

Department of Germanic
Languages
and Literatures

at

University in Saint Louis



Tilian, The Young
Englishman 1540/41
Arnold

Ideals and Idealized Formities:

Instructions from Plato to
Fassbinder

Graduate Student Symposium
Alumni House
February 26, 2000

Graduate Student Symposium Committee:

Stefan Börnchen, Jana Buschbeck, Anna Callenholm, Elizabeth Dick, Julia Floerchinger, David Johnson, Nancy Richardson, Shelly Schrappen, Carrie Smith, Roberta Vassallo

Photographer:

Todd Pengelly

Faculty:

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

Program:

Stefan Börnchen, Carrie Smith

Symposium:

9:00-9:30

9:30-10:45

Models in Question: Alley

Stephen Carey, Peter H

Moderator: R

10:45-1:

11:00-12:15

Voices in Conflict: Trans:

Stefan Börnchen, Carr

Moderator:

Potluc

Symposium Committee:

Anna Callenholm, Elizabeth Johnson, Nancy Richardson, Smith, Roberta Vassallo

Chair:

Ngelly

Secretary:

Frederic Baldwin, Lutz Koepnick, McLeod, David Pan, James F. Spacher, Stephan Schindler, Theodor Tatlock, Gerhild Scholz

Chair:

Carrie Smith

Symposium Schedule

9:00-9:30 Breakfast

9:30-10:45 First Panel:

Models in Question: Allegory, Mimesis and Motherhood

Stephen Carey, Peter Heinrich, Amy Eisen Cislo
Moderator: Roberta Vassallo

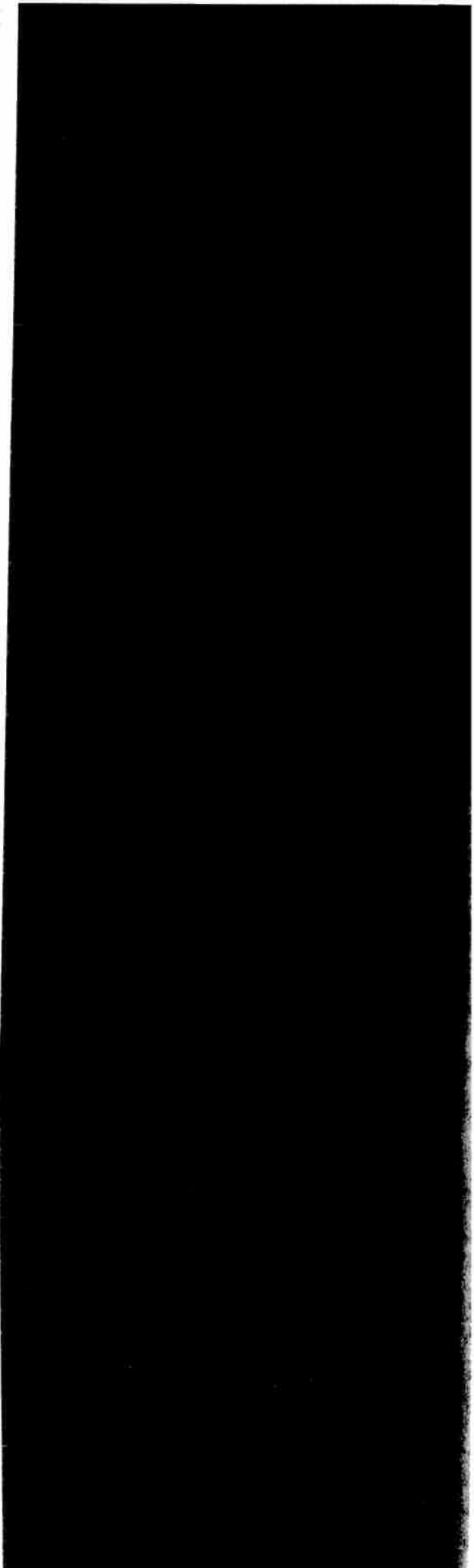
10:45-11:00 Pause

11:00-12:15 Second Panel:

Voices in Conflict: Translation, Madness and Morality

Stefan Börnchen, Carrie Smith, Audrey Krause
Moderator: Kamaal Haque

Potluck Lunch



Titian, Venus of Urbino, 1538

Garden, Grotto, and Grail: \ Love in Erec, Tris

Stephen

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and the Grail realm in Wolfram's Pa
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respective narrative program.

