

German Culture News

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German Culture News

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A German-American Dialogue *on the Future of the University*

Sean Franzel
Martins Masulis

The international conference "A German-American Dialogue on the Future of the University" brought together American and German administrators, professors, and students for a day of lively exchange. The Institute for German Cultural Studies and the Alexander von Humboldt Foundation (especially Peter Uwe Hohendahl, Arnim Meyberg, and Dominic Boyer) organized the conference with the hope that the cross-Atlantic exchange would enrich the self-understanding of each respective institutional framework and build on the long tradition of American-German academic collaboration. The conference aimed "to define positive goals for the contemporary university that would allow institutions of higher education to play a progressive (rather than passive) role in shaping global relations in the twenty-first century."

Professor Peter Uwe Hohendahl (German Studies, IGCS, Cornell) opened the conference with remarks on the open question of the mission of the university in the twenty-first century. He presented a framework within which to understand the current institutional situation of the university, focusing on the necessary reforms facing the German university system and on the prominent international/global

position of the American university. With the development of American research universities, Professor Hohendahl argued, the idea of a national university has ceased to be self-evident. The early nineteenth-century conceptions of *Bildung* that founded national university systems were based on a notion of education as a preparation for national citizenship. Today, the university's role as a player in the international markets for research and development as well as for students puts pressure on the concept of *Bildung*. Globally defined research and curricular goals cre-

ate the opportunity both for exciting developments and for unsettling ones, such as the increasing corporate determination of research goals and the cutting of humanities curricula.

Current Cornell president Jeffrey Lehman also considered the twenty-first century university as a transnational institution. Framing his talk as a response to Professor Hohendahl, he argued that the university must be engaged in the real world and offered the example of Cornell's founding as a historical precedent for this idea. In Lehman's view, contemporary challenges to the university, to knowledge, and to the global community include "life in the age of the genome, wisdom in the age of digital information, and sustainability in the age of global development."

The university is well-poised to address these challenges and must do so. President Lehman spoke optimistically about the horizon of a global public sphere within which universities around the world constitute "nodes on

(continued on page 3)



Humboldt University Photo Credit: Michael Greenhalgh

The German university system is possibly going through the most fundamental and far-reaching transformation since Humboldt's reform of 1810. There are multiple reasons why these changes are occurring right now, namely political and financial pressures both at the federal and the state level. When German educators think about the future of the university today they have to take into account that their universities will function within a broader European environment, an environment that will have to open up towards globally defined research projects and student populations.

This is the point where the problematics of the German and the American university touch each other. I believe that the transition from a national to a post-national concept of the university has already occurred in the United States, although we are just beginning to understand the ramifications. Leading American research universities have pragmatically adapted to a global environment and thereby transcended the boundaries of the nation state.

Obviously, the American and the German systems of higher education are different, but they also share common features based on a common history. Moreover, they face similar challenges in the international arena. For these reasons, it is worthwhile, even urgent, to renew the dialogue between American and German educators. In the second half of the nineteenth century, leading American educators looked to Germany for inspiration as they developed plans for a new type of university in America. They were impressed by the intellectual and scholarly strength of the German university, which focused on two crucial elements: academic freedom and the research imperative. When today's German educators debate current reforms, they look to the American university as a potential inspiration and model for their plans.

—Peter Uwe Hohendahl

Future of the University

(continued from cover)

a global research network." He maintained that a new kind of "transnational *Bildung*" is possible and should be the point of orientation for the progressive university of the twenty-first century.

Jürgen Mlynek, the President of the Humboldt Universität zu Berlin, outlined challenges facing the German university and offered suggestions for how they might be met. One especially pressing problem is the disjunction between research institutions and universities. Many German universities conduct little research, which instead often occurs at independent academies or institutes. Mlynek thought the German system would be well-advised to follow American universities in integrating research and teaching, because this would expose students to hands-on research methods and hence prepare them to be more competitive job candidates. Himself a distinguished physicist, Mlynek felt that the natural sciences should be promoted, because this facilitates economic growth. He also argued that there should be

less of a boundary between pure and applied research. Other barriers to the success of the German university system are the lack of non-state funding and German skepticism towards radical change. As Mlynek put it, Germans think "why change?" whereas Americans think "why not?" He also mentioned the pressing nature of the funding situation in Germany, presenting foundations and private giving in the U.S. as models for German universities to follow. —S.F.

Pauline Yu, President of the American Council of Learned Societies, presented on "Fellows and Fellowships: Supporting Scholarly Research in the Humanities and the Social Sciences."

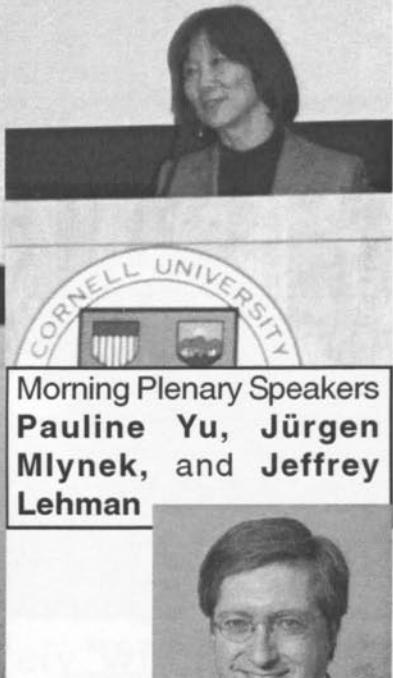
"The university has to decide itself what to do. If a strong wind blows, some people build walls and others wind mills"

Jürgen Mlynek

ACLS supports advanced studies in the humanities and social studies. It was created in 1919 as a federation of scholarly societies and acts as an administrative partner for foundations. This

occurred in an environment in which most funding was allotted to the natural and medical sciences—with the National Endowment for the Humanities commanding a fraction of the funding of the National Science Foundation or the National Institutes of Health.

ACLS offers some of the few "portable" fellowships available to scholars in the humanities and social sciences. However, competition for these fellowships is fierce, the size of the fellowships is not commensurate with faculty salaries, and foundation support has shrunk with the rise of inflation. Internal university funding remains the principal source of finance. Yu highlighted the need for a new way of measuring excellence in the distribution of funding. The current focus on



Morning Plenary Speakers
**Pauline Yu, Jürgen
Mlynek, and Jeffrey
Lehman**



tenure exerts pressure on young scholars: The requirements have become tougher, collaborative work has decreased, and many postdoctoral positions are occupied by people in their late thirties. The teacher-scholar model, which dominates the academic labor market, forces a difficult balancing act between teaching and research. This problem is particularly acute in non-first-tier institutions, where undergraduate teaching puts much greater demands on the faculty. Yu spoke of the new programs being developed for young assistant professors that would allow them to take time off "to think big thoughts," i.e. to pursue ambitious projects free of routine obligations.

Yu spoke of other challenges. Falling government support for institutions of higher education has caused a greater reliance on non-tenured faculty and private philanthropy, which can be less predictable and potentially biased. For-profit universities are emerging and offering programs that can be marketed successfully.

(continued next page)

A black and white photograph of two people standing behind a table covered with papers. On the table are several small books or pamphlets. The man on the left is wearing a dark suit and glasses. The woman on the right is wearing a light-colored blazer over a collared shirt. They are both looking towards the camera.

**Alexander von Humboldt
Stiftung / Foundation**

**Arnim Meyburg with
Susanne Wunner**, the
program coordinator for the
Alexander von Humboldt
Foundation

Future of the University

(from page 3)

Meeting these challenges would have global implications. Historically a combination of the English college and the German research university, the American system of higher education is held up as a model for the rest of the world. For example, the World Bank has prescribed this model as a condition for funding.

Suggestions from the audience included placing a greater emphasis on scientific ethics—a field in which the humanities and natural sciences could collaborate to solve problems posed by nanotechnology and genomics—and reviving post-doctoral positions on campuses.

Karsten Voigt, the Coordinator for the German-American Cooperation in the German Foreign Office, presented on “German-American Relations in the Context of Higher Education.”

Voigt began by pointing to the long history of German-American cultural ties, including a high degree of student and scholar mobility between the two countries. However, he also noted a certain alienation that has arisen in con-

nexion with the war in Iraq and the recent presidential election.

More German students visit the U.S. (it is their number one foreign destination), yet Americans are now discovering the benefits of study and research in Germany. Educational exchange takes place on various levels—from high school to research—and is facilitated by programs such as the Fulbright Commission and the Humboldt Foundation. German exchange organizations are opening offices in the U.S. to attract more Americans.

According to Voigt, there has been a rise of seventy percent in the number of *Bildungsausländer* (foreign students) in Germany in the last five years, which has been facilitated by changes in legislation. However, he noted a downward trend in the numbers of foreign scholars coming to America and more frequent visa refusals, which might affect the country's competitiveness. Voigt expressed hope that the U.S. will stay as open as before, as this tradition had been the inspiration for increased German openness.

Voigt stressed the importance of academic exchange to international security. Academic exchange does not merely deal in knowledge and ideas, but also

helps to bring together influential people. In Voigt's view, the European perception of America has a twofold nature: On the one hand, there is admiration for American plurality and creativity, while on the other hand there is an aversion to the American sense of mission. Voigt pointed out that American attitudes towards religion, excessive national pride, and bellicose rhetoric serve as causes for alienation, and that he sometimes felt that the American East Coast was more akin to Europe than the rest of the U.S.

or benefit from the knowledge of German experts on the Islamic world.

—M.M.

