

GERMAN CULTURE NEWS

CORNELL UNIVERSITY INSTITUTE FOR GERMAN CULTURAL STUDIES

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RETROSPECTIVE OF GERMAN COLLOQUIUM FALL 2001

On September 7, 2001, an enthusiastic crowd assembled for the first Institute colloquium of the academic year. Presenting his paper, "Miracles Happen: Benjamin, Rosenzweig, and the Limits of the Enlightenment," was Professor **Eric L. Santner**, the Harriet and Ulrich E. Meyer Professor in the Department of Germanic Studies and the Committee on Jewish Studies at the University of Chicago. In his paper, Santner compared Walter Benjamin's understanding of historical materialism as it appears in his "Theses on the Philosophy of History" to Franz Rosenzweig's reading of the "philosophy of creation," proposed in his *The Star of Redemption*. Rosenzweig's notoriously difficult work is also the subject of Santner's highly esteemed new book, *On the Psychotheology of Everyday Life: Reflections on Freud and Rosenzweig* (University of Chicago Press, 2001). The colloquium provided Santner and the colloquium participants an opportunity to probe and to explicate some of this book's far-reaching insights.

Santner expressed his interest in the "event structure of everyday that registers excess." For Rosenzweig, this "imminent excess" is marked by a "revelatory miracle," which Santner defined as "an event that suspends the normal way by virtue of fantasmatic defense." Rosenzweig is concerned with miracles of the "post-Enlightenment age," Santner explains, in which miracles are not "a breach of natural law of some sort," but a "fundamentally semiotic structure." Specifically, this type of

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Photo by Hans Meyer-Veden

PATRIOTISM, COSMOPOLITANISM, AND NATIONAL CULTURE: HAMBURG CONFERENCE

Emily Gunzberger
Nicholas Mathew
Ross Halverson
Casey Servais

The Institute for German Cultural Studies, together with the departments of Music and Architecture, presented a conference from November one to the third entitled "*Patriotism, Cosmopolitanism, and National Culture: Public Culture in Hamburg 1700-2000*." The event was generously endowed with funds from the Zeit-Stiftung Ebelin und Gerd Bucerius in Hamburg, the Max Kade Foundation in New York City, the Cornell University Provost, Department of German Studies, Department of Music, Department of Architecture, and the Cornell Council for the Arts. Organizers were Peter Hohendahl

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FROM FRANKFURT TO LOS ANGELES AND BACK: DAAD SUMMER SEMINAR

Aoife Naughton

The opening of the Cornell University/DAAD summer seminar "From Frankfurt to Los Angeles and Back: The Fate of Critical Theory in the International Debate after World War II" saw an influx of visiting professors from colleges and universities across the U.S. and Canada to attend the six-week seminar led by **Peter Hohendahl**. The goal of the seminar, which ran from June 18 to July 27, 2001, was to encourage research by young scholars in the field of critical theory. DAAD fellowships were awarded to **Hester Baer** (Duke University), **Karyn Ball** (University of Alberta), **Sinkwan Cheng** (CUNY), **Karin Crawford** (Stanford University), **Sylvia Lopez** (Carleton College), **Cecilia Novero** (Pennsylvania State University), **Max Pensky** (Binghamton University), **Dennis Redmond** (University of Oregon), **Nicholas Rennie** (Rutgers University), **Nels Rogers** (University of Tennessee, Martin), **Scott Scribner** (University of Connecticut, Waterbury), **Clayton Steinman** (Macalester College) and **Carsten Strathausen** (University of Missouri).

The topic of the seminar was the internationalization of critical theory after Horkheimer and Adorno returned to Germany in 1949 and Herbert Marcuse chose to remain in the United States. The seminar focused on the appropriation of the Frankfurt School in the West, where the belated translation of Habermas's *The Structural Transformation of the Public Sphere* (1991), together with the increased

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SYMPOSIUM REVISITS MARCUSE-HABERMAS DEBATE

Ryan Plumley
Madeleine Reich Casad

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

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

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

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

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

would presumably ground an essentially different society.

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

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

Casey Servais finished

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

Peter Gilgen (German Studies) opened

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

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

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

PRESIDENT OF HUMBOLDT UNIVERSITY VISITS CORNELL

On September 24 Jürgen Mlynek, president of Humboldt University, Berlin, visited Cornell University. He was accompanied by Anne-Barbara Ischinger, vice president of university relations, and Professor Mlynek, a leading computer scientist. President Mlynek responded to an invitation extended by President Rawlings when he and a team of Cornell administrators and faculty visited Humboldt University in October of 2000. The occasion was a conference on the future of the university organized by Humboldt University where Hunter Rawlings gave a keynote address. Mlynek and his staff came to Cornell to inform themselves about the structure of American private universities. Faced with major changes of the academic curriculum at his own university, he was seeking advice about the structure of undergraduate education as well as the organization of research. Hunter Rawlings met President Mlynek and his group for two hours. Later in the afternoon the Humboldt team met with senior administrators to discuss a variety of questions. Mlynek was especially interested in Cornell's undergraduate program and the organization of the graduate school. Isaac Kramnick, vice provost for undergraduate education, and Walter Cohen, vice provost and former dean of the Graduate School, provided more detailed information about Cornell's experience. There were additional meetings scheduled with Rob Herring, Director of the Einaudi Center, and Hank Dullea, vice president of University Relations. •

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DAAD WEEKEND: TRADITIONS AND TRANSITIONS APPROPRIATIONS OF GERMAN THOUGHT AND CULTURE

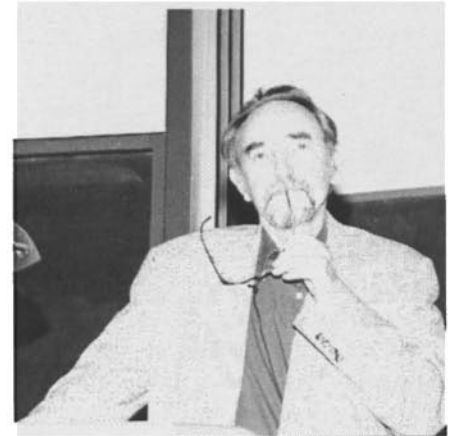
Leah Chizek
Christopher Clark
Marianne Tettlebaum

We are still learning what it means to study and teach the cultural Other. This was the message of the lecture entitled "In the Shadow of Berlin? The Rise of German Studies in the United States" with which **Peter Uwe Hohendahl** (Cornell University) opened the 2001 DAAD weekend on September 22. In charting the discipline's stateside development, Hohendahl foregrounded issues of mediation and cultural transfer that have shaped its approaches to paradigm choice and methodology since the late nineteenth century.

Initial attempts to give the discipline scholarly legitimacy necessitated overcoming an earlier "pre-scientific" approach. Drawing on a German canon emphasizing works of Classicism and Idealism, early American Germanists sought not only to espouse the value systems embodied in these works, but to do so in a way that might counteract American materialism. By 1880, however, they began to look to Germany for guidance in theory and method. The stateside discipline thus arose in Berlin's shadow. Not only did Berlin host a major university after which American scholars wished to model their own institutions, but a powerful group of Germanists led by Wilhelm Scherer was based there. They practiced a positivistic method that was now eagerly taken up by their American counterparts.

Soon thereafter, however, American Germanists turned increasingly to socio-historical approaches. Such methods tended to privilege cultural values over general historical laws, which opened the way to the conflation of scholarship and identity politics. This backfired once the United States entered World War I against Germany. Many Germanists who had extended their cultural sympathies into the military sphere found themselves ex-

posed to accusations of treason.



Peter Hohendahl

Hohendahl postulated that Germany's military defeat, insofar as it was also viewed as a cultural one, produced a theoretical vacuum, because *Kulturgeschichte* as a means to stateside cultural reform lost its attraction. He then emphasized that identifying interwar paradigms is tricky, although he did suggest possible trends discernible in the work of Walter Silz and Hermann Weigand. Both favored an intense critical engagement with literary texts at the expense of previous historical paradigms, this being perhaps also indicative of a new, steadfast refusal to identify with the cultural Other.

By the fifties, New Criticism emerged as an "American" paradigm for German Studies. Secular humanism, established during the forties as a tool of anti-Fascism, experienced a revival, and after 1945 a renewal of professional dialogue with postwar West German criticism took place. Yet many radicals and even moderates found themselves dissatisfied with the conservative values of New Criticism.

In the late sixties, the radicals' embrace of neo-Marxism contributed to an ongoing disciplinary crisis reaching its denouement in the next decade. The seventies

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FACULTY PROFILE



Saskia Hintz

Saskia Hintz, Visiting Lecturer in the Cornell German Studies Department, came to Cornell after teaching German for three years in the Department of Modern Languages and Literatures at Trinity College. Hintz, who will defend her Ph.D. this year at New York University, is primarily interested in German texts by authors whose native language is not German. Her dissertation, *Schreiben in der Sprache der Fremde. Zeitgenössische deutsche "Migrantenliteratur" und Kreatives Schreiben im Fach Deutsch als Fremdsprache* (*Writing in another Tongue. Contemporary German Minority Literature and Creative Writing in German as a Foreign Language*), is an interdisciplinary project investigating "the nature, process, conditions, and possibilities of writing in another language." She discusses texts by José F.A. Oliver, Rafik Schami, and Adel Karasholi that negotiate linguistic, social, cultural, psychological, and political aspects of being foreign. On the pedagogical level, she argues that students are motivated to learn a second language when given the possibility of expressing themselves creatively and that works by non-native speakers of

German provide a context for thinking about the process of creative writing in a foreign language.

