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RETROSPECTIVE OF GERMAN COLLOQUIUM SPRING 2002

Ross Halvorsen
Casey Servais
Samuel Frederick
Erica Doerhoff

Starting off the spring colloquium series, **Lothar Schneider** (University of Gießen), a visiting professor at the Institute for German Cultural Studies, presented his paper "Die 'Regelung des Begehrens' in Gustav Freytags *Soll und Haben*, Zur Diätetik der Phantasie in einem Hausbuch deutscher Bürgerlichkeit." Although *Soll und Haben* is no longer popular reading, it did achieve remarkable popularity from the time it was published in 1855 until far into the latter half of the nineteenth century. Schneider acknowledged the fact that *Soll und Haben* is "not a great novel," and, for that matter, "not a bad one either," but emphasized in his paper that Freytag's novel marks a specific divide between German Idealism and an increasingly pronounced German Realism following the Revolution of 1848. Freytag captures a period of transition in the second half of the nineteenth century in his attempt to maintain certain idealist traditions while incorporating the then current movement toward a more genuine portrayal of social reality. Even into the 1860s, *Soll und Haben* served as a model of identification for the general public, although Freytag, like Friedrich Spielhagen, was essentially displaced from his canonical position as a representative of programmatic realism by the end of the nineteenth century. This was due to the strong positivist trend in the literary history of the time, which adopted the literary models of the

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ART, MYTH AND MODERN CULTURE: NIETZSCHE'S *BIRTH OF TRAGEDY* REVISITED

Amalia Herrmann
John Namjun Kim

Since its original publication in 1872, Friedrich Nietzsche's *Birth of Tragedy out of the Spirit of Music* has been an enduring source of fascination and frustration for those seeking anything in this work genuinely pertaining to "tragedy," "music," or, as in its subsequent 1886 revision under an emended title, the "Greeks." If anything, those seeking the above are only left with the vague sense that a dirty and somewhat obscene trick has been played on them. Or, as Nietzsche puts it in his revision,

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POSTCOLONIAL THEORY AND GERMAN STUDIES

WORKSHOP

Yuliya Komska
Jamie Trnka
Casey Servais

Opening the workshop *Postcolonial Theory and German Studies*, **Professor Leslie Adelson** (German Studies) pointed to a trend among theoreticians of post-colonialism that she called the "German paradox." This paradox is constituted by a tendency to dismiss the significance of German colonialism and its legacy, on the one hand, and a frequently uncritical structural reliance on German (especially intellectual) material on the other hand. Due to its recent nation-state formation, its short-lived period of colonialism (1884-1918), and the absence of marginal voices capable of articulating post-colonial critique, Germany has long been seen as a *Sonderfall* in relation to such former colonial powers as Britain or France.

It is only since Gayatri Chakravorty Spivak's attempts to articulate the "German paradox" in her publications that the role of German colonialism became a matter of close yet contested attention among post-colonial theorists and German Studies scholars alike. The papers presented in the workshop, said Adelson, would raise questions related to those asked by Spivak and aim at furthering critical inquiry into the relationship of German Studies and post-colonial theory. Among the relevant issues were the relationship between colonial history and social imaginaries; the specific effects of the German colonial legacy; and the need to reconsider German fascism/National

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**MARIANNE KALINKE
LECTURES ON
OSWALD OF NORTHUMBRIA**

Ken Baitsholts

On April 5, 2002, a diverse group of people gathered at the Kaufmann auditorium in Goldwin Smith Hall, where **Professor Marianne Kalinke** of the University of Illinois at Urbana-Champaign gave a lecture on "Oswald of Northumbria: Continental Transformations." Professor Kalinke has maintained a long, fruitful relationship with Cornell, and particularly with the Fiske Icelandic Collection, the best of its kind in North America. The subject of Professor Kalinke's lecture, Oswald of Northumbria, was martyred in the middle of the seventh century. The earliest account of Oswald's life is that of the Venerable Bede, while the latest, and most extensive, is found in the early sixteenth century *Ósvalds saga*, composed in Iceland.

After a brief discussion of the spread of the Oswald cult in Frisia and Germany in the eighth and ninth centuries, Professor Kalinke went on to talk about the two vernacular German versions, one in verse and the other in prose. The verse version is represented by the so-called *Münchner Oswald* and *Wiener Oswald*, while the prose version is found in the collection called *Der Heiligen Leben*. She pointed out that these versions contain a significant innovation, namely the addition of a "full-fledged bridal-quest narrative."

With the aid of two carefully drawn stemmata, Professor Kalinke illustrated the textual history of the Oswald legend, first as it is conceived in current scholarship, and then in a modified form, which she believes more accurately represents the reality. While it is usually maintained that the Icelandic *Ósvalds saga* is a translation of the extant German version of the Oswald legend found in *Dat Passionael* (1478), Professor Kalinke



Marianne Kalinke

presented evidence, obtained through a "systematic comparative analysis of the saga and the German prose legend," to support her belief that *Ósvalds saga* goes back to a no longer extant Middle Low German version of the legend.

In addition, she also described a wood cut, reproduced on a hand-out, of St. Oswald, accompanied by his characteristic raven. Although this wood cut is taken from the 1492 imprint of *Dat Passionael*, Professor Kalinke argued that it in fact is based upon the no longer extant Low German version of the Oswald legend, from which *Ósvalds saga* also derives. Both *Ósvalds saga* and its precursor added material to the narrative, inspired perhaps by details from the lives of Clovis and of Emperor Henry II. These include a coronation legend and certain aspects of the bridal-quest narrative. Despite its late appearance, the saga is thought to better preserve the original vernacular legend of St. Oswald than do any of the other extant versions.

After entertaining several questions, Professor Kalinke was honored at an informal reception in the German Studies lounge, where the discussion continued.

Ken Baitsholts is an independent scholar of Icelandic and Old Norse.

**GERMAN COLLOQUIUM
SERIES
FALL SEMESTER 2002**

Professor Frederick Beiser of the Department of Philosophy, Syracuse University, will open the Fall 2002 German Colloquium Series on September 13 with the presentation of his paper, "The Kant-Schiller Dispute." He will be followed on October 11 by Gerhard Richter, professor in the Department of German Studies at Wisconsin/Madison. The title of Professor Richter's paper is "Fascism and Negative Dialectics: Adorno's Hitler."

On October 25 John Kim, graduate student in the Department of German Studies, Cornell, will give his paper entitled "States of Nature: Rhetorical Violence in Heinrich von Kleist." Professor Rosemarie Haag Bletter of CUNY Graduate Center is scheduled to present "Mies van der Rohr and Dark Transparency" on November 8 and Richard Schaefer, graduate student in History at Cornell, will give a paper, title as yet unannounced.

Michelle Duncan, graduate student German Studies at Cornell, will close the series for the semester on December 6 with her paper on "Hydromancy: Of Sirens, Songs, and Soma."

**DAAD WEEKEND
SEPTEMBER 21-22, 2002**

The DAAD Weekend, organized by the Department of German Studies, is scheduled this year for September 21-22. The program, being organized by department professor Anette Schwarz, has the theme: "New Euro – a New Germany? Culture, Politics, and the Economics of a Unified Currency." Further information can be obtained by contacting Professor Schwarz at as163@cornell.edu or Miriam Zubal at mz@cornell.edu.

