in the reception and staging of the film's "performances" throughout the country, live action is attached to a previously recorded production which creates an atmosphere in which change and variation are encouraged within the reenactment. He underscored the way the show promotes and encourages audience activity as well, and in his terms, the throwing of rice and toilet tissue at the screen and at other audience members can be viewed as an analogue to the way in which Brecht

encouraged spectators to appear at the theater with cigars and newspapers. He emphasized as well the creative and multi-layered ways in which the audience is asked to identify with the transvestite scientist named Frank-n-Furter.

At the conclusion of the intensive colloquium, **Rice Majors** offered a contribution on the relationship between Brecht and Stephen Sondheim in which he played short selections from the composer's work in order to provoke discussion about the latter's relationship to that tradition. He used *Sweeney Todd* as an illustrative example of the way in which Sondheim estranged the audience, pointing out the use of dissonance in his compositions, as well as, for example, the inclusion of the repeated and shrill sounds of a factory whistle.*

Brad Prager is a graduate student in the Department of German Studies at Cornell.

(Tawada - continued from page 1)

Was a Dog (1998), which was translated from the original Japanese, and various short texts translated from German in different journals, such as the essays "Canned Foreign" and "The Talisman" in *Fiction International*. Tawada has received numerous awards for this oeuvre that crosses genres and develops in different languages simultaneously. For her Japanese publications she was honored with the Gunzo-Shinjin-Bungako-Sho in 1991 and with the highly coveted Akutagawa-Sho in 1993. In Germany, she received the Förderpreis für Literatur der Stadt Hamburg in 1990, the Lessingförderpreis der Stadt Hamburg in 1994 as well as the Adelbert von Chamisso Preis in 1996. In the winter semester of 1997/98 she was invited to present lectures on poetics at Tübingen University which were later published in one volume. This past year she was a Max-Kade Distinguished Writer-in-Residence at MIT.

Interestingly, Tawada does not write the same texts in Japanese and German. She does not even translate her own work from one language into the other. (Peter



Yoko Tawada (r.) with translator Susan Bernofsky at the presentation

Pörtner has translated all of her Japanese texts that have appeared in German.) Instead of writing texts that could be expressed in either language, she engages with the language in which she is writing and in her writing explores the materiality of the respective language and its script.

For her reading at Cornell, for which she was asked to select both from her Japanese and her German texts, Tawada chose an unusual mode of presentation. Instead of merely reading one text repeatedly in Japanese, German, and English, she switched both between languages and texts. While her translator read texts in English, she read them in Japanese and German. As became clear to those who spoke at least two of the presented languages (in my case German and English), Tawada offered each text only once. Thus when a language that one did not speak was used, one could assume that one would not hear that specific text in translation. Because of the different language abilities of the listeners, different audiences within the larger audience were created. Thus, while attending the same event, the audience members experienced different readings. This became especially audible in the many humorous passages in Tawada's texts. Listening to the hilarious story "Die Haarsteuer," for example, German speakers chuckled, while non-German speakers wondered what they were missing. Then hearing people laugh out loud during moments of the Japanese reading, non-Japanese speakers looked around with the same curiosity. This partial opacity of the reading

only enhanced its effect and turned it into an exciting performance.

The effect of the different languages was underscored by the difference of the voices reading the texts. Not only did Bernofsky's English voice sound different from Tawada's, but Tawada herself displayed her Japanese and German voices. She thematizes the importance of perceiving voices as a moment of alienness and artistry at the outset of her *Verwandlungen: Tübinger Poetik-Vorlesungen* (1998):

Wenn man in einem fremden Land spricht, schwebt die Stimme merkwürdig isoliert und nackt in der Luft. (...) Ein seltsames Gefühl beim Sprechen vor fremden Ohren: Die Sätze bilden klare Konturen - was beim Sprechen in der Muttersprache oft nicht der Fall ist -, der Inhalt wirkt konkret und bildhaft, nur die Stimme findet keinen Platz in der Luft. (...) In diesem Sinne verstehe ich es als künstlerisches Experiment, eine fremde Sprache zu sprechen und dabei die körperlichen Anstrengungen zu beobachten. (7, 10-11)

While Tawada writes of *speaking* in a different language and voice, her and Bernofsky's reading performances conveyed and created a similar experience for her listeners as the sounds of a language (not) understood took on their own pleasurable significance.

The reading was followed by a discussion section, where the audience had a chance to engage with the author directly. A Japanese-American student commented on Tawada's unusual approach to the Japanese language and asked about the effect of living with different

languages, offering his own experience as a speaker of English and Japanese in comparison. In response, Tawada elaborated further on her own position toward language in general. She explained that she tried to create the sense of strangeness that she can experience in the German language and alphabet also in Japanese. Only by distancing herself from her native tongue could she encounter it differently, she added. Leslie Adelson then inquired about the difference of subjective perception in Japanese and German. Tawada, who took a moment to reflect on the question, clarified a fundamental difference between the two languages, namely that there is no equivalent for "I" in Japanese. "Ich," she elucidated, was therefore not something "subjective" for her. Instead it was a kind of vacuum that she could fill. This distance from the ich/I helps account for the playfulness of much of Tawada's writing, in which perception is explored in unexpected ways.