Before coming to Cornell, Hintz taught not only at Trinity College and NYU, but also at the Deutsches Haus at NYU, the Fashion Institute of Technology, Barnard College, and Pennsylvania State University. Before moving to the United States, Hintz was an instructor at the Realschule Flensburg Ost, where she specialized in teaching Danish. She has undergone extensive practical and theoretical pedagogical training at NYU; in Schleswig-Holstein, Germany; and in Izmir, Turkey. She has taught courses at all levels of German language and composition, German fairy tales, radio plays, and rock music, as well as a seminar entitled "Strangers in a Strange Land: Alien Consciousness in Contemporary German Literature." Scholarships and honors she has received include the Altenhein and Ottendorfer Fellowships through NYU and a Danish government scholarship through the Royal Danish Ministry of Education.

At Cornell Hintz is currently teaching three courses: Continuing German, Contemporary Germany, and Intermediate German Composition and Conversation. As Faculty Fellow at the Cornell Language House, Hintz has been accompanying students to a weekly *Stammtisch* and *Kaffeestunde*, as well as to German films and on hiking excursions, thereby offering students an extracurricular context for learning about German language and culture. At the DAAD weekend in September 2001, Hintz presented a talk entitled "Mothertongues—Othertongues: Foreign Voices in Contemporary German Literature."
m. p.

NIETZSCHE SYMPOSIUM PLANNED FOR MARCH

Peter Hohendahl, director of the Institute for German Cultural Studies, will organize a symposium on Friedrich Nietzsche for Saturday afternoon, March 9, venue to be announced. The event, still in the

planning stages, will consist of at least two groups of panelists. It will be free and open to the Cornell community and the public. For further information, contact the Institute at 255-8408. •

RITA KUCZYNSKI READS FROM *MAUERBLUME: EIN LEBEN AUF DER GRENZE*

Cassandra Campbell

As part of her visit to Cornell, Berlin-based writer, journalist, musician, and philosopher Rita Kuczynski read excerpts from her book *Mauerblume: ein Leben auf der Grenze*, which portrays the author's unusual life in postwar and divided Germany.

Rita Kuczynski grew up in the divided Berlin of the postwar years and roamed freely among the various sections of the city, with border crossings becoming something of a game for the young girl. When the wall era arrived, she willingly remained in East Berlin, spending a total of twenty-eight years there. She married into the Kuczynski family without realizing the life of constant scrutiny that this entailed. With connections to GDR and Russian political forces as well as to prominent members of the *Nomenklatura*, Kuczynski's every decision and move were observed by authorities and neighbors. On the other hand, her special status allowed her a freedom not granted to other GDR inhabitants. She traveled several times to Western Europe and America and worked very little in comparison to other women of the GDR.

Mauerblume thematizes these aspects of Kuczynski's life. In telling the story of its author, the book presents them in an intriguingly personal and often humorous way. From the ramifications of Bach chorales to a disconcerting family dinner, Kuczynski highlights the ironies of her daily life in the GDR.

Kuczynski identified a main theme of her book as the question of why she stayed in East Berlin when she could have left for the West at any time. Her answer was a thoroughly prosaic one: she was not a political crusader; she did not want to undermine the cultural machine set up by the GDR government; she was, in fact, entirely apolitical. Rather, she stayed because she was content in East Berlin;

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POSTCOLONIAL THEORY AND GERMAN STUDIES WORKSHOP

Professor and Chair of the Department of German Studies Leslie Adelson, with support from the Institute for German Cultural Studies, will organize a one-day workshop on Postcolonial Theory and German Studies for Saturday, March 2, 2002 from 10:00 a.m. to 6:00 p.m. The event, which will be held in Kaufmann Auditorium on Cornell campus, is free and open to the public.

According to Professor Adelson's rationale, the recent boom in interdisciplinary scholarship at the crossroads of German Studies and postcolonial theory challenges conventional parameters of both fields of inquiry. This goes far beyond initial attempts merely to graft postcolonial theory onto unruly German contexts. If postcolonial theory generally privileges British, French, and Dutch models of colonialism and their attendant cultural practices, the "short-lived" German model suggests new ways of understanding colonial histories in relation to social imaginaries - before, during, and after periods of actual colonization. The mutual interrogation of German Studies and postcolonial theory also promises to reconfigure our understanding of German fascism, German intellectual history, modernist canons, 20th-century nationalism, and European relations on the continent and in the world. With these broad analytical concerns in mind the interdisciplinary workshop brings both established scholars of postcolonial German Studies and newer voices in the field to campus to share some of the latest developments in this rapidly changing arena of scholarship with the Cornell community.

Speakers will include John K. Noyes (University of Toronto), Lora Wildenthal (Texas A&M University), Pascal Grosse (University College London), Alain Patrice Nganang (Shippensburg University), and John Kim (Doctoral Candidate, Cornell University).

Noyes and Wildenthal will discuss new approaches to thinking about two staples of colonial discourse and practice, while

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FACULTY PROFILE

Peter Rehberg joins the Department of German Studies as this year's Visiting Assistant Professor. He comes to us from New York University, where last spring he completed a dissertation entitled *Lachen lesen: Konstitutive Komik der Moderne bei Kafka*. In his thesis, Rehberg theorizes the epistemological status of laughter, taking the works of Blanchot and Nietzsche as departure points from which laughter's collusion with and ascent beyond theories of rhetoric might be conceptualized. Rehberg professes that studying Kafka has been a "major obsession" since he was fourteen. Surely this bodes well for undergraduates who might be considering his spring semester course, "Laughter in German Literature." Kafka will, of course, be among the authors discussed.

Rehberg had already completed his M. A. at the Universität-Hamburg and was pursuing further studies in Berlin when he met Werner Hamacher. At Hamacher's behest, he entered Johns Hopkins University the following year as a visiting scholar. After this, he joined NYU's doctoral program. Rehberg found that this program afforded him ample opportunity to bring together his interest in canonical German literature with extensive interests in theory, film, gender, and sexuality. He also wished to work with Avital Ronell, whose work utilizes innovative methods of interrogating canonical German texts. Ronell's approach, Rehberg went on to say, is informative for scholars seeking to deploy "queer" methods of interrogation in a broader scope beyond that of simply gender or sexuality. Ronell, along with Eva Geulen, later headed Rehberg's disserta-



Peter Rehberg

tion committee.

Gender and sexuality studies command much of Rehberg's interest. Currently, he is teaching the graduate seminar "Gay Critic" in addition to pursuing a site-specific study of Chelsea, New York City as gay performative space. Rehberg is fascinated by the institutionalization of such studies in this country, itself a phenomenon worthy of more critical scholarly attention; how, for example, do we avoid the merely mechanical reproduction of such an enterprise? And what status should be accorded in the future to those texts instrumental to its popularization?

Rounding off his visit this year to Cornell, Rehberg plans to present work of an entirely different strand this spring at the German colloquium series. Under the tentative title "Error/Terror/Happiness," Rehberg will consider the status of time in the work of contemporary novelist Rainald Goetz. Essays from Agamben and Heidegger shall further serve to illuminate the discussion.

l. c.

GERMAN COLLOQUIUM SERIES FOR SPRING SEMESTER

The IGCS sponsored German Colloquium Series will continue in the Spring with papers being presented by Amalia Herrmann (German), Lothar Schneider (Gießen), Peter Rehberg (German), Susan

Bernstein (Brown), Irene Kacandes (Dartmouth) and Michelle Duncan (German). For further information, contact the Institute at 255-8408 or refer to our web page at www.arts.cornell.edu/igcs/



Rüdiger Steinlein

RÜDIGER STEINLEIN HUMBOLDT EXCHANGE PROFESSOR

Torben Lohmueller

In accordance with a faculty exchange agreement between Humboldt University in Berlin and Cornell University, **Rüdiger Steinlein**, professor of *Neuere deutsche Literatur* at Humboldt, visited Cornell from September 4 to September 23, 2001. The faculty exchange between the two universities was initiated in 1995. Since then, four members of the Cornell faculty have visited Berlin, and two Berliners have come to Cornell each year.

Rüdiger Steinlein, who already held an extended workshop at Cornell several years ago, has devoted large parts of his academic work to children and youth literature. His major publications on this subject include: *Die domestizierte Phantasie* (1987) and *Märchen als poetische Erziehungsform* (1994). In addition to research that he conducted as a fellow at the Institute for German Cultural Studies, Steinlein gave a lecture on masculinity and the theme of adolescence in Hofmannsthal's "*Das Märchen der 672. Nacht*" and the "*Andreasfragment*."

Steinlein paralleled the adolescence crisis that the male protagonists of these texts undergo with the crisis of the old European society at the end of the nineteenth century. Here Steinlein argued that the notion of *Bildung* as found in novels such as Goethe's *Wilhelm Meister* no longer holds up at the turn of the century.

In a follow-up workshop with the graduate students of the German Department, Steinlein discussed the motif of the rite of passage in greater detail by emphasizing its relation to the crisis of representation in Hofmannsthal's aestheticism. •

Torben Lohmueller is a graduate student in the Department of German Studies at Cornell.

(Hamburg - continued from page 1)



Peter Hohendahl

and Anette Schwarz (German), Christian Otto (Architecture), and Annette Richards (Music).