SUMMER 2001 SEMINAR PARTICIPANTS RETURN FOR CONFERENCE

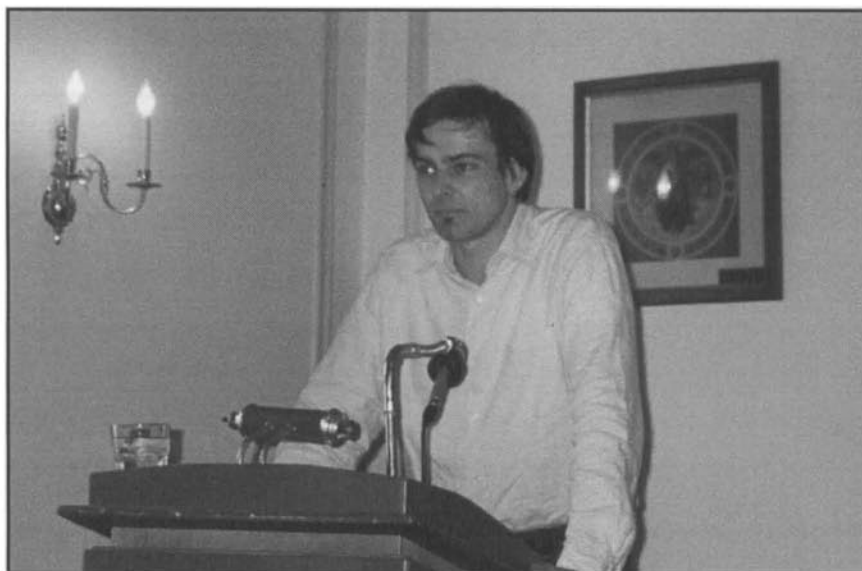
Drawing upon the success of his summer seminar at Cornell in 2001 on Critical Theory, Professor Peter Hohendahl (German Studies) has invited the participants back for a two-day conference to expand on the theories and ideas as presented last summer. The proposal is to link the phenomenon of globalization with the Critical Theory of the Frankfurt School, spanning the work of Theodor Adorno, Max Horkheimer and Walter Benjamin, through the contemporary social theory of Jürgen Habermas, and toward the works of a new generation of cultural and social theorists. "Globalizing Critical Theory" intends to unite senior and junior scholars working and writing within the sphere of Critical Theory to form a third dimension.

The conference will be held September 27-28 on Cornell campus. It is open to the public. For further information contact Julia Stewart at js75@cornell.edu.

DR. GÜNTER LENZ AT CORNELL IN SEPTEMBER

Dr. Günter H. Lenz of the Institut für Anglistik und Amerikanistik at Humboldt University in Berlin, will be the 2002-2003 Visiting Professor at Cornell in accordance with the faculty exchange agreement between Humboldt and Cornell. Professor Lenz will be on campus from September 1 to September 28. He will be sponsored by the Institute for German Cultural Studies but will be basically affiliated with the Department of English. His host in the department will be Professor Joel Porte.

While at Cornell, Professor Lenz will pursue his own research projects and share the results with faculty and students.



Ulrich Baer

ULRICH BAER ON THE TASK OF PHOTOGRAPHIC INTERPRETATION

Leah Chizek

The task of photographic interpretation would benefit from a significant theoretical shift, **Ulrich Baer** (New York University) explained in his presentation at the A.D. White House on April 14th. Focusing on a collection of recently discovered photographs taken in the Lodz concentration camp, Baer offered an intriguing example of both the interpretative as well as ethical benefits such a shift would entail.

Previous readings of the Lodz images have been reductive because they have deployed what Baer referred to as a "Heracleitean" mode of analysis, turning each image into a moment embedded within an unfolding narrative. The photographs, taken by a former chief of accounting for the camp, show rare color scenes of its inhabitants' daily lives. But the lived reality of the subjects in these images is reduced by privileged Heracleitean interpretations that deprive them of their interiority and view them only in terms of an unfolding narrative, the ruination of European Jewry. Such interpretations thus

seek to reconfirm "what we already know," a melancholic privileging, according to Baer, of a single destiny of death. Paradoxically, such readings have also tended to reinforce the Nazi gaze behind the camera, emphasizing the presumed totality of this gaze with the effect of ignoring anything that might disrupt it or fall outside its purview.

We must instead learn to read photographs in a "Democritean" way, Baer went on to say. This entails resisting the urge to archive images as moments, instead working to afford access to a scene unconstrained by the assumption of any impending outcome. Presumably, then, the effect is a more successful retrieval of "unredeemed realities," as Siegfried Kracauer has called them, present within the scene and at times best indicated by evidence of events occurring against the expectation of the photographer. For that reason, Baer explained, it is also useful to suspend anxieties that inhibit one from momentarily assuming the perspective of the individual behind the camera.

Baer then selected one specific image in order to demonstrate his analytic method, that of a market scene in which victims' ties were sold to camp inmates. Showing footage from a Polish-made documentary by Dariusz Jablonski, Baer concentrated

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FACULTY PROFILE



Dominic Boyer

Dominic Boyer, Assistant Professor of Anthropology at Cornell University, came to Cornell in Fall 2001 after serving as a collegiate Assistant Professor in the Social Sciences at the University of Chicago. Boyer received his PhD with distinction from the University of Chicago in 2000, with a dissertation entitled *Spirit and System: The dialectic of German-ness in modern German intellectual culture*. Boyer's dissertation, which is in preparation at the University of Chicago press, is an historical and contemporary ethnography of the relationship between German intellectuals and the articulation of a language of German national belonging from the eighteenth to the twenty-first century. In this book, Boyer uses three case studies to examine the distinct social experience of intellectuals and how it affects their conception of the nation: the Enlightenment and Counter-Enlightenment, the two German party states (Nazi Germany and the GDR), and German unification. As part of this project Boyer conducted field research in Berlin and eastern Germany, focusing on the professional transition of former East German journalists to life and work in the unified (West) German media system.

Boyer's book is part of his ongoing concern with developing an anthropology

of intellectuals, which he sees as an important contribution to reflexive anthropology, given that anthropologists are themselves producers of knowledge. He argues that a sociology of knowledge will also allow an understanding of nationalism that is more nuanced than a purely discursive analysis since it reveals the social context of national-cultural forms. Boyer's current research projects reflect his interest in the sociology of knowledge and the anthropology of intellectuals. Upcoming projects include a study of German intellectuals and European-ness in which he examines the social life of transnationalism and analyzes the development of a class of intellectuals performing a function similar to the *Kulturträger* of the eighteenth and nineteenth centuries. He also plans a study of the contemporary neo-liberal university and how the changes in the institution affect the production of knowledge. Another project he is working on is a comparison of the crisis of African universities with the changes in western universities.

