I. The American Trip: A German Detour

"... Huh?": Confusion as Text in Ernst Augustin's *Der amerikanische Traum*

Even for the American reader, Ernst Augustin's *Der amerikanische Traum* is a disconcerting immersion into an undefined realm of neither fantasy nor reality. In leading the reader on a series of adventures through the Americas, the novel presents a frustrating uncertainty in both style and content, fluctuating between authenticity and absurdity. The way in which Augustin dismantles the reader's ability to distinguish between fantasy and reality suggests the unlikely—it that he actually wants to hinder a thorough understanding of the novel. Yet it is precisely this unclarity which is crucial—the novel, itself occupying a no-man's-land between fantasy and reality, succeeds only through confusion.

Alyssa Lonner

Der Tod und das Mädchen in Martin Walser's *Brandung*

In Martin Walser's *Brandung* tritt am Anfang der kalifornischen Handlung eine Platte von Schubert in die Handlung ein. Der Tod und das Mädchen. Wie die vielen anderen Literaturergebnis hat auch diese Platte, und insbesondere ihr Titel, eine eige Verbindung zur Handlung und somit auch zum Protagonisten, dem deutschen Gastwinter, Helmut, der in einer Mitte-crisis leidet. Der Schubertische Titel wird in dieser Arbeit als der fungierende Titel und klarere Ausdruck des Haupthemas betrachtet: Man wird durch Beispiele im Text sehen, daß der Titel *Brandung* und das Haupthema der Handlung, die Nebenhandlung der Todes und das Mädchens, unverwirrbar miteinander verbunden sind.

David Tingey

II. Music, Love and Letters

**Romantic Theory Personified: Julius in Friedrich Schlegel's *Lucinde***

Friedrich Schlegel's novel *Lucinde* was controversial from the moment it was published. Because of its autobiographical nature, readers were initially offended by the characterization of the sexual relationship between Lucinde and Julius, understanding it as a fictional version of Friedrich Schlegel's relationship with Dorothea Voit. The ambiguous form of the novel, that seemed to reject all literary standards of the time, also contributed to the overall negative reception of the novel. In recent interpretations of Schlegel's *Lucinde*, the abstract form and the explicit sexual scenes are understood to be Schlegel's attempt to create his ideal *Poetik*. Although Sigrid Weigel's feminist interpretation explored the role of the female protagonist, Lucinde, Julius' identity remains conflated with Schlegel's in contemporary criticism. In my analysis I agree with interpretations that understand the novel as an expression of *Poetik*, but suggest that the protagonist, Julius, also represents the nature of Schlegel's ideal romantic artist on the verge of creating *Poetik*.

Amy Cebio

**Berglinger's Forgotten Student: Wackenroder's Influence on Veit-Schlegel's *Florestin***

W. H. Wackenroder's work on the Musikalische Leben des Tonkünstlers Joseph Berglinger plays a founding role in German literature. Not only does the *Herzenseeligenser* begin the Romantic period, but the character of Berglinger quickly becomes a model for musicians by many later authors. However, one musician is often left out of the history of *Musiknovelle*: Clementina Schwarzenberg. Dorothea Veit-Schlegel's *Florestin* is usually seen as a *Bildungsroman* in the tradition of Wilhelm Meister. Yet by comparing the characterization of Berglinger and Clementina, as well as the themes used throughout each novel, it becomes apparent that Veit-Schlegel is heavily influenced by Wackenroder. Therefore, her work should be included in the history of musical novels.

Keri A. Cascio

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**Writing an Identity: The Epistolary Activity of Madame de Sévigné and Liselotte von der Pfalz**

Madame de Sévigné (1626-1696) and Elisabeth Charlotte, Duchess of Orléans (1652-1722), both used epistolary writing to create personal identities that provided them with a sense of authority and autonomy in Louis XIV's patriarchal court society, but researchers have devoted little effort to comparing the different ways in which they built their identities. Sévigné's definition of herself as an authority on motherhood adhered to recognized gender roles and furthered her integration into society. Liselotte's correspondence emphasized her otherness as a German at the French court and reinforced her isolation.

Comparing their epistolary activity suggests that, in spite of their different approaches, both women confirmed their inferior position in society while paradoxically struggling against their subordination as women.

Shelly Summe
III. Re-Vising Early Canonical Texts

Tristan and Isolde: Interpretive Suggestions

In the intellectual history of the development of honor, I have discovered a progression. This progression is characterized by incremental advancements from its roots in an exterior notion of honor as the reflection of society's esteem to union with God. The same progression is observable in Gottfried von Strassburg's Tristan romance, specifically with respect to the development of a concept of honor. It is also evident in a more general, structural way at various points throughout the text and across the text as a whole. My paper will apply the structure which I find in the intellectual history of honor to an aspect of Tristan.

Kristine K. Steeninger

Expanding the Medieval German Bonaventurian Corpus: An Edition of das buoch der betrachtunge in Codex 396. Palatini Latini

Examined only superficially by Kurt Ruh and overlooked by other scholars, an edition of das buoch der betrachtunge in Codex 396. Palatini Latini would contribute to knowledge fundamental for Bonaventurian scholarship during the German Middle Ages. By deciphering the manuscript's provenance and Latin archetype, and by defining its scholastic profile, vocabulary, and Latin influence on it, Franciscan influence into Germany during the Middle Ages and their impact on German mysticism, theology, and language will be greatly enhanced.

David Neville

IV. Historicizing Wagner and his Legacy

Articulating Authenticity: The Linkage of Language and Race in Richard Wagner's "Was ist deutsch?" "Judentum in der Musik" and Die Meistersinger von Nürnberg

Richard Wagner's theories on language acquisition and expression constitute an important moment within the larger negotiations of authenticity, demonstrating the linkage of language to racial origins. Extending Johann Gottlieb Fichte's theories, which tied language to the soil and celebrated the purity of the German language and tribe, Wagner separates Germans from Jews in regard to their differing origins and relationship to Germany. While Jews could learn German and even master it, their very manner of speaking and performing would betray their inherent foreignness, and prevent their assimilation. Wagner's ideas and their expression in his music dramas were an important precursor for later thinkers and politicians who made such ideas popular and later, official policy.

David S. Johnson

Nietzsche's Also sprach Zarathustra and Der Antichrist as Anti-Aesthetic Counternarrative to Richard Wagner's Parsifal

Nietzsche's break with Wagner is generally thought to have been grounded in the latter's aesthetic and moral collapse. Particularly offensive to Nietzsche, however, is the thoroughly anti-Semitic choralist evident in Parsifal. Parsifal's aesthetic resistance to the Jewishized tradition of Kundry transforms the Grail Castle into a metapicture of the anti-religious purification of the Western world. Elsewhere, Wagner's genealogy of Christ as an Aryan attempt to extract Christianity from its Jewish heritage, Nietzsche's Zarathustra and Antichrist can be seen as express and narrative attempts to undermine this falsifying mythology.

The figure of Zarathustra is a powerful, capable of overcoming the societal ideal of Christianity and the self-destruct and abolition of modern humanity, as Anti-Parsifal. Der Antichrist, in turn, presents a genealogy of Christianity which, against Wagner, recognizes it as "die leere Kompensation des Judentums." Jesus, the Jew, representative of self-affirmation, becomes Parsifal's Parsifal, the Christian, representative ofược if Siegfried's own. Nietzsche's subversion of Parsifal's value structure is precisely the psychological constellation which informs Nietzsche's struggle against Parsifal.

David Calabrese