Three papers were devoted to the architecture and urban planning of Hamburg, each focusing on a significant moment of change in the city's history. "Republicanism and Classicism in Hamburg's Architecture around 1800" by **Julia Berger** (Altonaer Museum, Hamburg) dealt with the effects of the rise of consumer culture, the crisis of republicanism, and the French occupation on architectural design. **Roberta Moudry** and **Christian Otto's** (Cornell) paper, "*Der Grosse Brand: Hamburg, Fire and Urban Transformation in the Nineteenth Century*," looked at the



Julia Berger

recovery from the Great Fire of 1842 and the relationship of the rebuilding process to contemporary urban design theory and practice in Europe and America. "Architecture and Urban Planning after 1945: The 'Second Modern' and the Legacy of Fritz Schumacher" by **Jennifer Jenkins** (Washington University) discussed the response to the destruction of the city by World War II allied bombing and the ensuing conscious break with prewar design models.

In her paper on architecture around 1800, Berger distinguished the geographical, political, and architectural developments of the cities of Altona and Hamburg. At the end of the eighteenth century, the classical style dominated design in both cities. Prominent architects were Johann August Arens in Hamburg (1757-1806) and Christian Frederik Hansen in Altona (1760-1874). Since little is known about Arens, Berger focused on Hansen, who has been more thoroughly studied and whose drawings and documents have survived. Berger illustrated her paper with slides of Hansen's original color drawings from the Altona Museum's collection. Though Hansen worked in Altona as the sovereign's Director of Public Works, he did not build public projects. Rather, he designed and built private town and country houses for wealthy merchants and professionals, as did Arens. Berger stressed the significance of this fact, as there were few notable private commissions elsewhere in Germany at that time. Berger concluded by characterizing the

main aspects of these projects as a retreat from public to private life, an increasingly outward display of wealth, and a use of property as a means of representation.

Otto and Moudry addressed the impact of the 1842 fire on Hamburg's urban form and culture, describing how the post-fire transformation of the city fit within the nineteenth-century European discourse on planning and how it compared to the post-fire recovery of Baltimore sixty years later. They argued that the fire accelerated a modernization process already underway in the city. The great fire inspired a greater number of grandiose urban design schemes than had been previously proposed. Initial tension between utilitarian and aesthetic concerns had little real impact since private real estate development shaped most of the city's rebuilding.

Otto and Moudry then placed the developments and discussions in Hamburg in the context of contemporary European urban design, with particular attention paid to the large-scale transformations of Paris and Vienna. They argued that these nineteenth century developments led to the emergence of urban design as a professional discipline. They compared the Hamburg fire to fires in nineteenth century American cities that also accelerated the process of industrialization and modernization, allowed for the realization of

previously theoretical planning projects, inspired changes in urban infrastructure, and led to the introduction of building codes. They discussed a number of ex-

amples, but focused on the Baltimore Fire of 1904, which occurred at a time when urban design theory was beginning to advocate large-scale comprehensive planning, relationships between individual buildings, and questions of civic identity. Jennifer Jenkins addressed Hamburg's recovery from the World War II allied bombing in her paper on postwar architecture and planning. Unlike in the case of the great fire, the World War II destruction did not affect the city center, but rather caused catastrophic losses of housing units and apartment blocks. The postwar reconstruction of Hamburg represented a break with the past. This followed a generational battle between younger architects advocating Corbusian notions of a vertical garden city and older architects interested in continuing the vision of Fritz Schumacher, the city's dominant architect from 1909 to the 1930's. Before his death in 1947, Schumacher argued for the continuation of his urban and architectural principles in the postwar reconstruction. Initially, Schumacher's ideas remained influential, but they were later abandoned as more and more steel frame buildings with open floor plans and wide glass storefronts were built. Jenkins noted that despite these many new structures, the overall cityscape did not change dramatically since most of the city was rebuilt using salvaged material and on the basis of prewar designs.

Running concurrently with the conference was an exhibition in the John Hartell Gallery in Sibley Hall from October 28 to November 10. The exhibition, entitled "Hamburg in Historical Views and Contemporary Photography," was organized by Christian Otto and included historical



Christian Otto at the exhibition



Hans Meyer-Veden explaining his photos

prints of Hamburg as well as photographs of the modern city by photographer Hans Meyer-Veden. Mr. Meyer-Veden also curated the show. On Friday, November 2 the conference participants were luncheon guests at the gallery, after which Hans Meyer-Veden provided an intro-

rule of the Spanish nobility. Not only was the opera's subject potentially inflammatory in the context of the civil unrest in Hamburg during the first decade of the eighteenth century, but the librettist was himself a contemporary political activist. While the implied critique of hereditary

intense concern for his public image: works such as his famous double-choir *Heilig* strove for a monumentalism that would rival the choral works of Handel and J. S. Bach. Even though the *Heilig* seems to embody public music, it nevertheless makes few concessions to the accessible



Herbert Rowland (l.) with David Yearsley



Annette Richards

duction to his pictures.

The conference also featured a number of lectures devoted to musical life in Hamburg, as well as a series of concerts presenting representative music by Hamburg composers. **David Yearsley** (Cornell) presented a paper entitled "The Musical Patriots of the Hamburg Opera: Mattheson, Keiser, and *Masaniello furioso*" in which he discussed the enlightened civic values of eighteenth-century Hamburg as expressed in a vibrant operatic culture. Since its foundation in 1678, the Hamburg opera had been attacked as godless and depraved by the clerical establishment, but Yearsley pointed to an increasingly vocal tradition defending the Hamburg opera - a tradition that united Johann Mattheson and Gottfried Wilhelm Leibniz. The opera's defenders argued for the important educational and civic functions of a skillful operatic narrative and its ability to give Hamburg's citizens vital moral instruction. Against the background of these disputes, Yearsley read from Keiser and Feind's 1706 opera *Masaniello furioso* - the story of a revolt instigated by a Neapolitan fisherman against the oppressive

power in *Masaniello* would not have been unduly threatening to Hamburg's patriots, it contained a serious moral for Hamburg's elite by exposing the plight of citizens when virtue and responsibility are lacking among the ruling classes. Keiser's *Masaniello* exemplifies the important civic lessons of eighteenth-century opera absorbed by the audience.

Annette Richards (Cornell) explored the deeply personal idiom of the eighteenth-century free fantasia in her paper, "C.P.E. Bach and the Intimate Poetics of Public Music." C.P.E. Bach's artistic life was delicately poised between public and private spheres. His international fame rested on his renown as a keyboard improviser, whose obscure musical imaginings were appreciated primarily by the cognoscenti; on the other hand, his voluminous publications consisted in large part of more refined keyboard and ensemble pieces for the expanding amateur market. In an effort to disseminate his oratorios to a public wider than the Hamburg concert audience, Bach embarked on a new project involving choral works. This change of focus reflected Bach's

galant style that was more commonly the preserve of such public works. Indeed, its choral antiphony produces conspicuous harmonic disjunctions and changes of affective register that strongly signal the discourse of the free fantasia. Conversely, the "private" and esoteric fantasias that Bach prepared for publication in the 1780s seem to be compromised by requirements of a more "public" musical style. Bach even arranged his last keyboard fantasia, self-consciously entitled *C.P.E. Bachs Empfindungen*, for fortepiano and violin - thus catering to the vogue among bourgeois amateurs for keyboard sonatas with an accompanying instrument. A formal alteration at the end of this arrangement appears to confirm that the free fantasia has been transformed from an intensely "private" genre into a consummately "public" one: the work closes with an additional melodic section that turns the music away from disjointed obscurity into an atmosphere of jovial *galanterie*. This final section functions as a framing device that distances the supposed intimacy of free fantasy and exposes the illusion of its unfettered expression. The free fantasia,

for Annette Richards, is a fundamentally conflicted genre, exemplifying the complex interplay of the private and public spheres in the later eighteenth century.

The three concerts held in conjunction with the conference explored different facets of Hamburg's rich musical culture. The ensemble Die Musicalischen Patrioten performed works by two of Hamburg's celebrated musicians, Telemann and C.P.E. Bach. Their program illustrated refined and fantastical elements in eighteenth-century music making. Brian Brooks' performance of the D-Major Fantasia for solo violin combined technical brilliance with a keen sense of eighteenth-century musical rhetoric. The works by Bach similarly brought together the balanced euphony of the *galant* and the startling disjunctions of the fantasy - the former dominating his Quartet in D Major for fortepiano, flute, viola, and cello, the latter his *C.P.E. Bachs Empfindungen* for fortepiano and violin, a *locus classicus* of the culture of *Empfindsamkeit*.

In the midst of the eighteenth-century offerings of Die Musicalischen Patrioten, Professor of Music Judith Kellock (Cornell) - whose solo soprano was accompanied by pianist Miri Yampolsky - made a foray into the nineteenth century with Lieder and folksong settings by Johannes Brahms - a composer whom music critics generally identify with Viennese musical tradition, underestimating the significance of his North German origins.

