

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 unclarity 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 - 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 Walsers *Brandung*

In Martin Walsers *Brandung* tritt am Anfang der kalifornischen Handlung eine Platte von Schubert in die Handlung hinein: *Der Tod und das Mädchen*. Wie die vielen anderen Literaturbezüge hat auch diese Platte, und insbesondere ihr Titel, eine enge Verbindung zur Handlung und somit auch zum Protagonisten; dem deutschen Gastdozenten Helmut, der an einer Midlife-crisis leidet. Der Schubertsche Titel wird in dieser Arbeit als der fungierende Titel und klarere Ausdruck des Hauptthemas betrachtet. Man wird durch Beispiele im Texte sehen, daß der Titel *Brandung* und das Hauptthema der Handlung, die Nebeneinanderstellung des Todes und des Mädchens, unentwinnbar miteinander verbunden sind.

David Tingey

Peer- Ceptions: Surveying German Literary Landscapes

A Graduate Student Symposium

Washington University in St. Louis
Department of Germanic Languages and
Literatures
Ann Whitney Olin Women's Building
February 21, 1998

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 Stumme

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 Veit. 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 *Poesie*. 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 *Poesie*, but suggest that the protagonist, Julius, also represents the nature of Schlegel's ideal romantic artist on the verge of creating *Poesie*.

Amy Cislo

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

W. H. Wackenroder's *Das merkwürdige musikalische Leben des Tonkünstlers Joseph Berglinger* plays a founding role in German literature. Not only does the *Herzensergießungen* 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 *Florentin* 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

Coffee and Pastries 8:30 - 9:00

Session I 9:00 - 10:00

The American Trip: A German Detour:
Alyssa Lonner, David Tingey, Mike Divine
Moderator: Mary Rodena

Session II 10:15 - 11:30

Music, Love and Letters

Shelly Stumm, Amy Cislo, Keri Cascio, Sarah McGaughey
Moderator: Marianne Erickson

Potluck Lunch

Session III 12:15 - 1:15

Re-Vising Early Canonical Texts

Kristine Sneeringer, David Neville, April Seager
Moderator: Maria Snyder

Session IV 1:30 - 2:30

Historicizing Wagner and his Legacy

David Johnson, David Colclasure, Elisabeth Dick
Moderator: Dagmar Pfeisig

Faculty:

Robert Weninger (Chair), Claire Baldwin,
Lutz Koepnick, Paul Michael Lützel, James
McLeod, David Pan, James Poag, Brigitte
Rossbacher, Stephan Schindler, Egon
Schwarz (Emeritus), Lynne Tatlock, Gerhild
Scholz Williams

Symposium Organizing Committee:

Jennifer Askey, Karin Baumgartner, Keri A.
Cascio, David Colclasure, David S. Johnson,
David Tingey, Fred Yaniga

Lay-Out:

Karin Baumgartner, David Colclasure

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. Sneeringer

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

Examined only superficially by Kurt Ruh and overlooked by other scholars, an edition of *das buch der betrachtunge* in Codex 396 Palatini Latini would contribute to knowledge fundamental for Bonaventurian scholarship during the German Middle Ages. By determining the manuscript's provenience and Latin archetype, and by defining its scholastic-mystic vocabulary and Latin influence on it, Franciscan inroads 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 negotiation 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 German. 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-Antisemitic 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 decadence. Particularly odious for Nietzsche, however, is the thoroughly anti-Semitic christology evident in *Parsifal*: Parsifal's ascetic resistance to the Jewified seductress Kundry transforms the grail castle into a metaphor of the racist-religious purification of the Western world. Elsewhere, Wagner's genealogy of Christ as an Aryan attempts to extract Christianity from its Jewish heritage. Nietzsche's *Zarathustra* and *Antichrist* can be seen as express and massive attempts to undermine this falsifying mythology. The figure of Zarathustra is godless, capable of overcoming the ascetic ideal of Christianity and the self-disgust and nihilism of modern humanity, an Anti-Parsifal. *Der Antichrist*, in turn, presents a genealogy of Christianity which - against Wagner - recognizes it as "die letzte Konsequenz des Judentums." Jesus the Jew, representative of self-affirming Master morality, vs. Paul the Christian, representative of reactive Slave morality, original vs. counterfeit, is precisely the psychohistorical constellation which informs Nietzsche's struggle against Parsifal.

David Colclasure