At Cornell Boyer has taught courses on the anthropology of intellectuals; media, culture and society; and ethnographic approaches to studying institutions and professions. In 2002/03 he will be a fellow at the Society for the Humanities where he will teach a seminar on the university as the locus of national culture and a seminar on censorship and the production of knowledge. Boyer has received numerous awards and honors including a William Rainey Harper Post-Doctoral Fellowship and Starr Lectureship from the University of Chicago and a Bundeskanzler Fellowship from the Alexander von Humboldt Foundation. He is a member of the steering committee of the Institute for German Cultural Studies.

Erica Doerhoff

SEMINAR SERIES ON "REMEMBERING EUROPE" TO BEGIN IN SEPTEMBER

Acting under the auspices of the Einaudi Center for European Studies at Cornell, a group of colleagues from German Studies, Government, Asian Studies, Comparative Literature and Performance Studies has organized a bi-monthly series of seminars entitled "Remembering Europe." The topics (and these are subject to change) include "Imagining Europe: Hellas and Barbarians, Europeans and Savages;" "The Memory of Hunger: History, Memory and the Irish Famine;" "Mediterranean Merchants: Politics and Culture of Informal Trade Networks;" "Europe and Theories of Diaspora."

Seyla Benhabib (Yale) will serve as Luigi Einaudi chair for the events and will also lecture on Thursday, October 3 and hold a seminar on Friday, October 4. Other speakers will include Tomiko Yoda (Duke), Stathis Gourgouris (Princeton), Claus Leggewie (Giessen), Tom Conley (Harvard), David Lloyd (Scripps) Tom Lamarre (McGill), Aida Hozic (Florida), and more.

The events are being organized by Brett de Bary, Natalie Melas, Dietmar Schirmer, Rebecca Schneider and Anette Schwarz. The seminars will meet every other Thursday at 4:30 beginning September 5.

For more complete information, contact Anette Schwarz at as163@cornell.edu.

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FACULTY PROFILE

DIETER INGENSCHAY GIVES FAREWELL LECTURE

Torben Lohmueller

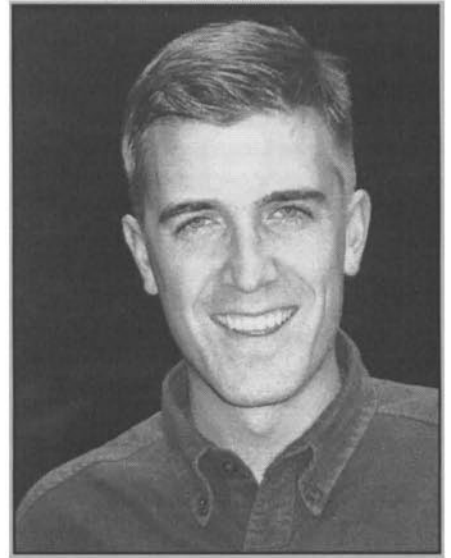
From August 2001 to April 2002 **Dieter Ingenschay**, Professor for Romance Studies at the Humboldt University in Berlin, visited Cornell University as a fellow of the Institute for European Studies. His sabbatical was financed by the Volkswagen Foundation. On March 28, he gave his "farewell lecture" to Cornell, entitled "Pink Triangles – Black Legends. Fascism and Gay Desire in Spanish and German Culture/Literature." Central to Ingenschay's paper were questions about the conditions and problems of an emerging gay historical consciousness in Spain and Germany. Drawing on Pierre Nora's concept of "*lieux de mémoire*," Ingenschay discussed the efforts of gay culture in Spain and Germany to situate itself vis-à-vis its fascist past.

Especially in the case of Germany, the establishment of such a site of memory proves to be difficult. Not only were gay men the victims of fierce and brutal persecution by the fascists, but, ironically, homosexuality was also associated with the masculinity cults of the perpetrators. The equation homosexuality = fascism, postulated by Gorkij and upheld by Adorno in *Minima Moralia*, resonated in the German discussions until the publication of Klaus Theweleit's classic *Männerphantasien*. Postwar literature, for example Wolfgang Koeppen's *Tod in Rom*, also portrays gay desire as being traumatically haunted by the specter of homo-social Nazi institutions.

In this context, Ingenschay's comparison of Germany and Spain highlighted some important differences in the discursive force field between homosexuality, virility, and fascism. While the stereotype of the gay Nazi continued to play its problematic role in Germany, in Spain homosexuality was less often

Assistant Professor of Music David Yearsley comes to Cornell from Harvard and Stanford, where he received his Ph.D. in music history. He specializes in the Northern European music and culture of the late seventeenth and early eighteenth century. His expertise and active recital career on the organ, harpsichord, and clavichord complement his scholarly pursuits, and his recordings — *Music of a Father and a Son: Delphin and Nicolaus Adam Strungk* and *The Great Context: Bach, Scarlatti, Handel* (on Loft) have been hailed "as a tour-de-force of technical bravura and vital historical imagination." Indeed, Yearsley is considered one of the finest organists of his generation, having won top prize in 1991 at the first International Schnitger organ Competition held on the famous Arp Schnitger organs at Norden, Germany and Groningen and Alkmaar, The Netherlands, and first prize in 1994 at the prestigious Bruges Early Music Festival.

Although he is keenly interested in keyboard practice and historical instruments — the focus of his current project — Yearsley's scholarly work is by no means limited to the keyboard. He demonstrates his broader interests in his book *Bach and the Meaning Of Counterpoint* (Cambridge University Press), in which he examines Bach's late contrapuntal works. Yearsley further demonstrates his musical versatility as a



David Yearsley

member of Mother Mallard's Portable Masterpiece Co., a synthesizer trio (founded by David Borden) hailed as the first synthesizer ensemble in the world. This summer, Mother Mallard's can be seen playing at the Cutting Room in Chelsea. Yearsley will also appear at this year's Connecticut Early Music Festival. At Cornell, Yearsley teaches music history courses in Baroque music, film music, music theory, harpsichord, and organ. This fall, he will teach Music 411 (with Annette Richards), The Organ in Western Culture.

Michelle Duncan

attributed to fascism. In the years of the "*movida*" following Franco's death, homosexuality was rather considered as a form of antifascist resistance, and thus a site of positive identification. The emerging gay subculture was embraced as a progressive transgression of Catholic Franquism, not only by a queer underground, but also by established writers such as Francisco Umbral. This

includes not only its more carnivalesque aspects, but, as Ingenschay showed by citing Luis Antonio de Villena's book *Chicos*, also a new admiration for the virile icons of the Spanish "(Neo) Falange." Here the fascist experience has not provoked trauma; thus a transposition of sexual desire onto the (supposedly) neo-fascist object of desire is possible,

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(Colloquium - continued from page 1)

“großen Vier”: Theodore Fontane, Wilhelm Raabe, Gottfried Keller and Adalbert Stifter.

The process of education that is synthesized with the protagonist's entry into professional life in the narrative shows that *Soll und Haben* is clearly rooted in the literary genre of the *Bildungsroman*. While a career in commercial trade served as a distinct model and structure for education in the *Bildungsroman*, much like in Goethe's *Wilhelm Meisters Lehrjahre*, the question was raised: What is really new in Freytag's rendition of the *Bildungsroman*? Schneider argued that *Hausväterliteratur*, the genre of the *Hausbuch* or handbook for domestic order, was modernized for the nineteenth century with *Soll und Haben*; the distinguishing factor being both the lack of aesthetic development in Freytag's novel and his success in reaching the German *Kleinbürger* on a relatively large scale.