The second concert brought together world-renowned early music specialists to perform scenes from three early eighteenth-century Hamburg operas: Handel's *Almira* (1705), Johann Mattheson's *Cleopatra* (1704), and Reinhard Keiser's *Masaniello furioso* (1706). Annette Richards accompanied each scene with a narration. Die Musicalischen Patrioten group was directed by Warren Stewart and joined by soprano Ann Monoyios, tenor Thomas Young, and bass-baritone Peter Becker. The academic world is turning its attention to composers such as Keiser and Mattheson - both significant figures in the North German Enlightenment - whose deeply suggestive librettos seem to cry out for critical exegesis. Most

striking, however, was the wealth of melodic invention in each opera - brought out by Ann Monoyios' thrilling coloratura and Peter Becker's first-rate characterization. This concert was a triumph of both organization and of spontaneous music making.

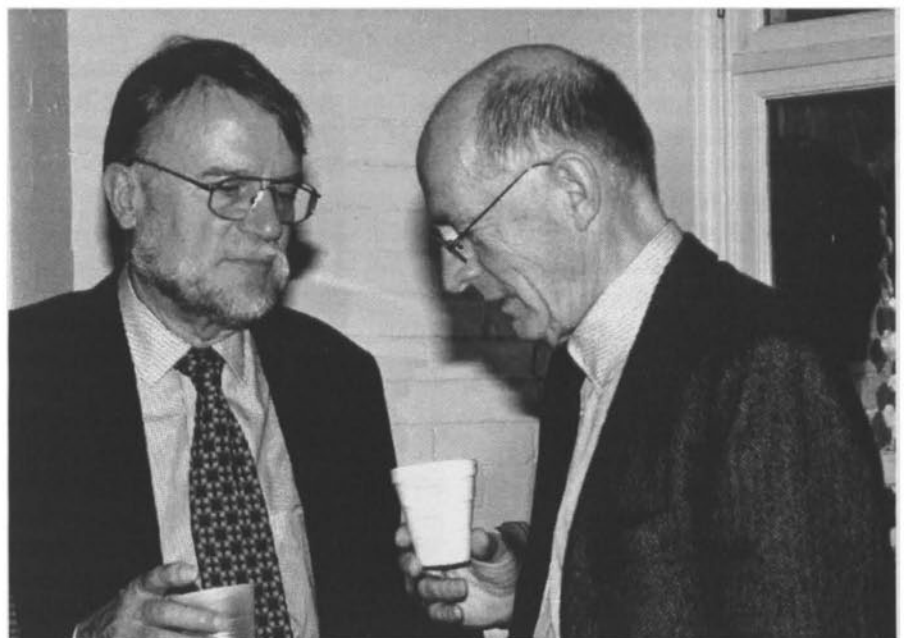
The third concert demonstrated the richness of domestic music in Hamburg with an encyclopedic program of seventeenth- and eighteenth-century keyboard music entitled "At Home in the Musical Republic." David Yearsley gave a performance combining attractive intimacy with faultless bravura: on harpsichord, works by Georg Böhm, Johann Adam Reincken, Matthias Weckmann, Heinrich Scheide-mann, Johann Mattheson, Handel, and a J. S. Bach arrangement of Reincken; on fortepiano, three works by C.P.E. Bach from the *Kenner und Liebhaber* collections. The program contained great stylistic variety: the angular contrapuntal experiments of Weckman and the fugal writing of Mattheson; Reincken's variations on the folk tune *Schweiget mir von Weiber nehmen*; and the tremendous virtuosity of C.P.E. Bach - whose C-Major Fantasia, W. 61/6, brought the concert to a close.

Dr. Matthias Wegner, a cultural journalist from Hamburg, presented his paper "Writers and Readers in Hamburg 1945-2001." Dr. Wegner focused on Hamburg's

inability to attract or retain important writers, particularly after 1945. Wegner highlighted Hans Erich Nossack as one of Hamburg's most interesting authors of the postwar period. Nossack was the son of a Hamburg merchant and in his prose was able to capture the conflict between money and spirit that has marked the city for several centuries. Wegner admitted that Hamburg has always been less a city of art than of commerce and that art has had the role of decorating mundane lifestyles rather than functioning as an autonomous power in Hamburg society. In contrast to Berlin and Munich, Hamburg tolerated rather than celebrated artistic intellectuals.

Other writers of importance were playwright Wolfgang Borchert ("Draußen vor der Tür") and the novelist Willi Bredel, a communist who escaped to Moscow during the Third Reich and returned after the war to the newly founded GDR. The list of cultural figures who left Hamburg before the war and who did not return includes the Nobel Prize recipient Carl von Ossietzky, Peter Gans, Joachim Maass, and the Jewish writer Wolfgang Hildesheimer. Hans Leip, meanwhile, was one of the new writers who felt at home in Hamburg before and after the war.

Wegner pointed out that until the collapse of the GDR in 1989, Hamburg was Germany's largest city. As such, it be-



Matthias Wegner, (r.) with conference guest

came home to a new generation of authors seeking a "literature free of German guilt." Non-native authors and those living in Hamburg today, such as Siegfried Lenz and the poet Peter Rühmkorf, only concede Hamburg a minor role in their works. Another writer mentioned for his "Hamburg form of liberating laughter and sophistication" was Arno Schmidt, although since Schmidt's death and especially since reunification Hamburg has represented an ever quieter place on the literary map.

Mary Lindemann (Carnegie Mellon) presented her paper "Fundamental Values: *Bürgerliche Kultur* and Political Culture in Eighteenth-century Hamburg." Lindemann explored the concept of Hamburg as "*ein Sonderfall der Geschichte Deutschlands*," popularized in 1964 by Perry Ernst Schramm and developed further in studies of Hamburg's political culture by Franklin Kopitzsch, Christopher Friedrichs, Winfried Schulze and Simon Schama. This concept implied that Hamburg possessed both economic and diplomatic features that set it apart from other Hanseatic cities. Hamburg's independence from any sovereign political powers and its tradition of social justice reinforced the idea of Hamburg as an exceptional city in the history of Germany and the Hansa League. Lindemann argued for a critical re-examination of Hamburg's much touted tradition of religious toleration and pointed to the discrepancy in civil rights between citizens and inhabitants of the city in the eighteenth century. The *Sonderfall* Thesis was prominent in all of the research mentioned in Professor Lindemann's paper, and she argued that the continuation of such a narrow research focus may impede a better understanding of Hamburg's development. She maintained that the field needs more graduated studies that render a broader interpretation of Hamburg in the eighteenth century.

Meredith Lee (University of California/Irvine) moved the discussion to the cultural side of eighteenth-century Hamburg by presenting her paper ironically entitled "Klopstock as Hamburg's Representative Poet." Although Klopstock lived in Hamburg, he received official recognition from the city only after his death when the



l. to r., Jennifer Jenkins, Celia Applegate, Mary Lindemann

state accorded him a public funeral. Klopstock was perhaps more popular as a German than as a Hamburg poet, though he viewed his own poetry, and poetry in general, as a tool for establishing bonds within the civic community. He saw poetry as promoting social cohesion and professed that poetry should be read aloud publicly. Lee emphasized Klopstock not as a poet representative of Hamburg, but rather as one who contributed to bridging local and national culture.

John McCarthy (Vanderbilt) presented the paper "Lessing and the Project of a National Theater in Hamburg." The paper's point of departure was Lessing's

"Hamburg Dramaturgie" of 1769 in which Lessing discusses his views on the content and structure of theater as well as the intended relationship of theater to a "*bürgerliches Publikum*." The influence of Lessing's work outside Hamburg then led to the question "why Hamburg?" as opposed, for example, to Berlin or Leipzig. Was it because Hamburg was a republic, or were there other special characteristics of Hamburg's cultural and commercial life that might have lent themselves to the National Theater project? McCarthy discussed the factor influencing Lessing's decision: the already existing literary public sphere, Lessing's circle of friends, and



Meredith Lee



John McCarthy

Lessing's concern for the financial viability of the theater. The national scale of Lessing's project led to a debate about the capacity of theater as an institution to establish a national identity for its audience. Although the National Theater ultimately failed, Lessing did find a sponsor in Hamburg and in 1776 established a contract.

Two hundred and thirty years after the failure of Lessing's National Theater, Robert Wilson, an American from Waco, Texas, helped Hamburg's Thalia play a major role among contemporary German theaters. **David Bathrick** (Cornell) dealt with this theme in a paper entitled "Robert Wilson in Hamburg." After Wilson's struggles to promote his projects in the



David Bathrick

United States, it was the "Hambourgeois" citizenry that "decided to transcend the existing financing structures in order to bring to fruition a theatrical project of a truly unprecedented nature." Bathrick explored the cultural histories indigenous to Hamburg that enabled the collaboration with Wilson, the impact of Hamburg on Wilson, and the place of America or New York in this equation. The intendant of the Thalia was willing to provide Wilson the necessary support to put on *Black Rider* in 1990. The project cost more than anticipated, and it was a Hamburg shareholding corporation by the name of "Take 12" that saved the project. The production of *Black Rider* and its subsequent tour eventually enhanced the international reputation and financial position of the Thalia, which was also the case for its productions of Wilson's *Alice* and *Poetry*. The initial investment to save

Black Rider, Bathrick added, was a clear sign of a cultural politics in the Hansa Stadt that would have been unimaginable in Berlin at the time. Bathrick quoted Jürgen Flimm's statement that "this is really a Hamburg specialty. There are certain Hamburgers with enough money in their pockets who really get a kick out of such things. That's what I would call a good example of generous bourgeois pride." Bathrick ended by commenting that Wilson's style of performance will never have the reception in this country that it has had abroad. Wilson was forced to create a sort of international theater to overcome the failure and disappointment he met in his own country.