A plenary panel concluded the conference. It was led by **Biddy Martin**, the Provost of Cornell University and a former professor in the Department of German Studies. This panel presented and discussed the results of five afternoon workshops dedicated to the following topics: Curriculum, Degrees, Professoriate, Funding/Finance, and Administration. There was a lively dis-

“Meetings such as this are crucial to both understanding and tackling the issues that will shape the future of universities in both Germany and the United States”

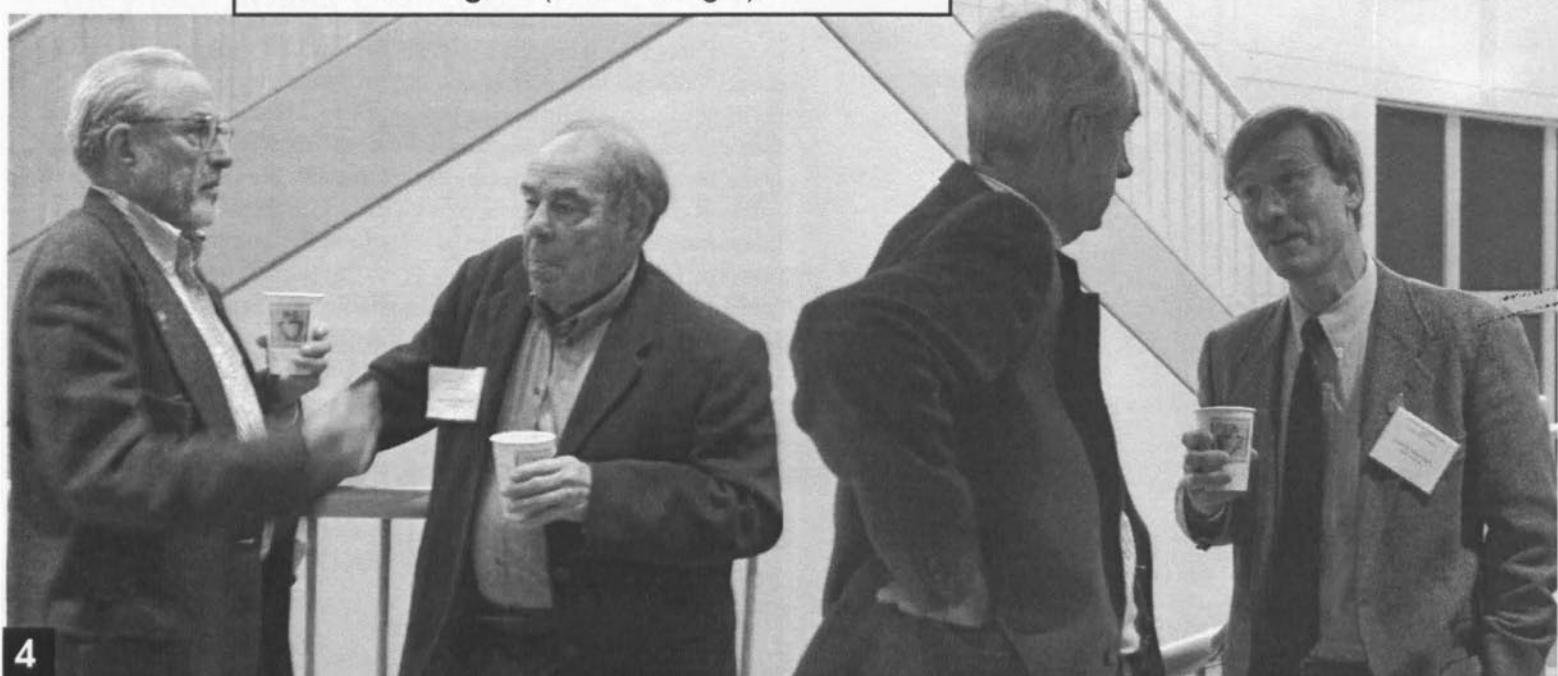
Pauline Yu

Voigt claimed that there was no real danger of Europe being defined in opposition to the U.S., but that a weak Europe could threaten transatlantic ties. Through improved academic contacts, America could, for example, learn from Germany's experience in dealing with the

Red Army Faction in the 1970s

cussion of the differences between German and American models of higher education. Many of the German participants came to the realization that there is no single “American model” and that there are many distinct American institutions. In addition, the private-public hybrid of American universities was discussed as a promising direction

Attendees with former President of Cornell and current professor in the Department of Classics, **Hunter Rawlings III** (2nd from right).



for German universities. Participants also discussed the distinction between the college and the university, because many Germans do not fully grasp the larger social and cultural function of the college in the U.S. Recent reforms in the German system, such as the introduction of the B.A. and the "Juniorprofessor," were heatedly debated. **Gerhard Haerendel**, who is the vice president of a newly opened private university in Germany (International University of Bremen), closed the panel discussion with remarks on the future of private universities in Germany and Europe.

—S.F.

Morning Plenary
Speakers **Karsten Voigt & Jürgen Mlynuk**



Sean Franzel and Martins Masulis are graduate students in German Studies.

Photo Credit for "Future of the University" Images:
Edward D. Cobb

"We are therefore not dealing merely with knowledge and ideas. We are dealing with people who are working together to help promote understanding between our two nations"

Karsten Voigt

On Hannah Arendt's *Origins of Totalitarianism*

February 20, 2005

2:00 - 5:00 p.m.

Comp.Literature/English Lounge



Organizer:
Natalie Melas
Comparative Literature

Speakers:
Dominic Boyer
Anthropology

Peter U. Hohendahl
German Studies

Max Pensky
Philosophy, SUNY Binghamton

Casey J. Servais
German Studies

Michael Steinberg
History

Topographies of the Early Modern City

This conference investigated ways in which the early modern city was conceptualized and represented in the wake of radical institutional changes across the fifteenth and sixteenth centuries. It emphasized individual cities and evolving practices of space.

What are the implications of the new ways of representing the city, in media ranging from three-dimensional models to graphic genres such as city maps and *vedute*, as well as attempts at urban renewal? How does one write about and publicize cities before and after the Reformation? What happens to practices of space such as rituals of self-representation and imperial entries? How do Protestant cities accommodate Catholic minorities, including monks and nuns, who are often the purveyors of non-conformist mystical texts? What, according to songs and sermons, happens to “Sex and the [early modern] City?”

—Arthur Groos



Jens Schellhammer
Cassandra Henry
Tim Haupt
Martins Masulis
Jeff Turco

Nuremberg

Jeffrey Chipp Smith, Professor of Art History at the University of Texas (Austin), presented his paper, "Imaging Nuremberg." In his presentation, Smith focused on images of Nuremberg from the late fifteenth to the late sixteenth century, most notably Wolgemut's and Pleydenwurff's two-page prospect of the city which appeared in Hartmann Schedel's *Liber Chronicarum* in 1493. This image stressed Nuremberg's central geographic location and political status in the Holy Roman Empire. Smith went on to discuss Hans Lautensack's more monumental and refined 1552 etchings. These etchings would define the city in the public mind for all of the sixteenth and seventeenth centuries. Smith discussed the ways in which these artistic representations were important factors in forming and publicizing the city's identity, arguing that these city views, which originally stressed Nuremberg's prosperity, peace, and harmony, were gradually appropriated by the town council as symbols of its virtuous rule. Smith also examined the accuracy of various images of the city in detail and assessed the degree to which factors like audience expectation might explain possible deviations.

Volker Mertens, a professor of German Literature at the Free University Berlin, gave the second paper, "The *Fastnachtsspiel* between Subversion and Affirmation." Taking Michail Bakhtin's theory of subversion and Dietz-Rüdiger Moser's theory of compensation or affirmation as starting points, Mertens critically examined two *Fastnachtsspiele*, "Der Bauer und der Bock" from the Rosenplüt corpus and the "Eggenziehen." Mertens analyzed the social and cultural function such plays had in the context of their time and identified the needs and desires that were performatively acted out in these plays. By closely reading the texts against the sociological structure of medieval Nuremberg, Mertens concluded that the *Fastnachtsspiele* showed few elements of subversion. Quite to the contrary, they treated problems in such a way as to encourage the spectator to affirmatively embrace the existing socio-political structures. In this context, Bakhtinian laughter did not so much take on a subversive role as it

helped the audience to disperse self-doubts, and in the case of young adults, to exorcise male sexual anxieties. The function and impact of the texts of these *Fastnachtsspiele* when they were later distributed as reading copies would require a separate treatment.

Gert Hübner, a literary scholar at the University of Leipzig, examined "Leonhard Lechner's love songs" and their relation to Petrarchan love poetry. Hübner focused primarily, but not exclusively, on two collections of songs that both appeared in print in Nuremberg in 1576. The innovativeness of these song collections was based on the fact that they were written with the Italian villanelle as a compositional model and hence differed considerably from the more polyphonic sixteenth-century German song tradition. In studies of music history, the authors of these two song collections, Jacob Regnart and Leonhard Lechner, are often categorized as early representatives of a form of German Petrarclism. By comparing the cultural "topography" of Nuremberg and the poetic construction of love in these songs—in other words, by contextualizing them in terms of cultural history and poetology—Hübner argued against this simple annexation of Lechner and Regnart into the German Petracist tradition.

—J.S.

Early Modern Practices of Space

Helmut Puff (U. of Michigan) spoke on "The City as Model: Three-Dimensional Representations of Urban Space in Early Modern Europe." Puff presented models of cities as "complex simulators of reality," arguing that they strove to make "urban

space experiential" in a particular way, being void of the essential elements of the city: life, ownership, and change. The models were instruments and symbols of power because of their military applications, but also because they placed the viewer in a privileged position, above the city, free to view it from any angle. The aristocracy used this symbolic power to express the power they had over their lands, for the models allowed the cities to be gathered symbolically into one place, under microscopic rule. The talk was part of a larger project in which Puff is examining models of cities and their relationship to memory, not only in Early Modern Germany but also in models of cities in ruins in post-war Europe.