Lothar Schneider

The dietetic that Schneider addresses in his paper is the link and balance between the business profession and the creative, at times phantasmagoric desire of the novel's hero. The fantasy and desire presented in *Soll und Haben* are in direct opposition to customary protocol for a business professional. It is, however, precisely the hero's fantasy and desire as applied to market opportunities that develop and enhance his business acumen throughout the novel.

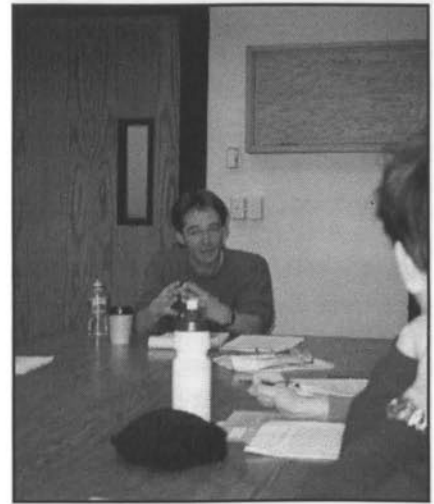
The hero provides a general model for dealing with fantasy and desire within the rigid structure of commercial realism. The underlying intent of *Soll und Haben* is to demonstrate the regulation of desire in the form of a *Bildungsroman*: not an esoteric *Bildungsroman* that boasts aesthetic complexity, but rather, perhaps for the first time, a “Hausbuch des deutschen Kleinbürgers.”

Ross Halvorsen is a graduate student in the Department of German Studies

For the March 29 colloquium, **Professor Dietmar Schirmer** (Government) presented a revised version of his paper “Closing the Nation: Nationalism and Statism in Nineteenth and Twentieth Century Germany.” Professor Schirmer's paper provided an analysis of the historical background to the recent, heated debates over citizenship in Germany. While these debates have often been framed in terms of the persistence of nationalism and xenophobia, Professor Schirmer chose to call attention to a second important strand of the discourse on citizenship in Germany, namely the tradition of “statism.” According to Schirmer, “The statist dispositive grants or withholds membership rights neither on the grounds of ethno-cultural homogeneity (as ethnic nationalism does), nor on the grounds of place of birth or extended residence (as civic nationalism does), but rather on the principles of presumed loyalty or disloyalty towards the state.”

According to Schirmer, in the course of the nineteenth century this tradition of statism was contested by a discourse of romantic nationalism that arose out of the wars of liberation against Napoleon. After unification in 1871, the nationalist and the statist discourses converged in a number of more or less contradictory ways. Schirmer argued that in the early years of the German Empire the Prussian statist tradition predominated, as can be seen in the fact that the two groups targeted by exclusionary measures, socialists and Catholics, were ethnically German “internal enemies” perceived as disloyal. By the time of the 1913 citizenship law,

however, definitions of citizenship had taken on a more nationalist color, resulting in the exclusion of Slavic and Jewish immigrants from citizenship. This policy remained in place during the Weimar Republic, only to give way to the complete conflation and confusion of the statist and nationalist traditions in the propaganda of the Third Reich, in which disloyalty to the National Socialist state was simultaneously construed as a lack of ethnic German-ness.



Dietmar Schirmer at the colloquium

Professor Schirmer argued that after World War II the Federal Republic returned to an incongruous mixture of statist and ethno-cultural traditions. In his view, the post-unification debate over dual citizenship in Germany was inflected less by the discourse of ethno-cultural nationalism than by the discourse of statism. Opponents of the dual citizenship provision of the SPD's citizenship reform proposal cast their arguments in terms of concerns about the loyalty of the holders of dual citizenship to the state rather than in terms of a desire to preserve ethnic homogeneity. In Professor Schirmer's view a failure to distinguish between these two rather different sets of concerns contributed to the nastiness and contentiousness of the debate.

Casey Servais is a graduate student in the Department of German Studies.



Susan Bernstein

For the April 12 colloquium **Susan Bernstein**, Associate Professor of Comparative Literature at Brown University, presented a paper entitled "Exposition Rooms: Housing Desire through H.D., Freud and Goethe," part of a larger work-in-progress under the working title "Housing Problems: Writing and Building: Subjectivity and its Haunts." In considering larger questions of containment and spatialization, Bernstein said, the main impulse for her project is to read against the interiority / exteriority opposition by examining figures of housing. With Heidegger's famous "die Sprache ist das Haus des Seins" formulation as a starting point for her investigation, Bernstein wants to map out the relations between architectonics (the art of systems) and architecture (the material thing), between structuring (in its literary use, as well as more broadly in terms of thinking, being, etc) and the particular structures themselves, in this case particular buildings. Bernstein feels that in order to properly examine these structures, she needs to jettison the unnecessary theoretical / historical binary and consider what she calls "the empirical edge."

Housing and architecture become for Bernstein, in part following Jacques Derrida's *Archive Fever*, not simply metaphors, but pragmatic terms that perform spatialization. In fact Bernstein envisions her project as participating in a

critique of housing as a metaphor, in part by means of a methodology of what she calls "lateral" or "metonymical" reading, and in part by investigating the theoretical, rhetorical and material aspects of all structuring (which Bernstein groups under the term "architecture"), especially the kind which has led to an inside / outside hierarchy that she finds problematic.

A lengthy and involved discussion followed Bernstein's exposition. In answering a question about the importance of time in any expression or instantiation of space, Bernstein expressed an interest in synchronicity, intimating that the temporal is just as much in danger of abetting the hierarchical relationships she wants to deconstruct. In responding to a query about the seeming interchangeability of "philosophy of furniture" and "furniture of philosophy" in her paper, she explained that she would prefer to drop the "of" altogether in order to create a pure juxtaposition of terms and favors the disregard for logical and syntactic connections in an effort to work with the empirical site *qua* site. This strategy is related to her "lateral reading" methodology, which she carries over into the realms of research and writing as well. There it becomes an attempt to destabilize hierarchies through collation, cross-referencing, and other kinds of editing that create fluidity and allow the texts and materials themselves to come together and articulate the problems. Her interest in H.D.'s journal-like work *Tribute to Freud* also stems from its effort to make things relate to one another without structuring, a kind of denial of organization, even on the level of grammar. In another question-answer exchange Bernstein considered the connection between archival work and desire: the desire to expose or the desire to possess (in the form of intellectual property). A final question led Bernstein to consider the place of anti-Semitism in her argument, especially as it complicates her efforts to unsettle the inside / outside dichotomy.

Samuel Frederick is a graduate student in the Department of German Studies.

On April 26 **Irene Kacandes**, Associate Professor of German and Comparative Literature at Dartmouth College, presented a paper entitled "Cultural Studies Ways of Knowing: Rereading the Literature of the Weimar Republic." In this two-part paper, Kacandes raised questions about the place of literature in cultural studies and gave an exemplary reading of Gertrud Kolmar's *Eine jüdische Mutter*.