Herbert Rowland (Purdue) began his paper "The Journal *Der Patriot* and the Constitution of a Bourgeois Literary Public Sphere" by remarking that the introduction of the journal in 1724 was simultaneously the introduction of a literary character. Starting from its very first word, "*Ich*," the journal adopted the voice of a fictional persona. This fictional patriot's monologue soon became a veritable public discussion, however; in the wake of the furor that greeted the journal's appearance, its publishers invited letters and ultimately published hundreds of them. Hence the very fictionality and literary quality of the journal allowed it to become a previously non-existent forum for public concerns. Founded by members of Hamburg's intellectual elite (including Barthold Hinrich Brockes) in conjunction with their *Tischgesellschaft*, the journal occupied an ambiguous position with regard to what are usually thought of as the main tenets of the enlightenment. Hence it was both critical and supportive of government, and it expressed sympathies for both "reason" and revealed religion. Regardless of these ambiguities, however, the ultimate importance of the periodical lay in its "broadening of a literary, critical space within the bourgeois public sphere then in the process of constituting itself in Germany."

In her paper "Republicanism in Print Culture in Hamburg 1790-1810," **Katherine Aaslestad** (West Virginia) used her archival research on Hamburg newspapers around the turn of the nineteenth century

to trace Hamburgers' evolving understanding of their own republicanism. Professor Aaslestad focused in particular on the development of the attitudes of Hamburg's educated elite to the unfolding of the French Revolution. While the revolution first met with sympathy in Hamburg, its perceived excesses soon re-enforced the Hamburgers' sense of the superiority of their own brand of republicanism. In particular, Hamburg republicanism understood itself to be based on a strong sense of civic virtue and on the subordination of the individual to the communal interest, whereas Hamburg commentators considered the revolution to be based on too narrow and atomistic a sense of individual freedom and interest.



Katherine Aaslestad

By the end of the eighteenth century, however, Hamburg saw itself threatened by the very corrosive "French" individualism it had previously condemned. This perceived threat to Hamburg's tradition of civic virtue came in the form of a consumer revolution that, through the introduction of French shops, theaters, restaurants, and cafés, converted Hamburg into "*das kleine Paris*." This consumer revolution was a harbinger of the decline of republicanism in favor of *laissez-faire* economic liberalism later in the nineteenth century.

Bernd Kortländer of the Heinrich Heine Institute in Düsseldorf discussed Heine's relationship to Hamburg in his paper "...during the day a big counting house, during the night a huge bordello": Heinrich Heine and Hamburg." Placing Heine's work within the context of the

more general intellectual history of Europe in the early nineteenth century, Kortländer emphasized Heine's tendency to attribute allegorical significance to cities. Within this allegorical schema, Heine almost invariably figured Hamburg as the birthplace of German capitalism and hence as the center of commodity culture and philistinism. In keeping with this depiction of the city in Heine's work is the ubiquitous association of Hamburg with prostitution, which in turn is equated with the commodified production of poetry. Dr. Kortländer punctuated his talk with many engaging readings from Heine's poems and prose works.

Celia Applegate (Rochester) gave a paper entitled "Of Sailors' Bars and Women's Choirs: The Musical Worlds of Brahms' Hamburg," in which she illustrated the social structure of mid nineteenth-century Hamburg through an examination of its amateur music societies. The paraliturgical public music making of nineteenth-century choral societies, she argued, was a typical product of the Hamburg middle classes' progressive secularization. Choral societies, furthermore, were significant agents in the creation of a German national identity - mediating between localized civic culture and the perceived universality of an emergent German nation. The emphasis that Hamburg's choral societies thus placed on an exclusively German musical repertory was, in part, responsible for the persistently Germanic conception of the



Hans Rudolf Vaget (l.) and Bernd Kortländer

musical canon in the nineteenth and twentieth centuries.

In his paper "The Cultural Style of the

Laocoon group, Steinberg describes it as the ideal of a harmonious coexistence or *Neben-einander* of opposed elements. In Warburg's work, this ideal of synchrony is deployed as a kind of defense mechanism against the threatened eruption of primitive, religious impulses in modern secularized society. In the case of Mendelssohn, the composer deployed the myth of synchrony in opposition to his father's understanding of assimilation as inherently "progressive" in the terms of a rigidly linear, diachronic historical logic. This opposition manifested itself in his decision to use his grandfather Moses Mendelssohn's name in public in spite of the objections of his father, who had converted to

Lutheranism and preferred the family name Bartholdy. In view of this familial and

generational conflict, the "myth of synchrony" takes on another aspect in Mendelssohn's work, that of an imagined reconciliation between father and son.

In his talk "Moral Challenge and Bourgeois Security: The Representation of Hamburg in Thomas Mann's Novels," **Hans Rudolf Vaget** (Smith), traced the evolution of "Hamburg" as a crucial signifier in Mann's work. In Mann's early period and



Michael Steinberg (r.) with Bernd Kortländer

Hamburg Jews," **Michael Steinberg** (Cornell) discussed the importance of the "myth of synchrony" in the work and thought of two Jewish cultural figures, Aby Warburg and Felix Mendelssohn. Locating the origins of this myth in Gotthold Ephraim Lessing's famous

especially in *Buddenbrooks*, Hamburg appears in opposition to Mann's own hometown of Lübeck. In this opposition, Hamburg figures as the site of a cold-blooded capitalism that represents a danger to the patriarchal, familial, and civic traditions of Lübeck. In terms of the

symbolic dichotomy of “north” and “south” that permeates Mann’s early work - in which “north” represents cool rationality and “south” represents sexual temptation and death - Hamburg is a city of the “south”. In Mann’s *Zauberberg*, by contrast, the tendency is no longer towards an opposition between Hamburg and Lübeck, but rather towards their conflation. This conflation of Hamburg and Lübeck reflects Mann’s efforts in the 1920s to develop an ideal of “Hanseatentum” as a political model for the Weimar Republic. In keeping with this agenda, Mann’s original north/south schema has given way to an east/west dichotomy in which the Hanseatic cities (including Hamburg) represent an *Idee der Mitte* that mediates between east and west, maintaining an openness to both tradition and modernity. •

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Ross Halverson and Casey Servais are graduate students in the Department of German Studies.

(Summer Seminar - continued from page 1)

appropriation of theory by the social sciences, transformed the character and use of critical theory. Of particular interest in the latter weeks of the seminar was the manner in which more recent versions of critical theory have moved away from their German origins and the consequences of this shift for theoretical work in a global and cross-disciplinary theoretical environment.

The seminar opened with a discussion of Herbert Marcuse’s role in the New Left in both America and West Germany and proceeded to explore politico-cultural re-evaluations of Adorno and Benjamin after 1970. The seminar then focused on the question of mass culture in the context of the postmodernism debate wherein the writings of Benjamin, Adorno, and Habermas were both challenged and redefined. This led to an analysis of how revisionist readings of Benjamin and



Peter Hohendahl with members of the seminar

Adorno separated them from Habermas and his disciples. The discussion then moved to the significance of Habermas in the Anglo-American public sphere and feminist debates.

Several guest presenters were invited to attend the seminar. **Richard Wolin** opened up a debate on the political actuality of critical theory and the cultural left. **Fredric Jameson** engaged with a set of questions compiled by the seminar participants. The discussion centered on how modernism/modernity as theories of practice in Professor Jameson’s circulated chapter “Four Maxims of Modernity” relate to tropes of postmodernity and then moved to the significance of history in critical theory. **Dominick LaCapra** and **Susan Buck-Morss** led the discussion at the final meeting by interrogating the current status of critical theory in cross-disciplinary thinking. Professor Buck-Morss situated the disciplinary tensions of critical theory both historically and politically, while Professor LaCapra traced the emergence and development of critical theory in reaction to perceived a-theoretical practices and opened up the discussion of possible moves beyond the current stock-taking and possible crisis of theory in the academy.

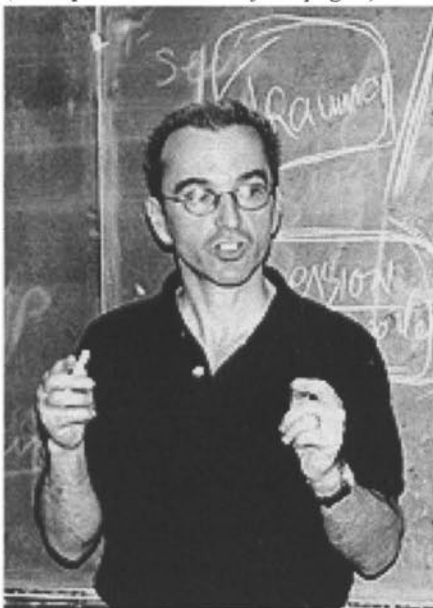
Several of the participants presented their research to the seminar group. Ball, in her paper, “The Wound of Nihilism, or Auschwitz ‘after’ Lyotard”, examined Lyotard’s paradoxical figuration of ‘Auschwitz’ as a negative, philosophical and historical sign. Lopez, in her presentation, “Critical Theory and Latin America: Frankfurt travels South”, explored the

engagement with and radicalization of Habermas and Adorno in Latin America. Pensky, in “Solidarities and Public Spaces: Adorno and Habermas”, proposed to recast the relationship of first to second generation critical theorists by introducing the idea of the politically active intellectual to help move beyond the reification of philosophical theory production on the one hand and intellectual political activism on the other. Scribner suggested the possibility of re-evaluating Fichte’s relevance to contemporary debates. Rennie examined Rainer Nägele’s *Theater, Theory, Speculation* to determine the disciplinary anxieties at stake in distinguishing between aesthetics and poetics. Strathausen argued for the currency of Adorno in his analysis of postmodern photography. Rogers examined Adorno’s later writings on music to argue for the emergence of a postmodern, negative aesthetics of music in his work.