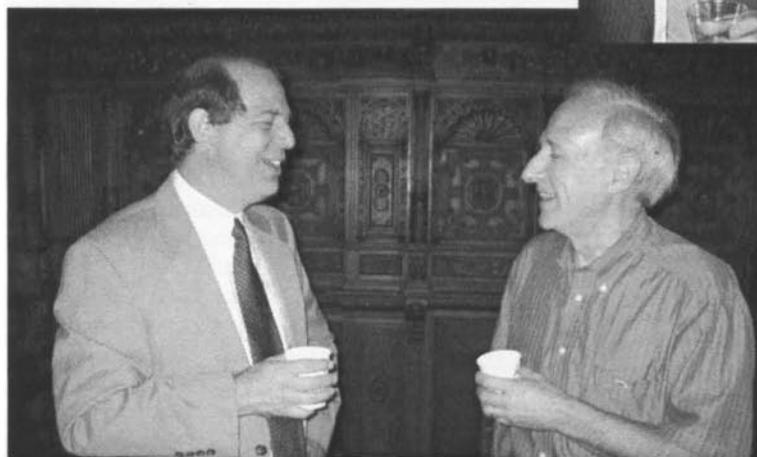
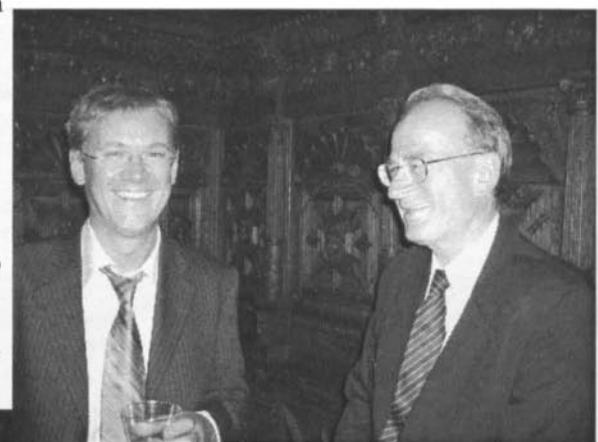
—C.H.

In his talk entitled "Reuchlin and Rome: The Meaning of Rome in the controversy over Jewish Books," **David Price** contended that historians have misunderstood a central event in the history of Christian and Jewish relations: the infamous "Reuchlin" affair in which Johannes Reuchlin was convicted of heresy for arguing that there was no legal or cultural reason for the confiscation of Jewish writings. Price argued that Reuchlin and Rome were actually in close alliance, contrary to the view that is generally accepted. He supported this thesis with

evidence divided into three parts. First, Reuchlin's three visits to Rome between 1482 and 1498 allowed Reuchlin to develop a reputation there as an outstanding scholar. Secondly,

burgeoning Hebrew scholarship in Rome allowed Reuchlin to learn Hebrew as well as to purchase a number of books that served as a basis for his later development as a grammarian. Finally, only in Rome could Reuchlin be cleared of charges resulting from his attack on the proposed confiscation of Jewish books by Maximilian I. Only Rome had scholars with the expertise necessary to hear the case and understand Reuchlin's claims. This suggests that Rome was in a position at the time of the Reuchlin affair to nurture Christian-Jewish relations. This possibility was soon negated due to the turmoil surrounding Luther. —C.H. & T.H.

Stuart Blumin's paper "The Encompassing City: vedutismo in Early Modern Art and Culture" discussed a new form of representation that emerged primarily in Amsterdam, Paris, and Rome in the 1640s and 1650s. This new genre drew on traditional topographical sketches but soon evolved in different directions with striking new characteristics. The new views of the early modern city focused on a part of the city as seen from within the city itself: the vantage point of these views became encompassed by the city. This genre raised the city to the actual subject of these views as opposed to its older role as a background for heroes



Top: **Gert Hübner** (Leipzig) & **Eckehard Simon** (Harvard)

Left: **Jeffrey Chipp Smith** (University of Texas) & **Stuart Blumin** (Cornell)

and festivals. These artistic renderings of urban space were multiple, not singular, meaning that they were meant for serial viewing in which the complexity of the city was revealed. They were drawn for multiple issue, which allowed for a greater distribution to the primary purchasers of this genre, namely aristocratic tourists from Great Britain. Blumin argued that this new genre was a celebration of an increasing number of physical improvements in urban centers of that time. —T.H.

Religious Topographies

Hans-Jochen Schiewer (Freiburg i. Br.) presented on "Sermons as Short Narratives: Literary Patterns in an Urban Context." Sermons were an influential genre in medieval literature, and they reflected the pattern used in literature in general. Between 1150 and 1250 there were approximately 1000 known written sermons in the German-speaking area. The sermons satisfied the lay populations' demand for vernacular texts and possessed a certain register of speech containing references to the target group. They feature particular syntax, moral lessons, and a clear presentation.

Because of their popularity, sermons acted as a "pre-text" for other literary genres. Texts such as *Tristan* and *Parzival* contain passages in the sermon register. Similarly, shorter narratives of an undecided genre develop in the first half of the thirteenth century. In these, Biblical references are mixed with instructions on sexual behavior (especially geared towards women). After a while, ex-

plicit advice on how to live is no longer necessary: The structure and register of the texts are expected to imply these lessons while remaining entertaining.

The laity was familiar with the sermon-like pattern. The audiences for the texts were primarily urban; in cities the form was used during events such as Shrovetide plays. Manuscripts were read in semi-private settings, although there were few cues for performing the texts. The elevation of an oral form to the level of literature was conscious.

Kirsten Christensen (Pacific Lutheran University) spoke on "Mapping Mysticism onto Confessional Cologne." Contemplation or mysticism was practiced in Cologne by the Carthusian Order, and this could not be separated from religious reform in the sixteenth century. The silent monks were committed to book copying, which led to interaction with the citizenry. Content was stressed over form: Speedy production was regarded as more important than aesthetics, and the monks kept "reader-response journals" in the margins.

Authors such as Dennis the Carthusian were very prolific. They presented inner life as the best vehicle for reform. Though their published views caused the church some concern, the monks remained "good Catholics," offering an occasional refutation of Protestantism and avoiding texts by Luther, Erasmus, and Calvin. The Carthusians had the backing of university theologians, who certified that their writings were not heretical.

In the early 1530s, a significant shift in the published texts

Hans-Jochen Schiewer:
Albert-Ludwigs-Universität
Freiburg i.Br.

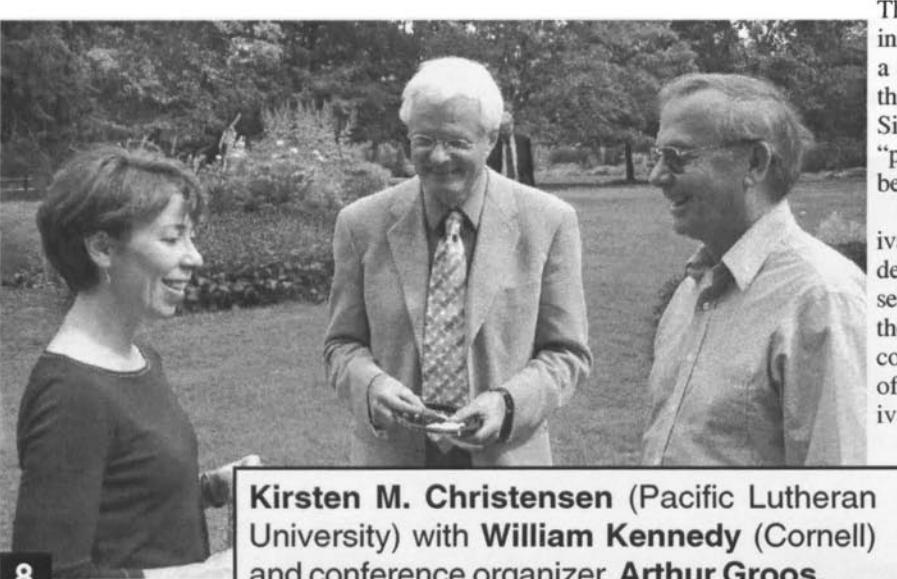
was brought about by the arrival in Cologne of Maria van Hout and two other women from Osterweg. In an unusual arrangement, the women had financial backing from the monastery and gained access to the library of the St. Barbara church. In return, they contributed to ecclesiastical reform and to contemplative life through the publication of their texts, which exerted influence on figures like Canisius. It was believed that the promotion of contemporary and vernacular texts would strengthen the church.

Most Carthusian texts were published in Latin and could be readily disseminated across Europe. The Jesuit order also benefited in its early stages from the financial backing of the Carthusians. —M.M.



dence for these supposed events suggests a rather different picture to Simon. According to him, the carnival reports were written by "latter-day Lutheran spin-doctors" who did not want to recognize the inaction of the city council in the face of a serious affront to a prominent Lutheran pastor. The scholarship on the Nuremberg carnival, Simon concluded, followed this spun version rather than the city chronicle, which records nothing of the sort.

Markus Stock (University of Göttingen) spoke on "Diachronic Topography: the Entry of Prince Philip of Spain into Ghent(1549)." On July 13, 1549, Philip of Spain, the designated heir of the Habsburg domains in the Low Countries, entered the city with his father, the emperor Charles V. The procession passed by several tableaux vivants that showed allegories of princely virtues accompanied by musical performances and, most importantly, five temporarily erected triumphal arches with inscriptions in different ancient languages: not only in Greek, Hebrew, and Latin, but, extraordinarily, in what was supposed to be ancient Flemish and Old High German. These inscriptions rendered visible an entire humanist program which defined *antiquitas* not only in terms of classical antiquity but incorporated the German and Flemish past as well. The maker of the Ghent entry, Jan Otto, briefly transformed the city's spatial environment into an urban complex à l'antique designed to celebrate exemplary rulership throughout history and the



Kirsten M. Christensen (Pacific Lutheran University) with **William Kennedy** (Cornell) and conference organizer, **Arthur Groos**.

planned transfer of sovereignty from Charles V to Philip of Spain. That Otto connects Alexander the Great and Charlemagne to the languages written at their respective times constitutes a notable change in historical perception. Furthermore, while this humanist philological program was taken "to the streets," it remained an exclusive, elitist affair that few would have been able to decipher. This immense demonstration of learnedness did not necessarily aim at being understood: The inscriptions primarily document interest in what T.S. Eliot called "the pastness of the past," expressed in the re-use of genuinely old language material and the productive creation of new "old" material. The fact that this was done in public, urban spaces and funded by the city council hints at the symbolic value connected with a new, genuinely humanist form of historicity.