While stressing the importance of interdisciplinarity in cultural studies, Kacandes advocated a reconsideration of the significance of literature to the discipline. In a discussion of the work of scholars such as Sven Birkets, Barry Sanders, Masao Miyoshi, and William Paulson, as well as her own book *Talk Fiction: Literature and the Talk Explosion*, Kacandes called attention to transformations occurring outside the academy to which the study of literature can provide a response. These transformations include an impoverishment of the verbal experiences of children and a lack of storytelling in modern culture. Literature, according to Kacandes, is still relevant today because it allows access to a kind of knowledge that traditional history cannot provide and because it supplies stories that are lacking in contemporary culture. Citing Paulson, she argued for seeing literature as "among the means by which people respond to the state of the world and attempt to act on it" and suggested that the stories from the past preserved in literature can serve as challenges to rethink our contemporary situation.

Following her general discussion of the place of literature in cultural studies, Kacandes presented a reading of *Eine jüdische Mutter*, which could be seen as an example of the kind of writing about literature that she advocated in the first part of the paper. Her reading of this novel analyzed the intersection of three discourses in the novel (gender, race, and sexuality) in order to open up questions about the confluence of these discourses in the society in which the novel was produced. The analysis of the novel is part of a larger project in which Kacandes will "show how discourses of gender,



Irene Kacandes

sexuality, and racial hygiene worked together to create a society that was ripe for the idea of targeting groups for marginalization, persecution, and extermination.”

Kacandes’ presentation of her paper inspired a lively discussion about the definition of literature and the significance of literary quality. Colloquium participants also raised questions about the weight that can be assigned to a specific literary text when making general claims about an historical period and about the usefulness of Walter Benjamin’s essay on the storyteller for Kacandes’ project.

Erica Doerhoff is a graduate student in the Department of German Studies.

(Nietzsche - continued from page 1)

what we are left with is nothing more than the birth of a “question mark.”

In pursuit of this question mark, **Peter Uwe Hohendahl** (IGCS Director, German Studies) organized a one-day symposium on Nietzsche’s text. The symposium was held on March 9, 2002, and was divided into two panels: “Textualities,” dealing with the rhetorical elements of the *Birth of Tragedy*, and “Appropriations,” dealing with the legacy of this work.

Geoff Waite (German Studies) moderated the first panel, beginning with introductory remarks on the difficulties of reading Nietzsche’s first major publication. Waite argued that Nietzsche employs a strategy of writing which

systematically conceals the center of meaning while forwarding what might pass as an “explicit” argument on Greek tragedy: an exoteric text for public consumption and an esoteric one for those in the know, an elite readership. What the text claims to be about is not what it is about. As Nietzsche writes in one of his letters, he envisioned writing in several ways, “now for us, now for the public, but most often and importantly for both at once.” What makes the *Birth of Tragedy* unique in Nietzsche scholarship is that it offers the possibility of tracing how Nietzsche internally edited his text under the pressure of external events, specifically the crushing of the Commune of Paris in May 1871 and Nietzsche’s increasingly tense relationship to Cosima and Richard Wagner. Taking a false report that the Communards had set fire to the Louvre as true, Nietzsche expressed horror at this event, claiming “this is the worst day of my life.” Not at all concerned about the execution of some 20,000 insurrectionists, Nietzsche fled to Cosima and Richard Wagner seeking solace, but in vain. To his great horror, the man to whom he was to dedicate the *Birth of Tragedy* cared not at all about the supposed burning and instead waxed greatly at his earlier communist sympathies as well as his earlier association with one of the leading Communards. Waite argued that these external events served as a catalyst for Nietzsche’s extensive re-editing of his text to produce a double way of writing whose significance, Nietzsche hoped, might only become clear years in the future. Citing Antonio Gramsci, Waite cautioned that those who dare to make predictions are in fact silently engaged in shaping the future to their own ends.

After welcoming us to Nietzsche’s world, Waite introduced the first panelist, **Pietro Pucci** (Classics). Pucci focused in on the sub-images that Nietzsche employs to describe the unification of Dionysus and Apollo as they operate together in Greek tragedy. He divided his presentation into three points. First, the Apollonian becomes non-existent in its collaboration with the Dionysian, a disappearing

signifier. Second, Pucci asserted that the images that Nietzsche uses to represent this collaboration cause difficulties in interpreting the nature of the unification of the two, for Nietzsche more often than not stresses the conflict between the two Gods rather than how they work together in tragedy. And finally, Pucci attempted to explain the significance of Nietzsche’s text for the field of Classics. The first image under examination was that of marriage. Pucci interpreted Antigone as representing the Dionysian element and Cassandra the Apollonian. Nietzsche, Pucci explained, saw both represented in a sort of unity in the figure of Prometheus. Yet the Apollonian only functions as a dream image; it only becomes meaningful through its unification with the Dionysian, a figure of deeper truth which itself has no representational image. As such, the Apollonian is a sort of veil covering the Dionysian truth. Another trope Pucci interpreted was that of music, in particular that of music as a Dionysian “discharge” from a figurative “womb.” Pucci closed by presenting the arguments of recent works in classical philology that have taken up Nietzsche’s distinction between the Dionysian and Apollonian, showing that the *Birth of Tragedy* is a significant, albeit controversial, point of reference for those in Classical studies.

Further investigating this central distinction in Nietzsche’s work, the next speaker, **Natalie Melas** (Comparative Literature) focused on Nietzsche’s introduction of the figure of Socrates. The *Birth of Tragedy*, Melas argued, is just as much about the tragedy’s death as it is about its birth; it could just as well have been entitled the *Death of Tragedy: out of the Nous of Socrates*. Socrates comes to replace Apollo in Nietzsche’s text. Socratic aesthetics, Melas claimed, fundamentally undoes the symmetric opposition of the two and with it the dialectic movement that animates life-saving art. In approaching the problem of aesthetics in the text, Melas first focused on the rhetorical complexities of Nietzsche’s argument, then moved on to the delayed introduction of the figures of Dionysus and later Socrates. Offering an



(l. to r.) Natalie Melas, Tracy McNulty, Pietro Pucci, Geoff Waite

interpretation of the 1886 edition's "Attempt at Self-Criticism," Melas argued that Nietzsche's claim that he is "almost undecided" as to whether his text should have communicated or concealed itself suggests a mimetic relation between the text and its subject. In such a relation, Nietzsche would represent the Dionysian impulse to critical expository writing on aesthetics. The second suggestion is that a dynamic of concealment animates the text. Melas stresses that Nietzsche's phrase "almost undecided" is enigmatic because it suggests that Nietzsche has decided and is just not telling us. This difficulty also extends to the way in which the suggestion of a fundamental concealment in the *Birth of Tragedy* undermines the very oppositions that Nietzsche sets up in the text. Melas argued that the division between the Dionysian as truth and the Apollonian as the phenomenal suggests a Platonic scheme of concealment and truth: Socrates as the dialectician who refuses to enter the dialectic between the Dionysian and Apollonian.