The Cornell School for Criticism and Theory provided an engaging backdrop to the six-week activities of the DAAD seminar. To build on the productive collaboration of this past summer, the 2001 Cornell DAAD seminar group is already planning a follow-up conference for next year. •

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Anyone interested in contributing an article to the Newsletter please contact Erica Doerhoff at ead22@cornell.edu



Eric Santner

miracle is what Santner calls an “*ex-citation*,” “that which registers itself in historical experience” and “calls out toward the future.” This “*ex-citation*” could also be thought of as “historical testimony” which marks “the *excitations* that constitute the virtual archives of history.” Santner posits that Benjamin’s somewhat more accessible understanding of historical materialism sheds light upon that which is at stake for Rosenzweig, namely, the “interstitial space between theology and philosophy.” “In modernity,” Santner states, “it is philosophy—or...a certain understanding of historical materialism—that can help restore the semiotic dimension of miracles according to which ‘prediction, the expectation of a miracle, always remains the actually constitutive factor, while the miracle itself is but the factor of realization; both together form the ‘portent’ [*Zeichen*].” The status of both theology and psychoanalysis in Santner’s reading of Rosenzweig framed the afternoon’s ensuing debate and discussion.

Geoffrey Winthrop-Young, Professor at the University of British Columbia and former Fellow at the Institute for German Cultural Studies, presented his paper entitled “Memories of the Nile: Jan Assmann, Egyptian Media, and German Theory” to the September 28 colloquium. Winthrop-Young examined the work of German theo-

rist of collective memory Jan Assmann, whose interests in the materiality of communication and Ancient Egypt intersect in his attempts to work through the problematic of long-term memory stabilization. Assmann focuses on the religious revolution of Akhenaten (d. c. 1354 BCE), asking the question of how Ancient Egypt remembered Akhenaten’s failed reforms in spite of future generations’ attempts to eradicate all material traces of them. Winthrop-Young wants to extend the question’s relevance to the realm of German Studies, applying the question of how Ancient Egypt remembered to an understanding of how German remembrance works.

The key to answering these questions is trauma, Assmann argues on the basis of his reading of *Moses and Monotheism* (also a work of Egyptology), wherein Freud rejects both writing and orality as adequate media for the transmission of collective memory. Assmann posits the experience of trauma itself as the storage medium for collective memory. Memory, Assmann claims, was “encrypted” in trauma, only to be re-awakened on a collective basis when the Egyptians later faced another monotheistic counter-religion, namely the Mosaic religion.

Winthrop-Young argues that Assmann’s tendency to see the formation of trauma as a memory stabilizer stems from the German theorist’s own development of the distinction between cultural and communicative memory: the binary cultural memory (an organized form of social long-term memory) and communicative memory (a three-to-four generational, unorganized and spontaneous memory), essentially Assmann’s synthesis of the memory theories of Maurice Halbwachs and Aby Warburg, parallels his own model of Egyptian bi-culturality/mediality (“monumental” culture opposed to everyday culture). But in stressing that long-term collective identity is normally secured by means of ritual repetition, Assmann finally, recognizing the inevitability of censorship in a hegemonic state, postulates the “crypt” of trauma, a “functional equivalent” of ritual, which acts “almost literally” as a “pyramid of the mind.” Assmann only recently amended



Christopher Clark

his cultural-communicative binary to include collective memory, a kind of state-imposed memory, enforced to create and stabilize collective identity. Winthrop-Young argues that this change—the creation of a ternary to replace the binary—must be read against Assmann’s recent near-apocalyptic condemnation of the Internet, which he fears will eradicate our need for memory altogether.

Christopher Clark’s (Cornell) second German Studies Colloquium paper, “Transculturation, *Transe* Sexuality, and Turkish Germany: Kutlug Ataman’s *Lola and Bilidikid*,” argues that “a serious consideration of ‘multiculturalism’ is of methodological as well as political significance, that *how* we envision cultural contact and transformation informs our critical approach to cultural production.” Drawn from his larger dissertation project on sexuality and alterity in German literature, film, and performance from 1968-2000, the paper addressed several key methodological issues confronting scholars of Turkish-German culture through an extended reading of Ataman’s film. His reading also attends to questions of the “transnational potential of migrant and diaspora cinema” more generally. By critiquing film reception that would focus on the biographical experience of the director at the expense of the creative tensions between the film’s conditions of production and on-screen representations, Clark prepares the ground for an analysis that considers genre conventions in narrative

film, geography, and multiple dimensions of performance in the production of transnational subjectivities.

Lola and Bilidikid's depiction of Turkish-German gay and drag culture provides "a provocative rejoinder to stereotypical images of Turks in Germany." Clark suggests that the film is best approached in terms of "transness," a critical term most frequently used to describe gender and sexuality, but which he hopes to broaden to designate "a moment of in-betweenness, a liminal status that may represent a point in a process of transformation from one category to another, and/or which may be(come) a new, lasting category itself." Attention to transness enables a foregrounding of multiple alterities and challenges audiences "to consider the imbrication of sexual and cultural difference in contemporary Germany." A complementary discussion of transculturation, a critical concept developed and used largely in discussions of Latin American cultural production, provides insight into the "reciprocity of cultural exchange, even in the face of radical imbalances of power."



William Bracken

In his presentation, "Choosing to Choose: Understanding the Call of Conscience in *Being and Time*," William Bracken challenged one of the most problematic aspects of the Anglo-American reception of Heidegger. Bracken, who is currently a visiting professor at Cornell's Sage School of Philosophy and will soon

assume a position at the University of California, Riverside, argued against Herbert Dreyfus and Jane Rubin's influential reading, which views Heidegger's explication of anxiety as foreclosing the possibility of *Dasein* choosing to exist authentically. Their interpretation, as Bracken explained, confines Heidegger to the view that the sole role of the experience of anxiety is to disclose the fundamental meaninglessness of *Dasein's* worldly relations. By restricting the role of anxiety in this manner, Dreyfus and Rubin commit themselves not only to the view that anxiety "annihilates" the self, but also, as a consequence, to the view that Heidegger leaves no possibility for *Dasein* to act and decide in an authentic fashion.

Taking them to task, Bracken argued that their interpretation of anxiety overlooks Heidegger's notion of the "call of consciousness" which issues from *Dasein's* fundamental way of being characterized as "care." Care, in short, is the most basic manner in which *Dasein* exists in the world and should be understood in the ontological sense of the world having an "import" for *Dasein's* self-understanding. The call of consciousness arises when *Dasein* comes out-of-joint with the world and its (inauthentic) self-conception. Bracken argued that the experience of anticipatory resoluteness issues from this call of consciousness when it is heeded. Anticipatory resoluteness is nothing more, Bracken continued, than the realization that true authenticity is just a certain attitude of openness toward the ontological threat that one continually faces as disclosed by the experience of anxiety. The act of embracing the possibility that one's existence is inauthentic is itself an authentic (and thereby resolute) comportment. The concept of choice, in this light, undergoes a major transformation: rather than being described in terms of a discreet moment in which a decision is made, authentic choice in the Heideggerian context would refer to the assumption of a basic attitude that occurs over a period of time extending the entirety of *Dasein's* life—a notion of choice distinct from that espoused by philosophies of atomistic subjectivity.

The significance of Bracken's interven-

tion cannot be underestimated, given the influence of the nihilistic reading of Heidegger in analytic treatments of his work. As Bracken explained during his colloquium, he seeks to make clear the ethical significance of Heidegger's fundamental ontology to the Anglo-American philosophical community and, with it, the importance of introducing him into contemporary debates in ethics.



Dominic Boyer

The colloquium series ended on November 30 with a presentation by **Dominic Boyer**, Assistant Professor of Anthropology at Cornell University. In his paper "*Zensur als Beruf*: The institutions, practices and cultural logic of media control in the German Democratic Republic," Boyer challenged simplistic notions of censorship and argued for a more nuanced understanding of the practices described by this term. Boyer suggested that the term "censor" may often serve to set up a convenient opposition between us as creative, uncompromised intellectuals and a completely compromised, uncreative functionary, but he argued that such easy categorization obfuscates our understanding of the actual work of censorship. Using the German Democratic Republic as a case study, Boyer argued that censorship can be understood as a "productive intellectual practice not unlike other professional intellectual labors."

Boyer prefaced his historical ethnography of media control in the GDR with an analysis of the significance of *Kultur* for the GDR party-state. He showed how intellectuals in the eighteenth and nineteenth centuries posited *Kultur* as the imagined unifier of the German Volk. By the end of the nineteenth century, however, debates about the meaning of *Kultur*

rendered even a perceived unity impossible, creating a broad sense of cultural crisis. The attempts of the party-states of the NSDAP and the SED to create a unified *Volk* through a state-imposed *Kultur* can be seen as responses to this crisis. Boyer argued that the party elite saw its efforts to make language and news reports conform to the party line as part of a larger project of shaping a unified culture that would be the authentic expression of the *Volk*. Therefore, the censorial practices of the GDR were treated as progressive practices, and journalists and editors often saw their role in the calibration of language as part of a creative process directed towards the achievement of a homogeneous public culture. Ironically, however, the language and culture created in the GDR were alienating to the average citizen.