Note: Christian F. Otto's presentation was based on a series of images, which were critical to the following discussion. In his presentation, "Institutional Topography in Sixteenth-Century Würzburg," **Christian F. Otto** (Architecture, Cornell) discussed ways in which the early modern

city was conceptualized and represented. New systems of representation made use of perspective, incorporating the rigorous mathematics of the painter's perspective, the measurable accuracy of the architect's graphic system, and perspectival aerial views.

Otto focused on building projects undertaken by Prince Bishop Julis Echter and the difficulties of representing a three- or four-dimensional space (a city and the experience of a city) in two-dimensional printed images. Echter built a hospital (1576-85) that included an urban residence for himself. As the hospital neared completion, he also built a university (1582-91), the first German university to be built as a whole. The complex established a visual axis with the castle on the Marienberg across the river, complementing the axis that connected the Main Bridge and the cathedral in the center of town. Echter reinforced this connection by rebuilding the castle.

The impact of this work was not recorded at the time. An early "bird's-eye view" representation of the city, prepared by Sebastian Münster in 1548, looks towards the Marienberg

Castle. Within the city walls, the clusters of generic buildings are scaled down in size relative to exaggeratedly wide streets. Church towers rise above the repetitive domain. Over the next 85 years, seven versions of this view were published. A new vision of the city was not prepared until 1633.

Matthias Meyer (Freie Universität Berlin) spoke on "Narrating Chronicles: Late Medieval Viennese Chronicles and their Re-working by Heimito von Doderer." Meyer compared the anonymous *Austrian Chronicle of 1454-67* with the notes of physician and university professor Johannes Tichtel (begun in 1477). While the *Chronicle* presents a clearly constructed narrative, it seldom affords a sense of the city as a living and functioning social and political organism. Since the author took the audience's sense for granted, only a few locations—the castle, the vineyards, and the *Markt* where executions took place—attain reality. Conversely, Tichtel's notes provide more information about everyday life, but little narrative to connect the fragmentary pieces of Vienna. Meyer attributed this difference

to a loss of confidence: Tichtel is timid about casting the city's history as part of a grand narrative, even though a later section of the *Chronicle* makes clear that Vienna's role in the world is on the wane. In Tichtel, the main narrative is fragmented, and it is in these fragments that remnants of the city's former glory can be found. In closing, Meyer spoke about the use of both texts in the 1925 dissertation of WWI veteran Heimito von Doderer, who became a professional writer. In his essays, a double-function of Vienna emerges: It is a place of alterity, where strange and gruesome things happened, but more often it is a place of continuity, where modern events seldom lack their medieval counterpart. In this way, Doderer appropriates the early-modern past to construct a Vienna that is the only stable place in a rapidly changing, postwar world. —J.T.

*Jens Schellhammer,
Cassandra Henry, Tim Haupt,
Martins Masulis, & Jeff Turco
are graduate students in
German Studies.*

AESTHETICS OF WAR

GRADUATE STUDENT CONFERENCE

FEBRUARY 26 - 27, 2005

GUERLAC ROOM, A. D. WHITE HOUSE

SATURDAY

Welcoming Remarks: **Melanie Steiner** (German Studies, Cornell)
Keynote Address: **Wolf Kittler** (German Studies, Cornell)

Regression versus Progression: Comparing Fundamental Differences in the Language of German & American Posters of the First World War
Jason Lieblang (Modern Languages, Kwantlen University College (Canada))

What Everybody's Looking At:
London Popular Culture & the Zeppelin Air Raids, 1914-1918
Joseph Wilton (History, SUNY Buffalo)

War and Inconspicuousness: The Use of Art as Document & Camouflage
Sebastian P. Baden (Fine Arts, Hochschule der Künste Bern (Switzerland))

War Trauma in Hugo von Hofmannsthal's Reitergeschichte
Dayton Henderson (German, UC Berkeley)

"My sentences are all supposed to be read slowly":
Wittgenstein, Bachmann, & the War Rhetoric of Progress
Vern Walker (Comparative Literature, SUNY Binghamton)

When War is Done: A Threefold Engagement
with Creative Expression as Peaceable Paradigm
Nilima Rabl (Amerikanistik/Germanistik, Karl-Franzens-Universität Graz (Austria) & Comparative Literature/Philosophy, SUNY Binghamton)

SUNDAY

Featured Lecture: Mayhem
Steven Miller (English, SUNY Buffalo)

War as Means of Coping with the Contingency of Modernity
Bernd Piringer (Sociology, University of Massachusetts Amherst)

"On the Intellectual Organization of Political Hatreds": Weber, Schmitt and Habermas on War
Daniel Phillip Kinderman (Government, Cornell)

Straussian *Kulturkritik* and the Concept of the Political
Casey J. Servais (German Studies, Cornell)

The Total War Against the Absolute Enemy in Heinrich von Kleist's "Patriotic Plays" *Die Hermannsschlacht* (1808) & *Prinz Friedrich von Homburg* (1809)
Tomislav Zelic (Germanic Languages & Literatures, Columbia University)

The War Machine and the Style of Politics
Joshua Dittrich (German Studies, Cornell)

The Rhetoric of Restitution: Bernhard Rothmann's *Von der Rache* and the Apocalyptic Crusade of the Anabaptist Kingdom of Münster
Phillip Haberkern (History, University of Virginia)

German-speaking thinkers have made significant contributions to attempts at understanding war and its relation to progress, freedom, and aesthetic expression. This conference aims to investigate the representation and rhetoric of war, to explore the theorization of war, and to analyze aesthetic means to cope with war from the Middle Ages to the present.

Berlin is an incredible city. Like no other city, it evokes incredible imagery and provokes incredibly relentless criticism; like no other city, it appears to serve as a screen onto which images and imaginations, fears and hopes can be projected. Berlin has become the backdrop for an incredibly rich palimpsest of beliefs, thoughts, dreams, and ideologies, a text that has been deciphered and re-read so many times that it seems to be almost impossible to get to know the “real” city called Berlin.

“Berlin” is an appellation for incredible landscapes of desire. The city has undergone ideological, political, and physical changes unmatched by other Western capitals. Unlike almost any other Western city, its urban landscape reveals the extremes of shifting ideas of Western culture since the early eighteenth century. History has denied Berlin what could be called a normal development—but this history also seems to continuously allow for new attempts at describing and defining it.

Berlin appears to be the city that can be consciously shaped; it has become and it is many different things to many different people. Does it really exist, and if so, how does one—how can we—approach it? How do we talk about Berlin as it is right now? Our captivation with and opinions of Berlin are already afflicted by so many images, by so much information, and by so many disconcerting episodes of the past and present. To what degree are we influenced by the fact that “Berlin is in Germany,” even if it is “unlike any other German city” and “by far the most diverse?”

—Ute Maschke



The annual DAAD Weekend was held October 2, 2004, and was organized by **Ute Maschke** (Department of German Studies, Cornell). Maschke opened up the weekend with remarks on the necessity of thinking about Berlin as a pluralistic entity rather than as something with a fixed and unified nature. Berlin is better spoken of as "Berlins," cities that mean different things for different people and that contain a multiplicity of conflicting histories, geographies, and temporalities.

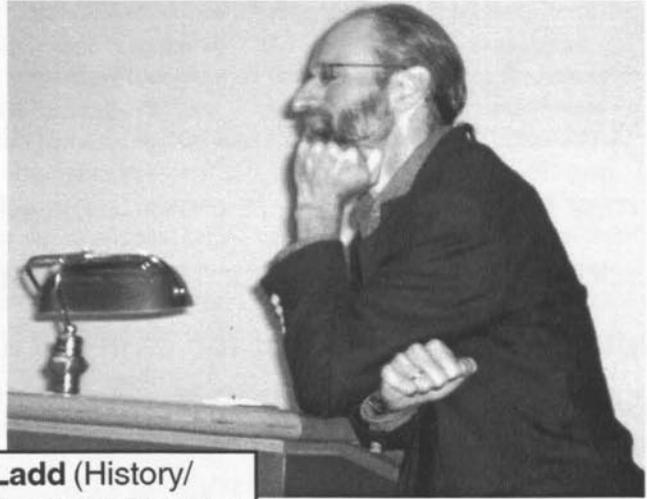
Brian Ladd (Department of History/Geography and Planning, SUNY Albany) then presented his paper "What is there to look at in Berlin? Tourist Gazes and Fixations, Then and Now." In addition to his academic work, Ladd is the author of *The Companion Guide to Berlin* (June, 2004) and an expert on the changing faces of Berlin. Ladd discussed ways in which tourist gazes "turn places into pictures," fixing transient locations in different cultural and historical memories. He gave examples related to different locations around Berlin, and discussed difficulties involved in writing travel books about Germany. In response to his paper, conference participants asked about the different gazes tourists from different regions bring to the city, as well as whether there was anything like

a neighborhood, or *Kiez* tourism at work in Berlin as there is in other major cities.

The second paper, by **Daniel H. Wild** (Department of English, University of Pittsburgh), was entitled "Imagining and Imaging Berlin." Wild discussed a wide range of films set in and about the city of Berlin, offering the suggestion that we might productively think of Berlin as a screen. He discussed ways in which modes of transportation affected the ways that people view a city, contrasting horse carriages in early German cinema with streetcars and the subway. Another important topic for Wild was the relationship between the public and the private as it is negotiated in different periods and cinematic genres. He discussed the *Heimat* TV mini-series in comparison to some films from the Nazi era. He ended his presentation with clips from the recent film about the West Berlin of the 1980s, *Herr Lehmann*.