The final speaker of the first panel, **Tracy McNulty** (Romance Studies), focused on the changing treatment of the figure of Dionysus over the course of Nietzsche's works as well as what is potentially lost in Nietzsche's gradual move away from

Apollo and toward Dionysus. McNulty began by noting the dual character that Nietzsche assigns to Dionysus: on the one hand, this god is a force of "disindividuation" and the deliverance from the self, but on the other hand, Dionysus is also a force that brings man out of alienation by experiencing a form of "original oneness." McNulty's analysis focused on the nature of this "oneness" furnished by the Dionysian, suggesting that it could be understood through Freud's later conception of the "oceanic feeling." McNulty stressed Nietzsche's own later insistence that he should have further highlighted the Dionysian in the opposition that he set up between the Dionysian and the Apollonian and later Socrates. Following Nietzsche's critique of his own early work, she attempted to elucidate how Nietzsche would establish non-dialectical oppositions such as Dionysus and the crucified in his later works in order to critique the dialectic structure of the Dionysus-Apollo opposition. McNulty read this gradual development of the figure of Dionysus in Nietzsche's works from two perspectives: first, as a critique of the onto-theological grounding of personhood, and second, as a critique of rationality. Her larger analysis concluded with a psychoanalytic treatment on the status of the

body in Nietzsche's conception of the Dionysian.

Peter Uwe Hohendahl introduced the second panel, "Appropriations." **Fred Ahl** (Classics) considered Nietzsche's practical contribution to and effect on the teaching of tragic texts. Like Nietzsche's own writing, Ahl noted, Greek tragedy exerts power through emotional response, though the characterizing term "catharsis" remains problematic. Nietzsche represents an attempt to recapture "tragedy's lost soul": music. The scores, as well as the choreographic notes, for Greek tragedies have generally been lost, as scholars have put more value on the words than the music or movement. Thus not enough material remains for the reconstruction of the "lost soul." Nietzsche therefore looks hopefully to Wagner's endeavors as a way to re-create the essence of Greek tragedy. Nietzsche not only calls attention to this essential element, but can also keep us from the "pit" of thinking that tragedy is depressing and necessarily ends in catastrophe. Thus his writing also causes us to reflect on what meaning a term — in this case, "tragedy" — has for us as opposed to the meaning it had for the ancient Greeks. To question the source of our conceptions of a "hero," Ahl read for us the concluding words of Sophocles' *Oedipus* and those of Seneca's *Oedipus*. Remarking that the latter presentation of a hero seemed to correspond more to the usual conception, Ahl asked where, in Nietzsche's work, are the Romans? Close attention, he argued, reveals that Latin exemplars subtend Nietzsche's explanations.

Rebecca Schneider (Theatre, Film and Dance) brought a performance-studies approach to the topic. Under the title "'N'ed," she presented her own score, a "score for a riff." In the body of her text, she discussed the reconstruction of the theater of Dionysus by the Athenian statesman and financial administrator Lycurgus. By constructing the theater in stone, separating the audience from the action, and building a stone "skene," or stage, "elevated and made to go along the whole back of the orchestra," Lycurgus in effect created the first screen, a "screen



(l. to r.) Fred Ahl, Rebecca Schneider, Nicholas Mathew, Michael Steinberg

writ in stone.” (Technically speaking, the word “skene” referred to the wall at the back of the stage, the scene-building). The effect of elevating the chorus from the orchestra in this historical moment, Schneider argued, might be the effect Nietzsche discusses as a loss of the Dionysian from tragic drama. She pointed out that Lycurgus, “architect of the screen,” is also credited with establishing the first archives, in which he put only tragedies. Schneider proposed that the work Nietzsche is doing in *The Birth of Tragedy*, a work of performance that cannot be preserved, exists in tension with archival culture of the written word. While Nietzsche ends up a catatonic exhibit in his own archive, the destructive Dionysian impulse is a life-performance. Focusing on the historical and ideological positions of theories about music, **Nicholas Mathew** (Music) read *Geburt der Tragödie* as a statement of “absolute music.” Mathew reminded us of the aesthetic paradigm shift around 1800 which brought a positive reevaluation of instrumental music, liberated from words or concepts. The Beethoven symphonies to which Nietzsche turns had been seen, Mathew pointed out, as examples of absolute music. Wagner saw absolute music in Beethoven’s Ninth Symphony but considered it fully realized in his own

work. For him absolute music possessed an ontological value; it was split off from other theatrical elements in order to be reunified in the form of the *Gesamtkunstwerk* with even greater power. The metaphysical significance of music also weighted the question of nationalism — and not just as politics. The Dionysian, for example, was identified as German universalism. But in Nietzsche’s later work, what was considered metaphysical depth becomes only a kaleidoscopic surface. He sees Wagner’s hypnotic effects and affects as obscurantist histrionics giving the illusion of revelation. But this critique of absolute music extends only as far as Wagner; Nietzsche (like Adorno after him) cannot criticize the Beethoven paradigm. We should consider, however, how Beethoven’s devices were employed in compositions in the service of ruling-class ideology. Is it possible that “the Dionysian can be impersonated”?

Michael Steinberg (History) further explored The Nietzsche-Wagner relation, asking what Nietzsche’s rejection of the composer revealed about the political stakes of his thought. Given the extent of the changes in editions of *The Birth of Tragedy*, should we read Nietzsche as rejecting the myth that failed to provide a foundational discourse for contemporary

culture, or as rejecting myth *tout court*? Nietzsche earlier believed in Wagner’s concept of the total power of music. Whereas previous theorists viewed music as discursive, Wagner’s reading claims for music a totalizing ability, a capacity for total representation of the world. According to Steinberg, Wagner’s language of the “absolute” and “gesamt,” functions as a political as well as an aesthetic metaphor.

Nietzsche’s attitude toward Wagner could also be studied in light of his peripheral geographic position in Basel — a city of the Protestant patristic, of commodity and cultural exchange — which could be compared with the position of Rousseau in Geneva, another “anti-theatrical” city. Such a comparison, Steinberg claimed, would help us understand the “contradictions” between Nietzsche’s earlier and later writings.

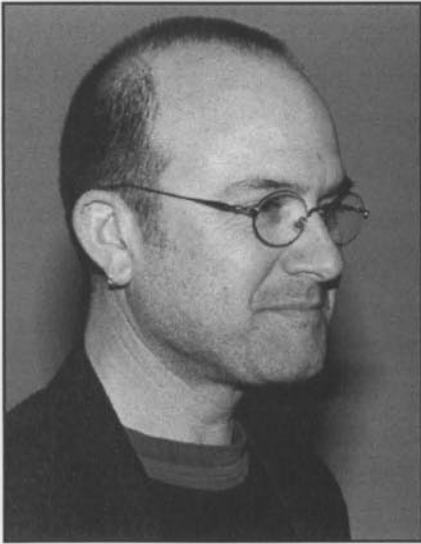
The subsequent general discussion circled back to questions raised by the first panel and the introductory remarks. We were led to wonder, as we discussed Nietzschean appropriations, who is appropriating whom? •

Amalia Herrmann and John Kim are graduate students in the Department of German Studies.