Professor Boyer's paper inspired a lively and engaged discussion. One of the issues raised was whether the censorial practices of the GDR could be compared to the control exercised on intellectuals by entities such as dissertation committees and editorial boards of journals. Boyer suggested that one of the benefits to rethinking our understanding of censorship is that it allows to make fruitful — if not always comfortable — comparisons to institutions and practices more familiar to us. •

Michelle Duncan, Samuel Frederick, John Kim and Erica Doerhoff are graduate students in the Department of German Studies; Jamie Trnka is a graduate student in the Department of Comparative Literature. All contributed to the coverage of this colloquium series.

the second panel with a paper entitled "Is Habermas Luhmann's Marcuse?" that revisited the Marcuse-Habermas debate in the context of Habermas's debate with Niklas Luhmann. Gilgen began by outlining the main points of Habermas's disagreement with Marcuse: Habermas rejected Marcuse's concept of an inherently dominating but historically located, surpassable technology as incompatible with his own belief that technological



Max Pensky (l.), Tracie Matysik, Peter Gilgen

development is congruent to the development of the human species. Habermas attempted to rehabilitate the "attractive ideal" of "communication without domination" in Marcuse's theory by substituting a duality of "purposive-rational action" and "symbolic interaction" for Marcuse's opposition of technology and nature. This analysis culminates in Habermas's description of "technocratic" late capitalism as the diffusion of links between productive forces and institutional frameworks such that "men lose consciousness" of "the dualism of work and interaction." Gilgen argued that, just as Habermas criticized Marcuse's Romantic nostalgia and questioned the possibility of achieving Marcuse's ideal of a "new technology," Luhmann addressed the theoretical problems associated with Habermas's "nostalgia" and explicitly denied the possibility of communication without domination.

Gilgen concluded with two alternative

ways of reading the Marcuse-Habermas-Luhmann constellation. Their three theoretical positions might trace a "progressive theoretical acknowledgment of a dehumanization in progress." We could also read Marcuse as the "nostalgic extreme," Luhmann as the "technocratic extreme," and Habermas as a "dialectical mediation" between the two. This second reading, Gilgen implied, would leave open the possibility of theorizing a "true humanism" through Habermas's analysis.

Tracie Matysik (German Studies) proposed to test Habermas's theories by juxtaposing them with a concrete historical situation. Matysik began by outlining the points of Habermas's argument most relevant to her examination. She recalled his distinction between "purposive-rational action" and "symbolic interaction" and highlighted the examples Habermas offered to illustrate these two realms: the economic system and state apparatus on the one hand, and "family and kinship structures" on the other. Matysik also repeated Habermas's claim that, with the transition from liberal to advanced capitalism, the wage-earning masses become increasingly invested in the survival of the economic systems they inhabit, causing the critical concept of class struggle to lose its cogency.

Matysik then "tested" these claims against the historical situation of the 1913 Berlin "Birth Strikes," a term coined by Berlin doctors associated with Germany's Social Democratic Party to describe a decline in pregnancies among their working-class clients. Challenging the late Kaiserreich's *Bevölkerungspolitik*, which equated population with political and military power and attempted to increase the national birth rate through such measures

as restricting women's access to contraception, the Berlin doctors suggested that family planning could be a weapon in the class struggle. Party leaders rejected this idea, however, believing, like the state, that their group's power depended on its numbers. Sexuality was moreover seen as a "private" matter. The party's alternative claims for women's health coincided with the state's own interventionist policies.

Matysik emphasized the emergence of a "dominating logic of strategic action" in the behavior of all the historical actors involved with the Birth Strikes and argued that the event illustrates the very same "overlapping" of "purposive-rational" and "symbolic" institutions that Habermas described as characterizing the transition from liberal to advanced capitalism. She also suggested that the Birth Strikes draw attention to "how different kinds of individuals are posited within technocracy as Habermas sees it." Matysik questioned whether historical factors might have aligned certain types of individuals with certain institutions (for example, women with family and kinship) in ways that make those individuals especially vulnerable to the "encroachment" of purposive-rational action into their private realms.

The panel's third speaker, **Max Pensky** (Philosophy, Binghamton University) began by describing a common critical approach to the Marcuse-Habermas debate, in which Marcuse is understood to emphasize the power of irrationalist fantasy and Habermas is understood to say that inhabitants of advanced capitalist "technocracies" have lost the power to fantasize. This, Pensky stated, is "exactly wrong." On the contrary, the relationship between rationality and fantasy is an "unstable dialectical opposition."

Pensky indicated that technology itself is one medium of this opposition. He referred to the essay "Dialectical Images," in which Walter Benjamin described the shifting functions of technology in advanced capitalism. Benjamin wrote that technology defines the media that articulate the fantasies of the proletariat. At the same time, "technology," as an instrumental part of the exploitative economic

system, makes these fantasies unattainable. Inasmuch as technology is the motor of this dialectic, Pensky argued, any technological artifact embodies a "moment of instability and utopian possibility."

This "moment of instability" includes the possibility of reversing a technological artifact's customary function, even if this function is explicitly one of domination. Pensky cited the contemporary situation of airplanes "retrofitted" to drop food and supplies rather than bombs; these "retrofitings" illustrate an oscillation between strategic action (geopolitical planning) and a fantastic, humanitarian "utopian *Umfunktionierung*." He related this dialectic to the Habermas article, arguing that Habermas presents technology not as a dichotomy of strategic-rational action and symbolic interaction, but as the embodiment of both at once. One way to build on this understanding and perhaps to neutralize technology's dominating effects, Pensky suggested, would be to make public, to democratize the processes of allocation, configuration, and articulation which are the inner support of technological institutions.*

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marked a period of dramatic change and stocktaking, during which the very value of literature itself was subject to scrutiny. Popular culture and the subaltern became areas of legitimate investigation. Leo Spitzer's long-neglected suggestion for a comparative European approach to German Studies replaced the now suspect national model.

The schisms introduced by these dramatic changes persist up to the present. Hohendahl stressed, however, the larger role taken by disciplinary self-introspection since then. The question of the extent to which American Germanistik should be a copy of its German counterpart is a

central source of ongoing disciplinary tensions.

Tracie Matysik (Cornell University) continued the lecture series with a provocative look at "feminine" ethics. Citing certain "resonances" between contemporary feminism and the New Wave feminism of nineteenth-century Germany, she drew attention to the problematic conflation of ethical language and political aims through which models of a "feminine ethic" might unintentionally reinforce essentialized sexual differences.

Carol Gilligan's "ethics of care," feminist superego critics, and Luce Irigaray's call for sex-specific ethics constitute three contemporary attempts to re-deploy ethics in the service of feminist concerns. Matysik discussed these briefly before moving on to an analysis of New Wave feminism. New Wave feminists actively sought equal political status for German women. They, too, did so by employing the language of feminine ethics. In so far as childbirth could be viewed as a contribution to the state, it was considered comparable with the risks and moral duty implicit in men's military service. Since men earned their own rights through the performance of military and, by extension, moral duty, New Wave feminists sought an analogous model through which women could earn these same rights. The result was a conflation of ethical and political language.

Matysik next stressed a paradigm shift in the late nineteenth-century that privileged a biologized reading of subject-bodies. Gendered bodies were now seen as marked by their erotic and reproductive capacities. Ethical questions also came to hinge on biology, something clearly seen in the feminists' own internalization of this paradigm-shift. Matysik illustrated the ramifications of this by focusing on the Stoecker-Baeumer debate between two leading feminists of the time. Whereas Stoecker foregrounded her version of a feminine ethic in a new economy of liberated female sexual pleasure, Baeumer feared this would have corrosive effects not only for women's "eternal feminine essence" but also for those institutions that supposedly protected women, namely marriage

and the state.

The Stoecker-Baeumer debate demonstrated how both opponents articulated concerns about female political status in moral terms. Although these women sought political equality, they did so by stressing female moral and cultural difference. The double bind, then, as Matysik pointed out, lies precisely in the fact that models for feminine ethics necessarily diverged from the established model used to justify male citizenship. Unfortunately, the differences reinforced by these models thereby suggested that women did not merit political recognition. The ongoing feminist debate meant to properly define the feminine ethic became counterproductive in that it continually reproduced little more than the enigma of female difference.

In her talk "Mothertongues—Othertongues: Foreign Voices in Contemporary German Literature," Visiting Lecturer **Saskia Hintz** (Cornell University) examined the creative dynamics of writing literature in a foreign language. Hintz observed that the voices of foreigners writing in Germany are often overlooked by critics and are not typically part of the canon of German literature taught at the undergraduate level. These texts, argued Hintz, have the potential to lead to openness, to combat prejudice, and to give insight into the complexities of living *between* languages; moreover, they are useful at a specifically pedagogical level, as these "voices of foreignness" relate to American students' experience of learning German. Hintz defined these foreign voices as authors who write in German, but whose native language is not German. She identified common themes in the texts such authors produce, including the search for identity and the experience of foreignness. Hintz discussed the problem of categorizing this body of work, explaining that many of the descriptive categories are either too broad or applicable to only a limited portion of the texts. Noting that the problematic term "Gastarbeiterliteratur" subsumes texts under a category of workers' literature,

Hintz argued in favor of the term "Migrantenliteratur," yet also maintained that it is ultimately futile to find a comprehensive and accurate term, as a real link between these diverse writers does not exist.