Nathalie Lachance, (Department of German Studies, McGill University), presented a paper entitled "On the ongoing destruction of the Potsdamer Platz: Benjamin, Bargeld and the New Berlin." In her paper, she analyzed the song "Die Befindlichkeit des Landes" from the *Silence is Sexy* album of the band einstürzende neubauten,

Ute Maschke (German Studies, Cornell)



Brian Ladd (History/ Geography and Planning, SUNY Albany)

focusing in particular on the lyrics written by Blixa Bargeld. The song's lyrics contain references to the new construction on Potsdamer Platz, "which is described as 'future ruins,'" as well as to historical traces that have been erased. Lachance argued that the lyrics present a view of history that is informed by the theoretical work of Walter Benjamin. She showed how the description of an angel in the final verse of the song evokes Benjamin's famous image of the angel of history in the "Theses on the Philosophy of History." Lachance argued that Bargeld drew on Benjamin's theory of history and ruin while inflecting it in his own unique way.

In his paper, "Berlin: Between Amnesia, Nostalgia and a Tenuous Future," **Werner Goehner** (Department of Architecture, Cornell University) discussed architectural debates in post-wall Berlin. A practicing architect who submitted proposals for many of the most controversial monumental sites in Germany, Goehner showed slides of various entries, including his own. He commented on the issues at stake in recent architectural competitions. Projects he discussed included the Jewish Museum, the Monument to the Murdered Jews of Europe, and the Potsdamer Platz development.

In her paper "E-motion in the City: Feeling History in Contemporary Popular Representations of Berlin," **Anna Parkinson** (Department of German Studies, Cornell) used two popular German post-wall films set in Berlin to examine how film frames our relationship to the city in particularly emotive terms. The categories of her analysis were three-fold: *space* as both historical and socially produced, *time* understood as the history of the everyday, and *emotion* in its root meaning of movement or agitation. She argued that the spectator is drawn into the filmic space of representation through a process of (dis)identification framed by these three terms. Her first example was Kutlug Ataman's 1998 film *Lola und Bilibidikid*, a colorful and dramatic narrative about Turkish-German gay subcultures in 1990s Berlin. Analyzing the way the film interweaves city spaces in Berlin with the social status and sexuality of its protagonists, Parkinson explored how the filmic technique of mixed generic codes is used to display the emotive experiences of this community in relation to the cityscape of Berlin. Her second example was Tom Tykwer's tremendously successful 1998 film *Lola rennt*. In this film the medium is the message, with Tykwer's foregrounding of mixed media and framing of Berlin as a synthetic

(continued page 13)

LOST AND FOUND IN TRANSLATION

While interest in the “task of the translator” may be taken to indicate a mode of self-consciousness specific to our times, it has also situated “translation” at the center of a widening scope of inquiry. Whether seen as a matter of linguistics, of style and aesthetics, of conceptual art and performance, or of cultural contact and politics, “translation” enables and complicates our notions of languages and cultures and their relations to one another. With the “turn to translation” of many late twentieth-century studies of culture, the figure of the translator has itself emerged as a focus of attention.

—Society for the Humanities

Tim Haupt
Samuel Frederick

COMMUNITY AND TRANSLATION

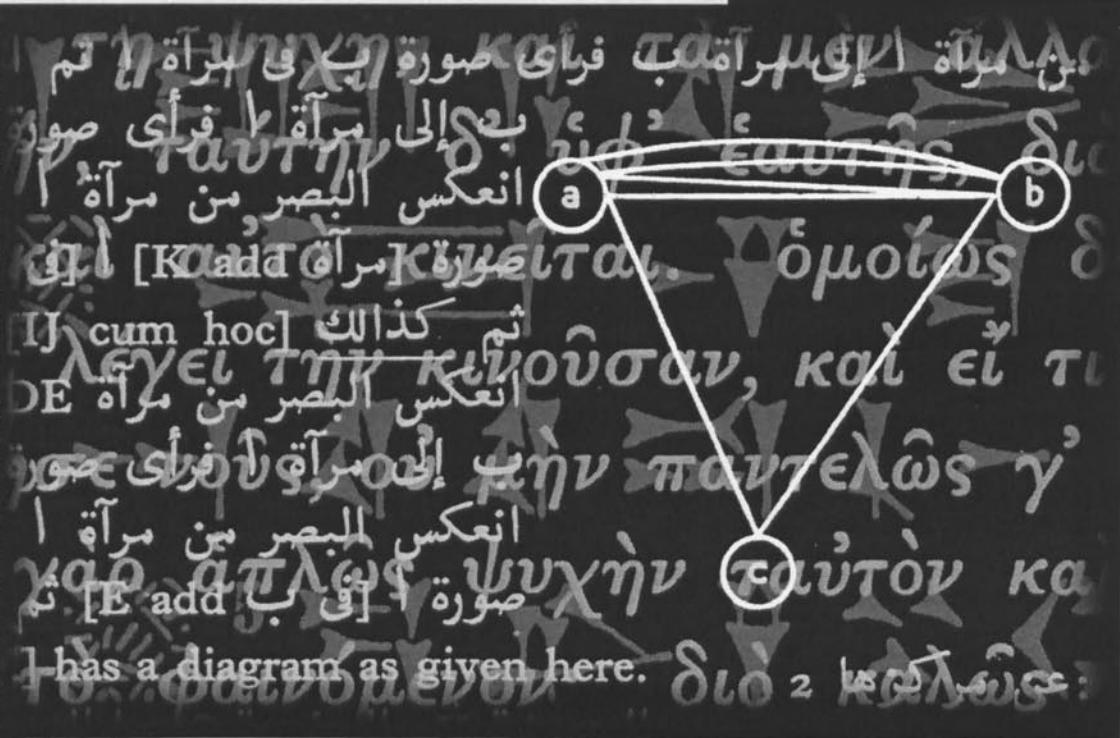
The first panel featured **Taik Kyun Kim** (Ph.D. Candidate in Asian Studies), **Christi A. Merrill** (Assistant Professor of Asian Languages and Cultures at the University of Michigan and Fellow at the Society for the Humanities), and **Helen Petrovsky** (Senior Research Associate in Philosophy at the Russian Academy of Sciences and Fellow at the Society for the Humanities).

Taik Kyun Kim opened the first panel of the roundtable with his interpretation of the poem “Declaration of Chōson Poetry” by Chōng Yak-yong (Tasan). According to Kim, this poem has predominantly been interpreted as an expression of a new Korean national identity emerging around the turn of the nineteenth century and defining itself in opposition to the Chinese Confucianism that pervaded the Chōson Dynasty. Contrary to

this view, Kim claimed Tasan’s poem actually functions to disrupt any such notion of a national identity. The poem points instead towards a new kind of subjectivity, focusing on the immediate, internal intentions of the subject as opposed to any external, collective identity. Kim ended his talk with a reading of his translation of this poem.

Christi A. Merrill followed Kim with a discussion of problems she experienced while translating Chouboli from Rajasthani into English for her forthcoming book, *A Double Life and Other Stories*. One such problem concerns the question of ownership: How does one divide the ownership of a text between the author and the translator? Merrill argued that this problem arises only when one considers translation to be an appropriation of property. She suggested replacing this view with one in which translation is performative in nature, such that each translation is understood to be a temporary enactment of a text. Merrill also called into question our common sense understanding of translation as a movement from one fixed linguistic sphere into another, discussing the manner in which multiple languages and cultures intersect in the language in which this narrative was written.

Helen Petrovsky brought the first panel to a close with some theoretical reflections on the problem of community and translation. According to Petrovsky, community is not given in advance as an identity, but rather is a form of sociality prior to society. Community never really assumes a fixed shape, as it is that which always lies between those members constituting a social group. Fundamentally, community is a form of sensibility and is connected to a communal experience of the banal that registers itself in collective fantasies. It is at this basic level



that experience calls for and necessitates translation. In other words, Petrovsky poses the question of how one goes about translating this sub-sphere of collective experience in order to communicate it.

—T.H.

TRANSLATING MEDIA, TRANSLATING DISCIPLINES

The second panel featured **Vyjayanthi Ratnam Selinger** (Ph.D. Candidate, Department of Asian Studies), **Jamie Trnka** (Ph.D. Candidate, Department of Comparative Literature), **Iftikhar Dadi** (Assistant Professor, Department of History of Art), and **Joseph Ortiz** (Fellow, Society for the Humanities).

Vyjayanthi Ratnam Selinger's talk considered the *Heike monogatari* (*The Tales of the Heike*), a corpus of texts produced from c. 1220 to c. 1390 that chronicles the events of the Gempei War (1180-1185). Selinger employed the metaphor of translation to

explore how the historical imagination of fourteenth-century Japan re-invented the events of the twelfth century. Translation thus functions as a regulative machinery that prescribes what history and literature might look like, however problematic this binary ultimately turns out to be. Singer's project depends on the existence of two major variants of the *Heike monogatari*, which offer her different imaginings of the war two centuries earlier.

Jamie Trnka approached the problem of translation through her analysis of Volker Braun's incorporation of Che Guevara's conception of the New Man into his documentary play, *Che Guevara und der Sonnenstaat*, which also references the German Expressionist idea of the New Man ("Der neue Mensch"). This allowed her to think through the critical nature of Braun's solidarity with Latin America and to ask why scholars have largely neglected the role of Latin America in their analyses of Braun and other East German thinkers' construc-

tions of revolution. Trnka suggested the need to move beyond literary analysis that ignores or denies the problematic nature of these texts and their "translative structures," pursuing these questions through "an additive approach to interdisciplinarity." She proposed moving to a new method that is closer to something like translation and that can "reflect and reflect on differences in method," critically aware of its own constitution of the objects of its study.

Iftikhar Dadi spoke on the Pakistani artist and calligrapher Sadequain and his translation of European Modernism into his Islamic calligraphic work. Sadequain's art may also be seen as a translation of certain philosophical concepts into a particular visual language. These philosophical concepts include the Nietzschean Superman or Eternal Recurrence and the Sufi ideal of the Perfect Man.

Lastly, Joseph Ortiz presented work on the relation between music and text. In considering

different English Renaissance imaginings of music as text (or text as music) along with representations of music in text, Ortiz touched on transubstantiation as a metaphor for translation. The logic of transubstantiation presupposes a fundamental incongruence between different types of material, thus making it perhaps a more suitable term for investigating the problematic nature of "translating" music to text (and vice versa).

—S.F.