(Postcolonial - continued from page 1)

Socialism, as well as the concepts of Europe and the culture of modernity, in the light of the problem of colonialism.

John K. Noyes (University of Toronto/Cornell University) began his talk by mapping out various key constellations in post-colonial theory. He addressed the relationships between geography and history, Enlightenment and empire, cosmopolitanism and various forms of subjectivity, and between poetic language and pure reason. Some of the above themes, which are prominent both in modern scholarship and in eighteenth- and nineteenth-century debates, concern the location of critical theory in geographical terms. Here Noyes cited his own experiences in the South African



John K. Noyes

academy, where North American academics (mostly post-colonial theorists and liberal historians) are seen as exploitative of the “knowledge” they obtain from Africa.

In discussing the above constellations, Noyes focused on the writings of Johann Gottfried Herder, especially those that postdate his rift with Kant. Remarking upon a rather unfortunate association of Herder’s writings with European nationalisms, Noyes noted that he is crucial to understanding the role of philosophers in eighteenth- and nineteenth-century discourses on power, the state, and nature. Noyes discussed the discipline of geography’s complicity with imperialism in order to provide a point of contrast with Herder’s theories. Noyes suggested that Herder’s belief that nature creates states and acts both in unifying and diversifying ways established the philosopher’s task as one of negotiating between thought and state, geography and history. Noyes saw Herder’s claim that reason works with, and not against nature, as inaugurating the kind of poetic language used to dismantle the dominance of Enlightenment reason.

Nineteenth-century debates on nature, natural history, and philosophy initiated some of the linguistic dilemmas that are still unresolved to this day — dilemmas

that Noyes sees reflected in the opacity of the language used in much post-colonial theory. Using Herder to demonstrate the possibility of reclaiming the philosophy of natural history as a critical tool and as a model for positive poetic language, Noyes posed the question of the appropriate scientific intervention of disciplines such as geography. In these remarks, Noyes critiqued Spivak’s work, which, albeit useful, misses the point in looking for a “native informant.” German philosophers, said Noyes, represented mediated imperatives to a much greater extent than they showed the presence of a native informant. An unreflective appropriation of the Derridean critique of dialectics by post-colonial theorists resulted, concluded Noyes, in the emergence of an opaqueness of poetic language that can only be overcome by theorizing through dialectics.

Speaking on the topic of “Colonialist Women in the Imperial Era and After,” **Lora Wildenthal** (Texas A&M University) sought to continue the project she had begun in her book *German Women for Empire*. In the center of her work, she said, stand the Germans themselves, and not so much the institution of German colonialism. Both her book and the work arising from it concentrate on women as a problematic group within the colonial project. Most prominently, Wildenthal asks when women became a problem for colonists, how gendered colonial ideas were shaped over time, and what effect colonialist women had in the long term.

Following the strand of her book, Wildenthal outlined the importance given to women by liberal nationalist colonists who focused mainly on emancipation from the metropole. After the implementation of bans on interracial marriage, which did not necessarily have an effect on race mixing outside of wedlock, the availability of white German women in the colonies helped prevent the perceived danger of such marriages. Beyond the status of being mere progeny producers, women settlers saw themselves as partners to white German males responsible for



Lora Wildenthal

creating cultural and economic value. By stressing their role in the long-term preservation of the German *Kulturgedanke* in the colonies, German colonialist women gained an even stronger presence. Some of their issues (such as nursing projects) were eventually appropriated by colonialist men.

Not only were colonialist women preoccupied with preserving Germanness in reconstructed communities through nursing, household management, and farming, but they also viewed themselves as guardians of the Germanness of their men. This obsession with national purity only increased with the loss of the colonies. Wildenthal claimed that precisely this obsessive linking of woman with race forms a connection between colonialism and Nazism, the latter having frequently been embraced by former colonialist women who never gave up their dream of colonialism. In conclusion, Wildenthal suggested that the women’s project of race transmission and “colonizing the colonizer” rendered early colonialism incomplete. In many ways this project, marked by the transportability of the discourse on race in time, persisted through three eras: the Empire, the Weimar Republic, and the post-Holocaust period.

Yuliya Komska is a graduate student in the Department of German Studies.



Pascal Grosse

Pascal Grosse's talk explored the question: "What Has German Colonialism To Do With National Socialism?" Outlining the challenges posed by a straightforward comparative approach to German colonialism and the emergence of the Nazi racial state, he argued convincingly against a "problematic logic of continuity or discontinuity" and "instead propose[d] an approach based on the idea of correspondences between the two eras—without assuming a direct line of causality that leads from one to the other." Three aspects are key to such correspondences: the "drive to redraft the relation between race and space in the early twentieth century"; "the emergence of racialized citizenship as a new concept of nationality"; and European colonial competition as conceived around the concept of a global "race war." Exploring these aspects, Grosse explains that German colonialism and the emergence of the Nazi racial state may be understood as different but related expressions of an intellectual eugenicist model.

In order to understand these correspondences, one must also attend to the "complementary and interdependent developments" in German expansionism into Eastern Central Europe and overseas, too often viewed by historians as antagonistic phenomena. Notions of race articulated around the colonies, and of Volkstum and a German Kulturnation in the East characterized discourses around expansionism and suggest important interconnections

between notions of race and culture in late nineteenth century biologisms. Viewing these developments as complementary can provide insight into the "innovative synthesis of territorial expansionism with the biopolitics of race" that was key to the colonial project and the emergence of National Socialist ideologies. The relation between continental and overseas expansionism and de-colonization in the formerly German territories as an administrative act are what distinguish the German colonial experience from that of other European powers. Attention to the specific regional features of colonialism (rather than models that privilege British colonialism) emerges as key to any engagement with German colonialism's relation to National Socialism.

In answering the question around which his talk was structured, Grosse suggests that German colonialism and National Socialism in fact have a good deal to do with one another: "[B]oth called for a racial order based on racial reproduction as the foundation of the state; both sought to replace the classic nation state with a racial state; both implied the dissolution of the bourgeois family through the entire subordination of sexuality to racial purity; and, finally, both entailed an expansionist drive to reproduce the racial order elsewhere."

Alain Patrice Nganang's presentation "Of Lost Colonies, 'Good' Germans and 'Loving' Africans: Africa in German Afrikafilme, 1911-1948" offered a striking combination of visual images and reflective commentary on questions of representation and scholarly interventions into the story and history of those representations. Excerpts from Hans Schomburgk's *Im Deutschen Sudan* (1912-1914), Herbert Selpin's *Die Reiter von Deutsch-Ostafrika* (1934), Eduard von Borsody's *Kongo-Express* (1939), as well as from two post-war films, Helmut Weiss's *Quax in Afrika* (1945) and Alfred Weidemann's *Der Stern von Afrika* (1957), illustrated continuities in *Afrikafilme* from the actual colonial period to the immediate postcolonial period to post-war representations of Africa in German film.



Alain Patrice Nganang

Nganang argues that films produced in the 1920s, 1930s, and 1940s "represent just a small period in a very long history of the representation of Africa and Africans in the Western imagination," locating such films within the larger framework of what Susanne Zantop has defined as colonial fantasies.