Reading poems by Adel Karasholi and José F.A. Oliver, Hintz observed a longing for inner wholeness and harmony typical for foreign voices. Hintz argued that "exile demands creative action for the immigrant to negotiate the dissonance between the familiar and the new." She also noted the therapeutic function of writing. The prejudice such authors encounter in their daily lives "stimulates an impulse to transcend the subordinate role ascribed to foreigners in German society." As a general trend, Hintz observed in these texts a progression from shorter to longer texts, from autobiography to fiction, and the



Rita Kuczynski

development of a personal style. In much the same way, reading, discussing, and writing about such texts in the classroom can be pedagogically productive.

Berlin author **Rita Kuczynski** explored the difficulties of talking about "GDR literature" and "GDR authors" in her talk, "Berlin: A Divided Literary Heaven? An (East) German Writer as (West) German Citizen." Kuczynski began by explaining that she is unsure what constitutes the

category "East German writers." Kuczynski herself lived in Berlin for over fifty years (12 in West Berlin, 28 in East Berlin, 12 in the post-1990 Berlin she is unsure whether to call "East-West Berlin" or just "Berlin"), yet never published literature while living in the East, as the East German censors denied her a permit for her novel *Wenn ich kein Vogel wäre* in 1986. The novel, about "the schizophrenia of life in divided Berlin" in the 1950s, did not conform to the state's expectations for socialist literature; immediately after the fall of the Wall, the publisher came to her door and asked to publish it. As an East German citizen who never published in East Germany, Kuczynski effectively became an East German writer after the fact.

Kuczynski argued that East German writers were always in a position "between critique and accommodation." Writers who accepted their assigned role became known as the "classical East German writers," who criticized socialism only to improve it; this group included such figures as Stephan Hermlin, Christa Wolf, Jurek Becker, Johannes R. Becher, and Hermann Kant. An author like Uwe Johnson, who emigrated in 1956, is more complicated: Kuczynski asks, did the move automatically make him a West German writer? Kuczynski argues that the content of the literary productions alone cannot suffice to make such an evaluation. She noted that GDR expert Wolfgang Emmerich argues that the category cannot be restricted to those who actually *wanted* to be GDR authors. In the years between 1961 and 1976, then, everyone who lived behind the Wall was a GDR writer, and in the years following the expulsion of

Wolf Biermann, exiles like Günter Kunert must also be counted as GDR writers. Kuczynski observed that a writer's classification "depends on the degree of sustained interest in the GDR." Kuczynski argued that GDR literature was already disappearing before the end of the GDR, because the continuing emigration of authors after 1976 constituted an "erosion" of literary culture. "The role of the writer as educator in East Germany be-

came redundant from one day to the next.” She reminded us, however, that “the GDR lives on in the heads and the books of the people who lived there,” and that this is a crucial function of literature in the face of the gradual erasure of the East Germany that once was.

The second day of the conference opened with visiting assistant professor **Peter Rehberg’s** (Cornell University) paper, provocatively titled “German Studies: A Gay Science?” How “gay”, Rehberg asked, can German Studies be, if “gay” is understood not only in the Nietzschean sense of “fröhliche Wissenschaft” but also as “homosexual”?

Rehberg argued that we must understand the complex history of the concept of homosexuality in German medical discourse. Homosexuality attained its legitimacy by way of the very medical and juridical categories that sought to disqualify it, leaving it with a conflicted set of identities. Given that our way of talking about homosexuality today is still largely determined by this paradoxical nineteenth-century discourse, historical study is an imperative for any attempt at a “gay science.”

The focus of Rehberg’s historical discussion was Richard von Krafft-Ebing’s *Psychopathia sexualis* (1886). As Krafft-Ebing’s work demonstrates, sexual “aberrations” were carefully categorized in the nineteenth century in an effort to set strict borders between normal and homosexual. Krafft-Ebing, however, is far from consistent in his descriptions of perversions. This raises the question of “who is the author” of the *Psychopathia sexualis*. On the one hand, its language is devised by the doctor and imposed on the homosexual patients. On the other hand, the use of long quotes from patients makes it an autobiography of the homosexuals themselves. There is thus a “complex traffic of signifiers” in the book; diagnosis and autobiography are not clearly separated. Krafft-Ebing’s case histories are co-written by the “ghostwriters of psychopathology.” Our task, Rehberg maintained, is to decipher such ghostwriting.

The following two papers — one by conference organizer and assistant pro-



Peter Gilgen

fessor of German Studies **Peter Gilgen** (Cornell University), and one by professor of philosophy **Max Pensky** (Binghamton University)—turned to the philosophy of Immanuel Kant.

Gilgen opened his paper on a “Newly Arisen Kantian Tone in Philosophy” with the question of why he was addressing a “new” Kantian tone at all. The new “tone”, he indicated, is that of Kant’s later essays, which are not only written for a more popular audience than the earlier writings but also exhibit more rhetorical brilliance. In a letter to Schiller, Goethe, in fact, praised Kant’s late style as “Kantischer als Kantisch.” But as Gilgen pointed out, the compliment is puzzling. Does Goethe mean that there is something in Kant’s style that exceeds him? Does such excess produce a distortion, and, if so, on what level is this distortion located? Gilgen posited that Goethe’s comment points to an element of pure affect that cannot simply be reduced to the level of style.

Jacques Derrida believes that in Kant’s critical works “tone” is not expressed but actively subdued, but in Kant’s late philosophy, Gilgen contended, this is not the case. The tone in Kant’s later essays is indeed audible, albeit through a negative representation. By using irony as a means of critique, Kant makes audible the tone of that which is under review. This Kantian tone is thus the “negative shape of criticism.

In the “Conflict of the Faculties,” Kant

describes the enthusiasm produced by the resonance of historical events in the mind of a distanced observer and calls this resonance the “sign of history.” Gilgen, following a recent essay by Slavoj Žižek, suggested that the events of September 11th — in particular the “true rational ethical action” demonstrated by those on the fourth airliner, who chose to fight their attackers rather than allow them to cause further loss of human life — produced such a sign.

Pensky, meanwhile, used the history of German philosophy to remind us that the bellicose “enthusiasm” produced by September 11th may not be politically sound. Crucial to Kant’s critical philosophy is the distinction between understanding, our capacity to construct experience, and reason, which urges us to transcend our sense experience and find unity in the world. In Kant’s later reception, this distinction gradually eroded. As an example, Pensky discussed Max Weber’s account of modernity’s process of rationalization. Modern humans, according to Weber, have perfected understanding, the ability to technically master the world, at the expense of reason. The prominence of the understanding in modernity raises the question of whether the unity of reason is still a meaningful goal. Either we attempt to demonstrate that universal reason is valid, or we maintain that this is impossible. But the very nature of German Studies as a discipline makes it necessary that we decide where we stand. For his part, Pensky sided with Jürgen Habermas, maintaining that our task is to find a language to describe the intersubjective moral ground rules that we all share. An awareness of these shared ground rules should in turn make us sensitive to the rights of civilians in Afghanistan and elsewhere in the world. •

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she had a husband, family, and life there that she enjoyed, and she was not interested in becoming a revolutionary.

The discussion that followed the reading centered upon Kuczynski's categorization of both *Mauerblume* and herself as a writer and upon her use of language in the book. Kuczynski said that she views her role now as that of a moderating voice between the two Germanys, but pointed out that the categorization "GDR author" really doesn't apply to her, as she wrote only one – unpublished – book while living in the GDR. She categorized *Mauerblume* as neither novel nor autobiography, viewing its subjectivity as too compromised for the book to comply with either definition. Contributing to this objective stance is the book's fairly authoritative language and Kuczynski's own distance from the politics that are normally fore-grounded in GDR literature.

Upon the reuniting of the two Germanys, Kuczynski embarked on a distinguished literary career. Her other books include two works on the philosophy of Hegel, as well as the post-wall *Wenn ich kein Vogel wäre*, *Staccato*, and her latest book, *Die gefundene Frau*.•

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(Postcolonial - continued from page 5)

both Grosse and Nganang will focus on various linkages between German colonialism in Africa and National Socialism. Kim will present his original work on the relevance of Hegelian philosophy for the study of Japanese imperialism. •

GERMAN COLLOQUIUM SPRING 2002

February 8

AMALIA HERRMANN

German Studies

"Hearing Hölderlin Through the Silences of Hermeneutics"

February 22

LOTHAR SCHNEIDER

University of Giessen

"Die 'Regelung des Begehrens' in Gustav Freytags 'Soll und Haben': Zur Diätetik des Phantasie in einem Hausbuch deutscher Bürgerlichkeit"

March 29

PETER REHBERG

German Studies

"Error, Terror, Happiness:
Aesthetics of Pop in Rainald Goetz"

April 12

SUSAN BERNSTEIN

Brown University

"Exposition Rooms - Housing Desire through Goethe, Freud, and H. D."

April 26

IRENE KACANDES

Dartmouth University

"Cultural Studies Ways of Knowing: Rereading the Literature of the Weimar Republic"

May 3

MICHELLE DUNCAN

German Studies

"Cinematic Image and the Musical Landscape:
Vienna, 1938"