Tim Haupt & Samuel Frederick are graduate students in the Department of German Studies.

SPRING 2005 TRANSLATION CONFERENCE

March 11-12
A.D. White House

Organized by: Brett de Bary,
Jonathan Monroe, & Jan Parker

Thinking Berlin (continued from page 11)

city of frantic (e)motion far surpassing the level of narrative plot. Repetition and variation of visual and musical motifs are deployed to confound the viewer's identification with the characters, ultimately allegorizing time, space, and emotion in the film.

Christine Leuenberger (Department of Science and Technology Studies, Cornell) gave her paper entitled "Psychologists and the Berlin Wall in Dialogue: How Material Culture Can Inform Psychological Theories." Leuenberger demonstrated how the Berlin Wall, as a material object, could serve as a technology to think about society, to make visible, decipherable, and classifiable the inner life of a people, and to speak to us about Germany's societal transformations throughout the twentieth century. She showed how the Berlin Wall became a resource for psychiatrists, applied psychologists, and psychoanalysts to define, construct, and visualize the psychological constituents of a people. After its construction in 1961, the Wall became a tool to think about the consequences of divided communities. Despite its demise in 1989, it continued as a basis for categorizing human pathologies, and it also offered a compelling metaphor for Germany's apparent psychological and cultural divide. By focusing on how the Berlin Wall initiated

debates in the German psychological sciences, and how it became embedded in psychological constructions of self and society, Leuenberger shed new light on one of the major cultural and historical images and institutions of our recent history.

Wolf Kittler (German Studies, Cornell) closed the conference with his paper "Berlin 1949-2000. An Eye Witness Account." Kittler related personal anecdotes about his experiences over the years growing up first in the East, and then the West of Germany. He also discussed an Eric Fried poem in light of issues pertaining to Berlin.



Daniel Wild (University of Pittsburgh) and Anna Parkinson (Cornell)



Faculty Profile: Professor Wolf Kittler

Publications include:

Der Turmbau zu Babel und das Schweigen der Sirenen. Über das Reden, das Schweigen, die Stimme und die Schrift in vier Texten von Franz Kafka (1985)

Die Geburt des Partisanen aus dem Geist der Poesie. Heinrich von Kleist und die Strategie der Befreiungskriege (1987)

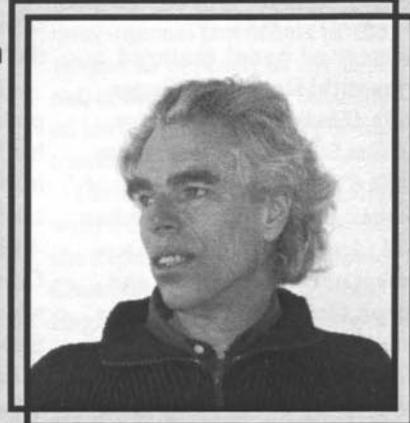
Franz Kafka. Schriftverkehr (1990)
co-editor (with Gerhard Neumann)

Franz Kafka. Drucke zu Lebzeiten.
Kritische Kafka-Ausgabe (1996)
co-editor (with Gerhard Neumann)

The Germanic Review
“Heimlichkeit und Schriftlichkeit: Das österreichische Strafprozessrecht in Franz Kafkas Roman *Der Proceß*” (2003)

Bureaucratic passions. Culture and Media History in the Archive
“Die Verwaltung der Buchstaben” (2004)

Joining the Cornell Department of German Studies this year is Professor Wolf Kittler. Kittler adopts an interdisciplinary approach to German, French, English and American literature from the eighteenth century to the present. His specialties and interests span the cultural history of Western Europe, including such fields as philosophy, art, law, science and technology.



Kittler studied German & Romance languages and literatures in Freiburg and Toulouse before receiving his Ph.D. in 1979 from the University of Erlangen-Nürnberg. In 1986 he completed his Habilitation at the Albert-Ludwigs-Universität Freiburg. He went on to teach at the Albert-Ludwigs-Universität as well as at the universities of Erlangen-Nürnberg and the Ludwig-Maximilians-Universität München.

Kittler taught at The University of California, Santa Barbara, where he was chair of the Department of Germanic, Slavic, and Semitic Studies. The graduate courses he offered at UCSB included seminars on “Artificial Memories,” “Mirror Stages,” and “Masters of the Perverse.” He also taught a course with Abigail Solomon-Godeau on “Neoclassical Masculinities” at The American Institute for Contemporary German Studies.

During the fall semester, Kittler taught a graduate course on the transition from electric to electronic communications media and this spring, Kittler will teach a course on Kafka (“Kafka In/On Translation”), and will give the keynote address at the German Studies graduate student conference, “Aesthetics of War.”

Faculty Publication: Professor Isabel V. Hull

Absolute Destruction Military Culture and the Practices of War in Imperial Germany



"Isabel V. Hull is one of the most accomplished German historians and surely the best of her generation when it comes to empirically sound, judicious, and yet critical scholarship."

Michael Geyer, University of Chicago

"In short: this book is a milestone of historical research."

Ute Frevert, Yale University

"In language as terse as it is eloquent, Hull offers a cautionary tale about what can happen when a military culture becomes so popular it cuts itself off from civilian constraints."

Claudia Koonz, Duke University

Isabel V. Hull is John Stambaugh Professor of History at Cornell University. She is the author of *Sexuality, State, and Civil Society in Germany, 1700–1815* and *The Entourage of Kaiser Wilhelm II, 1888–1918*.

In a book that is at once a major contribution to modern European history and a cautionary tale for today, Isabel V. Hull (Department of History, Cornell) argues that the Imperial German Army, unchecked by effective civilian institutions, increasingly sought the absolute destruction of its enemies as the only guarantee of the nation's security. So deeply embedded were the assumptions and procedures of this distinctively German military culture that the Army, in its drive to annihilate the enemy military, did not shrink from utter destruction of civilian property and lives, ultimately resulting in the "silence of the graveyard."

The book begins with a dramatic account, based on fresh archival work, of the German Army's slide from administrative murder to genocide in German Southwest Africa. Beginning in 1870 with the war that inaugurated the Imperial era in German history, Hull analyzes the genesis and nature of this specifically German military culture and its operations in colonial warfare. In the First World War, the routines perfected in the colonies were visited upon European populations. Hull focuses on one set of cases in Belgium and northern France in which the transition to total destruction was checked (if barely) and on another in Armenia in which "military necessity" caused Germany to accept its ally's genocidal policies even after these became militarily counterproductive. In this context, the German General Staff's Endkampf (1918) to achieve victory—even if the homeland were destroyed in the process—was a seemingly insane campaign that completed the logic of this deeply institutionalized set of military routines and practices.

Absolute Destruction provides deep insights into the nature of warmaking in any modern power. At its heart is a warning about the blindness of bureaucratic routines, especially when the bureaucracies in question command the instruments of mass death.

Fall 2004

Vom Asphalt-Sumpf zur Trümmer-Metropole: Berlin zwischen 1933 & 1945

Erhard Schütz (Humboldt-Universität zu Berlin) shared a descriptive history of the representation of Berlin beginning with the displacement of the city center from the Kurfürstendamm to Hitler's Wilhelmstraße. This displacement altered the intellectual scene and ended the "Asphalt-literatur" of the Weimar Republic. Fascination with the subculture around the Kurfürstendamm was replaced by an emphasis on urban *Heimeligkeit*, which was mirrored in novels such as Elfriede Brüning's *Und außerdem ist Sommer* (1934) and Felix Lützkendorf's *Märzwind* (1938). Whereas the 1936 Olympics promoted the image of Berlin (and the Reich) as cosmopolitan and international, the celebratory activities surrounding its 700-year anniversary in 1937 emphasized a return to tradition and folklore. Although the political and cultural elements of the city were collectively represented under the aspect of "anheimelndes Alltagsleben," Hitler hired Albert Speer to plan the rebuilding of Berlin. Hitler intended the new city, which was to be named "Germania," to be finished by 1950. It was to be characterized by vast open spaces and megalomaniacal architectural structures. As late as 1943, Joseph Goebbels still affirmed the plans for Germania, though the war had irreversibly changed the face of the city. Even before bombings transformed Berlin into a city of rubble, a process of "Verländlichung" had altered the land-

scape. Immediately with the end of the war, Berliners who had witnessed the destruction of their city hoped to create a new "Weltstadt." Schütz ended his presentation with a reference to Gottfried Benn's less optimistic elegies collected in *Berlin* (1948). He opened a discussion about how Berlin represents itself today and about how its current self-representations respond to its histories of "Asphalt-Sumpf" and "Trümmermetropole." —M.S.
Melanie Steiner is a graduate student in German Studies.

Kafka and Multilingualism

Yasemin Yıldız, a Ph.D. candidate in German Studies, presented a dissertation chapter-in-progress. In the dissertation as a whole, Yıldız interrogates formations of multilingualism in twentieth century German literature.