The event was co-organized by John Kim, a graduate student in the Department of German Studies, and Kyoko Selden, a senior lecturer in Japanese in the Department of Modern Languages. Selden also hosted a dinner at her house where guests had the opportunity to talk to Tawada at greater length. Institutionally, the reading was sponsored by the Department of German Studies and the Institute for German Cultural Studies as well as the East Asia Program, which did much of the logistical work. Professor Leslie Adelson of German Studies and Professor Brett de Bary of the Departments of East Asian Literature and Comparative Literature actively supported the preparation. Professor de Bary also introduced Tawada at the reading. •

Yasemin Yildiz is a graduate student in the Department of German Studies at Cornell.

Contributions to German Culture News are welcome. If you would like an event listed or have an article to contribute, please contact Julia Stewart at 255-8408 or e-mail: js75@cornell.edu

(Conference - continued from page 7)

that had earlier occurred in June of the same year, "Berlin/Tiananmen: Cultural Politics Since 1989" will explore the implications and consequences of these two events on opposite sides of the planet for rethinking the current state of cultural politics at a time of accelerating globalization. Engaging the impact of demographic, economic, political, and technological developments over the past decade on cultural practices in Germany, China, and the United States, with some attention as well to the impact of such developments and practices in other parts of the world, the conference will draw on contributions from scholars representing a cross-section of disciplines. Within this international, interdisciplinary frame, participants will discuss the contexts, principles, goals, strategies, and effects of a range of cultural practices. •

Editor's note: This important conference, which will be free and open to the public, will be organized by Jonathan Monroe, professor in the Department of Comparative Literature at Cornell and director of the John S. Knight Writing Program. The administrative sponsor is the Institute for German Cultural Studies. Information on the conference can be obtained by calling the Institute at 607-255-8408 or email js75@cornell.edu.

ONE LAST THING:

Still very much in the planning stages but likely to occur in the spring 2000 semester are two conferences – one of which will probably be on Hegel. Also in preparation for April is a reciprocal visit to the University of Giessen by Cornell faculty members active in the Memory group involving the two universities.

The Institute for German Cultural Studies has a new website. The address is www.arts.cornell.edu/igcs/. Coming events will be posted on the web as soon as organizing and logistical details have been worked out.

BOOK REVIEW



Sublime Surrender: Male Masochism at the Fin-de-Siècle

by Suzanne R.
Stewart

(Ithaca, NY:
Cornell University Press, 1998)
224 pages

Barbara Mennel

Suzanne Stewart's book *Sublime Surrender: Male Masochism at the Fin-de-Siècle* focuses on the culture of the second half of the nineteenth century, but its theoretical, cultural, and political implications go beyond the book's historical and textual scope. Since the contemporary debate about masochism is dominated by an emphasis on male masochism, *Sublime Surrender* is neither the first, nor the only book to focus on male masochism. Yet the historical specificity characterizing Stewart's investigation into the socio-political, cultural, literary, and psychoanalytic discourses is lacking in many other accounts of male masochism. In contrast to interpretations of masochism as a subversion of male subjectivity, Stewart argues against the notion that masochism embodied by men allows for alternative gender identity. Hence, she takes on theorists such as Leo Bersani, Gilles Deleuze, Kaja Silverman, and Slavoj Žižek who established masochism as central to contemporary debates about culture and subjectivity. Thus, Stewart challenges a hegemonic paradigm in the current debate about masochism with sophisticated and detailed readings.

Throughout Stewart's book, gender remains a central category, which makes her readings of the cultural productions of masculinity productive for feminists. Masochistic masculinity, she posits, is not a subversion of dominant concepts of masculinity, but instead "the site by and through which masculinity was not only redefined but again made hegemonic."

(9) This process is achieved through the staging of masculinity as marginalization by men and through the process of sublimation. Stewart shows that in masochistic narratives sublimation is the sublimation of the figure of the woman. In her analysis of Leopold von Sacher-Masoch's *Venus in Furs*, Stewart focuses on the gaze as a central feature of masochistic aesthetics. According to Stewart's reading, the central moment of Sacher-Masoch's novella is the process of painting the cruel woman through which she becomes the object of sublimation. Stewart's analysis of the tension around this moment of sublimation shows that the text does not allow for the possibility for women to sublimate. A similar structure, Stewart argues, is found in Freud's theories of masochism and sublimation. Stewart's book impresses not only because of its theoretical scope and its sophisticated readings of literary and psychoanalytic texts, but also because of the genre crossings her text performs. Her introduction negotiates the contemporary theoretical debate about masochism, and her chapter on Sacher-Masoch's *Venus in Furs* offers a literary analysis in psychoanalytic and historical contexts. Her chapter on Richard Wagner's *Parsifal* focuses on the relationship between voice and masochism, while her final chapter on Freud provides a gendered reading of his psychoanalytic concept of culture. Stewart successfully uses the topic of masochism to straddle these different discourses. •

Barbara Mennel is a former graduate student in the Department of German Studies at Cornell University.

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Cornell University
726 University Avenue, Ithaca, NY 14850
Peter U. Hohendahl, Director
Julia Stewart, Editor
John Kim, Graduate Coordinator
(607) 255-8408 - js75@cornell.edu

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