Encompassing a broad spectrum of genres, *Afrikafilme* are structured by the loss of colonies in the wake of WWI and by colonial nostalgia. Nganang suggested that "The loss of the colonies in 1919 is the only real, notable discontinuity in the representation of Africa and Africans in German films." While the loss of the colonies had a profound impact on the psychology and language of the films, it cannot be regarded as having resulted in the loss of a direct cinematographic relationship to Africa.

Germany's filmic production in and on Africa is similar to that of other colonial powers; it is the structure of loss, and the political will to reclaim the lost colonies, that distinguishes German films from others. Images of the "Germanophile" African and of the "good" German colonizers are pervasive in this project. These films "provided a powerful medium of persuasion" in their articulation of German postcolonial fantasies.

In the context of images that can only be described as "mad," Nganang asks candidly: "In which approved language

can I describe them? Is there any language of scholarly pain? [...] How can I describe these moments of unbelievable doubt in my position as a scholar in front of these films, and also these critical moments of my sudden and unexpected self-discovery as a Black scholar in German Studies?"

Discussion focused on the experience of Black actors in Germany during the Third Reich and on the violence of cinema as a medium of representation more generally.

Jamie Trnka is a graduate student in the Department of Comparative Literature.

John Namjun Kim (Cornell University) opened his discussion of "Hegelian Universalities and Japanese Imperialism" with an examination of the double role of the concept of universality within the critique of imperialist discourse. On the one hand, there is a tendency for imperialists to legitimate their imperialist projects through claims about the universality of their particular cultures, civilizations, and moral or political systems. Yet a concept of universality often plays a crucial role in the critique of imperialism as well, as when claims are made that imperial practices have violated universally binding standards of justice or rightness.

Having established this pattern of ambiguity, Kim went on to look at the particular deployment of Hegelian conceptions of universality in the philosophy of Miki Kiyoshi, one of the midtwentieth century's leading theorists of Japanese imperialism. Miki understood Japanese imperialism not as imperialism, but rather as a project of self-determination for "Greater East Asia;" hence, his philosophy is a form of imperialist ideology that contains both a critique of colonialism and a critique of Western claims to cultural universality. In 1939, two years after the commencement of the Sino-Japanese War, Miki authored a two-part cultural-political manifesto entitled *Principles of Thought for a New Japan*, in which he offers a highly Hegelian justification of Japan's "advance" into continental Asia. "For him, Japan's invasion of the continent was an



John Namjun Kim

opportunity not for colonization or imperial domination over East Asia, but for the creation of a unified yet internally diverse cultural sphere called the East Asian Cooperative Body," a concept which would be adopted as state policy in 1940 under the name "Greater East Asian Co-Prosperity Sphere."

Kim identified the basic strategy of Miki's "anti-imperialist" imperialism as one of negative essentialism; by denying any singular, positive essence to Japanese culture, Miki was able to elevate it to the position of the universal (a position occupied in Hegel's philosophy by the World Spirit). Miki's argument proceeds by way of a critique of the predominance in Western thought of what he calls "abstract cosmopolitanism." He attempts to furnish an alternative founded on the principle of concrete cultural heterogeneity and intercultural exchange. This view entails a conception of universality as "the principle of the mutual implication of particulars," the notion that each particular contains an element of universality as a result of its role in mediating other particulars. A consequence of this view is that the particular that has mediated the greatest number of other particulars is the most universal. In Miki's presentation, this most universal of particulars is "Japan," as Japan has assimilated the greatest number of both Asian and Western influences. As Kim put it, in Miki's view the "pure assimilative drive of Japanese

culture to increase internal cultural heterogeneity is the source of Japan's power."

As Kim pointed out in the later sections of his paper, however, Miki's argument is compromised by internal inconsistencies. While Miki's original justification of Japanese supremacy is based on the claim that Japan is the most thoroughly mediated of national subjects, his notion of the East Asian Cooperative Body places Japan in the position of a mediating subject that functions as the site of all mediations but is not itself mediated. Hence the very hybrid quality Miki valorizes in Japanese culture is compromised the moment it becomes a justification for imperialism. Kim closed by pointing to implications that can be drawn for contemporary political struggles, in particular emphasizing the dangers of viewing particular identities as whole and homogenous or of elevating any particular identity to the level of an all-mediating universal.

Casey Servais is a graduate student in the Department of German Studies.

(Baer - continued from page 3)

on a clip that lingers on this market-scene and eventually zooms in to show "spectral evidence" of a boy's face behind a fence. Jablonski's documentary, Baer explained, is an attempt to re-see these images against the photographer's intentions. The marginal, almost unnoticeable image of the face presumably disrupts any authorial attempt to frame the image of the market-scene. Not only is it an example of how the "camera's agenda" is not always that of the photographer, but for Baer, the face also defies a Hericlitean agenda of interpretation, suggestive as it is of a spectral lived reality not so readily assimilable to an unfolding narrative of ruination. Its uncanny quality resides in its potential affirmation of the Democritean moment "outside time," in which any possible outcome is still valid.

Baer's article "Spectral Evidence: The Photography of Trauma," is a detailed treatment of the themes from his talk at Cornell. In addition, he is author of a

recent book about Baudelaire, *Remnants of Song* (Stanford UP 2000), translator of Rilke's letters into English, and editor of a collection of essays from Suhrkamp about the post-Holocaust cult of memory. Currently, he is editing another collection of essays forthcoming from NYU Press, *110 Stories: New York Authors Write after 9/11*. •

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(Ingenschay - continued from page 5)

despite the narrator's contempt for the fascist ideology.

It is in such "virile re-mappings of desire against the trauma of the fascist experience" that Ingenschay locates the central problems within the question of homosexuality and fascism in both Germany and Spain. In order to overcome the still often unacknowledged fascist charge in gay desire, Ingenschay concluded, it is not only necessary for the Spanish and German gay movement to take part in the international theoretical and political discourse of "gai savoir," but first and foremost to confront its historic burden and to find its own "*lieux de mémoire*." •

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Contributions to German Culture News are welcome. If you would like an event listed or have a brief review or article to contribute, please contact Erica Doerhoff at ead22@cornell.edu.

GERMAN COLLOQUIUM FALL 2002

September 13
FREDERICK BEISER
Syracuse University
"The Kant-Schiller Dispute"

October 11
GERHARD RICHTER
University of Wisconsin
"Fascism and Negative Dialectics:
Adorno's Hitler"

October 25
JOHN KIM
Graduate Student in German Studies
Cornell University
"States of Nature: Rhetorical Violence
in Heinrich von Kleist"

November 8
ROSEMARIE HAAG BLETTER
CUNY Graduate Center
"Mies van der Rohr and Dark
Transparency"

November 22
RICHARD SCHAEFER
Graduate Student in History
Cornell University
"The Critique of Ordinary Reason:
Johann Michael Sailer"

December 6
MICHELLE DUNCAN
Graduate Student in German Studies
Cornell University
"Hydromancy: Of Sirens, Songs, and
Soma"