Erhard Schütz (right), Neuere deutsche Literatur, Humboldt-Universität zu Berlin; with professors Leslie Adelson and Wolf Kittler, German Studies, Cornell

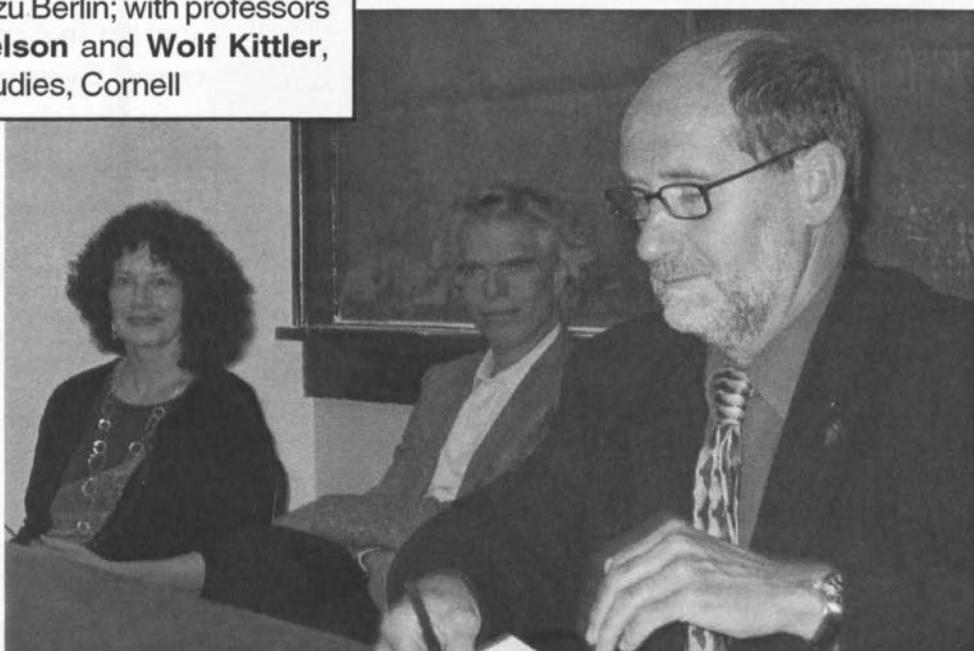
Such formations, in her terms, complicate the "homologic structure" of a monolingualism that presumes a one-to-one correspondence between clearly delineated notions of language and national/ethnic identity. Yıldız is interested in the disjunction between language, national identity, and ethnic identity that arises when multiple languages are recognized in a given discourse. In her reading of Kafka, she focuses on a 1912 text, "Einleitungsvortrag über Jargon," which Kafka delivered as a speech to introduce a recital of Yiddish poems in Prague. After pointing out the nuanced and overdetermined sense of the word "Jargon" (in contradistinction to the term "Jiddisch"), Yıldız shows how Kafka conceives the "Willkür und Gesetz" of this language as a source of uncanny affect and as a problem of untranslatability. Kafka's German is a language that seems to have killed Jargon: Yıldız points out Kafka's anxiety before Jargon, a language which, for him, is annihilated by translation into German, but attains a ghostly afterlife in the "Einleitungsvortrag." This text thus unsettles linguistic boundaries, rendering German uncanny and multilingual from within. —J.D.
Joshua Dittrich is a graduate student in German Studies.

Physiologie der Imitation

Günther Butzer, a literary scholar in the "Sonderforschungsbereich Erinnerungskulturen" at the Justus-Liebig-Universität Gießen, presented ideas on how the rapid progress in the field of neuroscience has made the concept of "memory" into a useful metaphor that can serve to imaginatively model the various cultural forms of remembering.

In his colloquium, Butzer demonstrated that the physiological metaphors of remembering is neither a scientific theory nor a mere play with metaphors, but rather a form of self-characterization. In this respect it symbolizes cultural processes which, without this mode of symbolization, would not be visible, or, in a stronger sense, would not exist at all. The metaphoric model of a physiological *memoria* often serves as a conceptualization of such practices—and as a conceptualization of certain strategies for internalizing and producing texts. These strategies cannot be verified or falsified, because they are an element of the social imaginary.

In a historic survey, Butzer examined the origins of the model of *imitatio* and explained the distinction between *memoria*, mnemonic techniques whose main purpose lay in exact reproduction, and *ingenium*, the internal-



ization of material to transform it into something original. This distinction is seen by later authors as a general aspect of memory's operation.

In the Middle Ages a physiological model of the mind arises. This model conceptualizes the act of remembering in physiological terms: swallowing and digesting. Creativity necessitates eating foreign textual material like food, chewing it, and breaking it down into its particles. These particles then enter the bloodstream and can thus serve as inspiration for textual production. Butzer gave examples of how this method of production made itself manifest in the aesthetics of various writers.

According to Montaigne, the ultimate achievement would have been to internalize material so that it would be appropriated in its entirety, with the highest degree of internalization necessarily implying that any idea of an original source would vanish from the internalizer's mind. Production in this context would be an act of hybridisation aimed at blurring all traces of foreign textual material. This explains a certain paradigmatic shift—the fact that Montaigne preferred allusions, paraphrases, and cryptic quotations over the exact citations favoured by older generations of scholars.

Another variation on this model studied by Butzer is present in Erasmus's *Ciceronianus*. Supported by a physiological model of the mind, Erasmus succeeds in combining two seemingly contradictory modes of literary production, one which is rooted in the imitation of authoritative figures of the past, and one which is based on autonomous creativity. Here the idea of *ingenium* and *imitatio* fall into one. What is especially appealing about this concept is that it provides a model of ingenious imitation that can resolve the intrinsic contradictions within the "genius aesthetics" later formulated by Addison and Kant.

—J.S.

Jens Schellhammer is a graduate student in German Studies.

Canetti as Svengali: Direct & Indirect Memories of Elias Canetti

Martin Bernal, professor emeritus in Government, brought the authority of a primary source to his discussion of Elias Canetti's recently published memoir, *Party im Blitz: Die englischen Jahre*. Bernal's talk drew on his personal recollections as well as on those of his relatives to offer an alternative perspective on the events described in Canetti's memoir. Bernal recounted the uncanny experience of opening Canetti's book for the first time in the garden of his mother's house, 35 Downshire Hill in London, only to encounter a passage describing that very garden. He then gave a brief account of Canetti's early life, culminating in his mentorship of the writer Friedl Benedikt (aka Anna Sebastian). Bernal's mother's cousin. Bernal then described Canetti's emigration to Great Britain in Friedl's company and his partial integration into the social circles frequented by Bernal's family.

Both Professor Bernal's father, the famous physicist J. D. Bernal, and his mother, the art collector Margaret Bernal, figure prominently in Canetti's recollections of his English years—the former as an object of intellectual admiration and the latter, somewhat less flatteringly, as one of the two "peaks" of English "arrogance" (the other being T. S. Eliot). While Canetti attributed his problematic relationship with Margaret Bernal to her "arrogant" personality, Professor Bernal attributed it to the fact that his mother believed Canetti was emotionally "torturing" Friedl to make her write. This belief was partially confirmed by revelations in Canetti's memoir. Bernal proceeded to recall some of his own encounters with Canetti as a child, such as the time Canetti "bullied" him for a copy of his grandfather Alan Gardiner's famous *Egyptian Grammar*.

Bernal's unique perspective greatly enriched his audience's

understanding of a fascinating constellation of personalities at an exciting moment in literary history.

—C.S.

Casey Servais is a graduate student in German Studies.

Hombre Nuevo or Neuer Mensch? Critical Solidarity with Latin America in East German Writing

Jamie Trnka (Ph.D. candidate, Comparative Literature) presented part of a dissertation chapter in which she reads Volker Braun's 1975 play *Guevara oder der Sonnenstaat* in relation to conflicting

visions of the ideal revolutionary, of the "new man" (Soviet, Cuban, Expressionist), and of a politics of international solidarity.

Trnka argues that Braun (among other East German writers) engages with Latin American revolutionary conflict by means of "critical solidarity," or the questioning of an official GDR politics of solidarity that "takes for granted the existence of international solidarity [...] and questions not specific acts of solidarity, but rather the conditions for their possibility." The new revolutionary subject forged in this process is part of Braun's negotiation with Soviet utopian conceptions of the "New Man," official GDR representations of "der neue Mensch," and Che

Spring 2005 Colloquium

181 Goldwin Smith Hall
Fridays at 3:00pm

January 28

Daniel Kinderman

(Graduate Student, Government, Cornell)

"From the Most Powerful Bank to the Power of the Better Argument: The Deutsche Bundesbank after the Millennium"

February 18
Jeff Turco

(Graduate Student, German Studies, Cornell)

"Encyclopedic Aesthetics:
Narrating Totality in the 13th Century"

April 8

Stefan Andriopoulos

(Assistant Professor, Germanic Languages,
Columbia University)

"The Terror of Reproduction: Early Cinema's Ghostly Doubles & the Right to One's Own Image"

April 22

William Scheuerman

(Professor, Political Science and

Affiliated Professor, Law, University of Minnesota)

"Another Hidden Dialogue: Carl Schmitt and Hans Morgenthau"

May 6

Hubert Zimmermann

(Visiting Associate Professor, Government, Cornell)

"Exporting Security: German-American Relations after 9/11"

Fall Colloquium

(continued from page 17)

Guevara's *hombre nuevo*. While official East German discourse emphasized the objective relationships out of which the New Man would emerge (revolutionary processes, productive activity, class solidarity, etc.), the Cuban model focuses on the subjective aspects of the New Man neglected in the GDR. Che's *hombre nuevo* is born out of individual desire; his conception of the New Man engages the "active choices of individuals as part of the construction and development of subjective conditions that favor the revolution."

Trnka shows how Braun's play engages and problematizes the ideal revolutionary subject and the New Man, especially in the figure of Tania, who is both a historical personage and dramatic character. Trnka reads Tania's function in the play as a means of exploring the role of gender in revolution, suggesting that she represents "the only possible model for a revolutionary (German) internationalist subject in Braun's play."

Trnka insists that the Cuban model for the New Man ultimately does not exist as a simple substitute for the outdated Soviet

conception. Braun's play exhibits vestiges of the Expressionist "neuer Mensch," which, because of its self-destructive nature, disrupts such an easy identification. The play hence remains fundamentally ambivalent in relation to Che both as a historical figure and as an alternative revolutionary subject.

—S.F.

Sam Frederick is a graduate student in German Studies.

Crying for the Past The Melodramatic Imagination of Postwar Germany

In his presentation, **Johannes von Moltke** (University of Michigan) examined the 2003 film *Das Wunder von Bern* by director Sönke Wortmann. The film takes as its starting point the improbable win of the German national soccer squad at the 1954 World Cup. The film was a box-office hit, and its significance as a public event was reinforced by Chancellor Schröder's tears and his call for other German males to abandon inhibitions and join him in crying. Von Moltke explored the logic behind these tears—the outcome of the game was known—and the function of cinematic melodrama in assessing, or even revising, the history and memory of World War II and its aftermath.

Von Moltke identified two types of melodramatic tears, attributing the first to emotional mimicry of crying characters in the film and describing the second as the "structural" tears the spectator cries for the characters or for persons outside the diegesis of the film. These tears are achieved through clever timing. One cries upon realizing certain missed opportunities and the impossibility of alternative scenarios. Yet, for von Moltke, purely formalist and psychoanalytic models are insufficient in explaining the emotional impact of a melodrama like *Das Wunder von Bern*. The socio-historic dimension is equally important.

A fictional family romance runs parallel to the soccer narrative of the film, and for von Moltke it is significant that this period is being represented in a melodrama some fifty years later. Reconstruction and reconciliation are important for both the post-war and post-wall periods, and the melodrama especially allows for a reconciliation between "fathers" and "sons"—something that was deemed impossible in the decades between the end of the war and the reunification, but is deemed legitimate, and even necessary, in contemporary German society. On this reading, the amends the young lead character makes with his

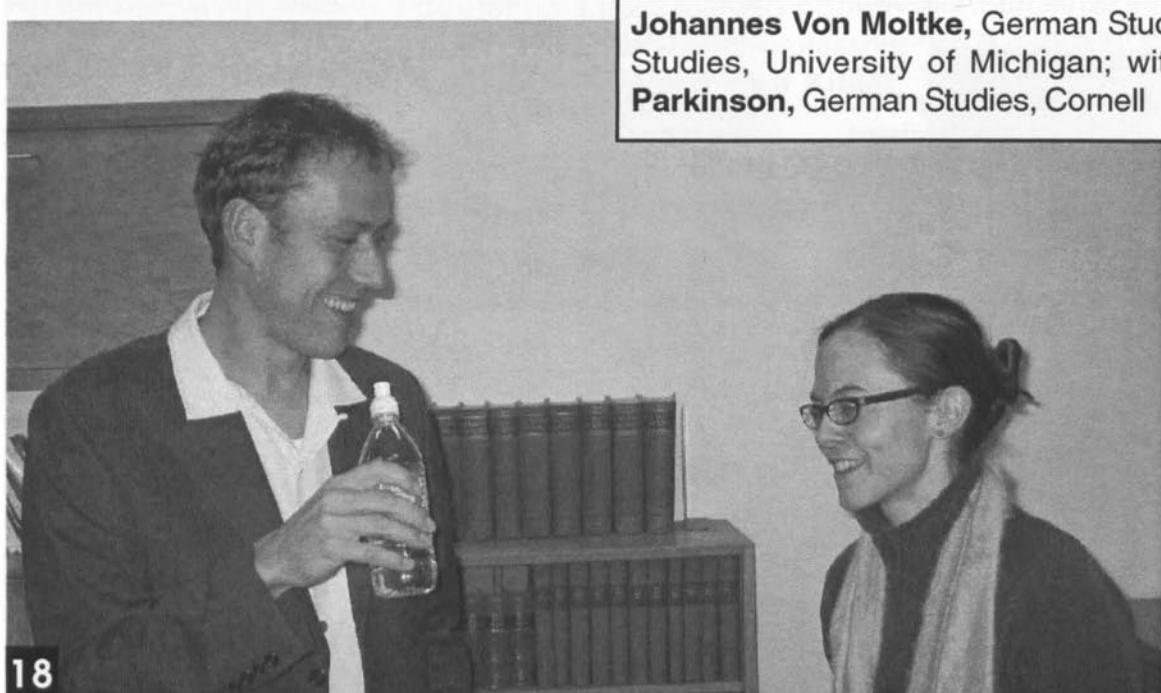
reformed ex-POW father on the victory train around Germany would correspond to the reconciliation between German generations and would indicate a higher plane of national unity, accompanied by a conception of prosperity and harmony not unlike that of the *Wirtschaftswunder* era. Such societal peace and a semblance of normalcy appear to be valued more highly than a critical coming to terms with fascism—a feature shared by a number of so-called heritage films of recent years.

Von Moltke contrasted Wortmann's use of melodramatic elements tied to history with the function ascribed to them by Werner Fassbinder in his "BRD trilogy." While Wortmann attempts to forge a certain "emotional relationship with the nation," this is precisely what Fassbinder tries to challenge. Von Moltke sees this as a broad discursive shift towards a "cultural logic of return" aimed at mending divisions among Germans. It is a revision of history in which the cinema plays a crucial role, and it is particularly important in this context to note the function of melodrama and affect in relation to memory and history.

Von Moltke offered three broad hypotheses about "Germany's postwar melodramatic imaginary." First, melodramas are narratives of victimhood in which all characters are presented as victims to some extent. Secondly, they are invested in pathos,

which can invite self-pity and thus emotional identification. Thirdly, von Moltke likened the melodrama functionally to Peter Brooks' post-revolutionary drama and suggested that post-war German melodrama may contain "fragmentary, yet only superficially denazified remnants of fascist ideology." —M.M.

Martins Masulis is a graduate student in German Studies.



Visualizing the Holocaust: Taboos and Potentialities

March 4–5 2005

Cornell University

Schwartz Center for Performing Arts
Film Forum

Visual representations of the Holocaust have proven to be an absolutely integral, but also highly contested means by which to understand and remember the Nazi atrocities of World War II. Beginning with the black and white photographic images emerging from the camps in the spring of 1945, these and later medial visualizations served for some as virtual access to knowledge of the horror; in a few cases, even preeminent verification that it actually happened. Yet coincident with the evidentiary or even iconical certitude these images might seem to convey, there have also arisen intense concerns about the propriety, in some cases even the possibility of visually representing this event.

Our conference seeks to explore the dos and don'ts, the limits and the transgressions, the aesthetic quandaries and attempted solutions which have marked some of the discursive and artistic controversies within the area of Holocaust visualization. Key questions will include the following: In what ways have images of the Shoah facilitated or inhibited our understanding of it? What are the potentialities and limitations of different visual media (photo, film, comic book, painting, architecture, poem, novel), aesthetic styles (realism, modernism, postmodernism), or genres (melodrama, comedy, documentary), as made apparent in their memorializations of the Holocaust? How have the debates about and practices of Holocaust visualization changed over the years in tandem with post-memorialization?

In the Beginning was the Photo: Exploring the Power of the Indexical

Moderator: Anson Rabinbach (Princeton University)

9:30–10:00

Brad Prager (University of Missouri-Columbia)
The Victim's Escape: Liberating Perpetrator's Photographs
from Holocaust Narratives

10:00–10:30

Aoife Naughton (Tulane University)
Pasted Memory: The Private Scrapbook, Feminist
Historiography and the Holocaust

10:30–11:00

Daniel H. Magilow (University of North Texas)
The Flaneuer in the Necropolois: Heinrich Jöst's Warsaw
Ghetto Photographs

Postmemorial Reception of the Traumatic Event

Moderator: Michael Steinberg (Cornell University)

2:00–2:30

Elke Heckner (University of Oregon)
Whose Trauma is it? Identification and Secondary Witnessing
in the Age of Post-Memory

2:30–3:00

Darcy Buerkle (Smith College)
Screening the Audience in Brauman and Sivan's Film *The Specialist*

3:00–3:30

Karyn Ball (University of Alberta-Edmonton)
The Remediation of "Authentic" Memory in the German Reception of
Steven Spielberg's *Schindler's List*

Mimesis and Narrative

Moderator: Peter Gilgen (Cornell University)

9:30–10:00

Michael D'Arcy (University of Western Ontario)
Lanzmann's Shoah and the Mimesis of Catastrophe

10:00–10:30

Sven-Erik Rose (Miami University)
Holocaust Photography and Detective Work in Recent
Theory and Fiction

10:30–11:00

Eric Kligerman (University of Florida-Gainesville)
Celan's Cinematic: Ethics as Optics in "Night and Fog"
and "Engführung"

Mass Cultural Representations of a Traumatic Past

Moderator: Andreas Huyssen

2:00–2:30

Lisa J. Nicoletti (Centenary College of Louisiana)
Contemporary Representations of Anne Frank

2:30–3:00

David Brenner (Kent State University)
Hollywood and the Holocaust in the Age of Globalization

3:00–3:30

Mike Richardson (Ithaca College)
"Heil Myself!" Impersonation and Identity in Comedic
Representations of Hitler

DAAD Summer Seminar

Beyond the National?

Interdisciplinary German Studies & The Global

June 20 - July 29, 2005

Talk of globalization across the disciplines has coincided uneasily with a focus on German culture and history as national formations.

Taking its cue from recent developments in trans-national studies of diverse phenomena such as modernity, migration, genocide, memory, post-coloniality, and post-socialist Europe, this seminar will probe the multifaceted critical relationship between German Studies and "worldly" objects of study.

If one paradigm is not merely subordinated to or simply displaced by another, what interactive registers of contextualization shed the greatest light on this relationship? Scholars concentrating on any historical period or cultural medium are welcome to apply, as the seminar also aims to promote productive dialogue among various specializations within German Studies.

Current debates about the proper place of area studies and national disciplines in academic institutions will provide an additional frame of reference for seminar discussion.

Director

Leslie A. Adelson

Professor & Chair of German Studies, Cornell University

Additional Information

See our website <www.daad.org> for additional seminar content, eligibility criteria, and application procedures.

Or Contact:

Cornell University IGCS

726 University Avenue

Ithaca, NY 14850

607/255-8408

rtf8@cornell.edu

Program

The seminar will be administered by the Cornell Institute for German Cultural Studies and will combine seminar meetings, discussions, and guest lectures. The seminar will be conducted in English and almost all readings will be available in English.

Tuition

There is a \$50 fee.

Scholarships are available to cover partial expenses.

Deadline

March 1, 2005.

Applicants will be notified by mid-April.

Eligibility

This seminar is open to faculty members from various fields in the humanities and social sciences at colleges and universities in the U.S. and Canada. Applicants who have received their Ph.D. within the past two years but do not yet hold faculty appointments will also be considered. Graduate students and Ph.D. candidates are not eligible. Participants are expected to have an active interest in German intellectual and cultural history.



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