Garden, Grotto, and Grail: Varying Conceptions of Ideal
Love in *Erec*, *Tristan*, and *Parzival*

Stephen Carey

Twelfth century Neoplatonism inspired a body of Latin literature consisting of metaphorical readings of the Greek pantheon that posit an antagonistic dialectic between the physical erotic love and a rational/spiritual love. The syncretistic readings of the ancient myths produced an unsettling equation of the rational and the spiritual, implying that highest spiritual love could be comprehended and attained through rational behavior. The hero achieves this love through a perfection of the rational faculties and an abandonment and rejection of the irrational and corrupting forces of physical love. The romances that followed from this philosophical tradition sought to establish an ideal love in which erotic drives could be reconciled with the rational faculties. Hartmann von Aue, Gottfried von Straburg, and Wolfram von Eschenbach employ the mysterious realm central to each of their narratives in order to portray the realization of an ideal love. Identifying the disparate conceptions of the ideal realized in the *Joie de la Curt* of Hartmann's *Erec*, the love grotto in Gottfried's *Tristan*, and the Grail realm in Wolfram's *Parzival* enables a precise differentiation of the preconceptions informing each author's respective narrative program.



Vitian, Venus of Urbino, 1538



Ingres, Grande Odalisque, 1814

Die darstellende Dichtkunst platonischen I

Peter :

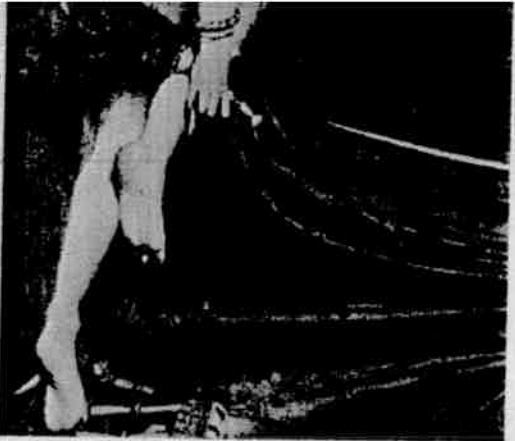
Im 10. Buch der Politeia (engl. Rep. Forderung, jegliche Art der darstell. Konstrukt eines idealen Staates zu Forderung einhergehenden problemati. eigenes Werk soll der Vortrag das W. Situierung der mimetischen Künste i. Schauspielkunst) in der platonische reflektieren. Dabei wird sich heran platonischen Denken eine Tendenz we. Betrachter in ihren Bann schlagende Ästhetik im Sinne des "interesseloses ist. War das Ziel der antiken Kunst der 'Realität', so läßt sich bereit Forderung nach einer reflektierende ausmachen.

Die darstellende Dichtkunst (mimesis) im Kontext der platonischen Ideenphilosophie

Peter Heinrich

Im 10. Buch der *Politeia* (engl. Republic) äußert Platon die provokative Forderung, jegliche Art der darstellenden Dichtkunst aus seinem Konstrukt eines idealen Staates zu verbannen. Ungeachtet der mit dieser Forderung einhergehenden problematischen Rückwirkung auf Platons eigenes Werk soll der Vortrag das Wesen der mimesis skizzieren und die Situierung der mimetischen Künste im allgemeinen (Malerei, Dicht- und Schauspielkunst) in der platonischen Wirklichkeitsstruktur reflektieren. Dabei wird sich herausstellen, daß bereits im platonischen Denken eine Tendenz weg von dem antiken Begriff der den Betrachter in ihren Bann schlagenden Schönheit in Richtung der modernen Ästhetik im Sinne des "interesselosen Wohlgefallens" Kants enthalten ist. War das Ziel der antiken Kunst noch die naturgetreue Wiedergabe der 'Realität', so läßt sich bereits in Platons Texten die latente Forderung nach einer reflektierenden und perspektivistischen Kunst ausmachen.

Ingres, Grande Odalisque, 1814





Manet, Olympia, 1863

Adam and Evil? : Paracelsus

Defo:

Amy Eis

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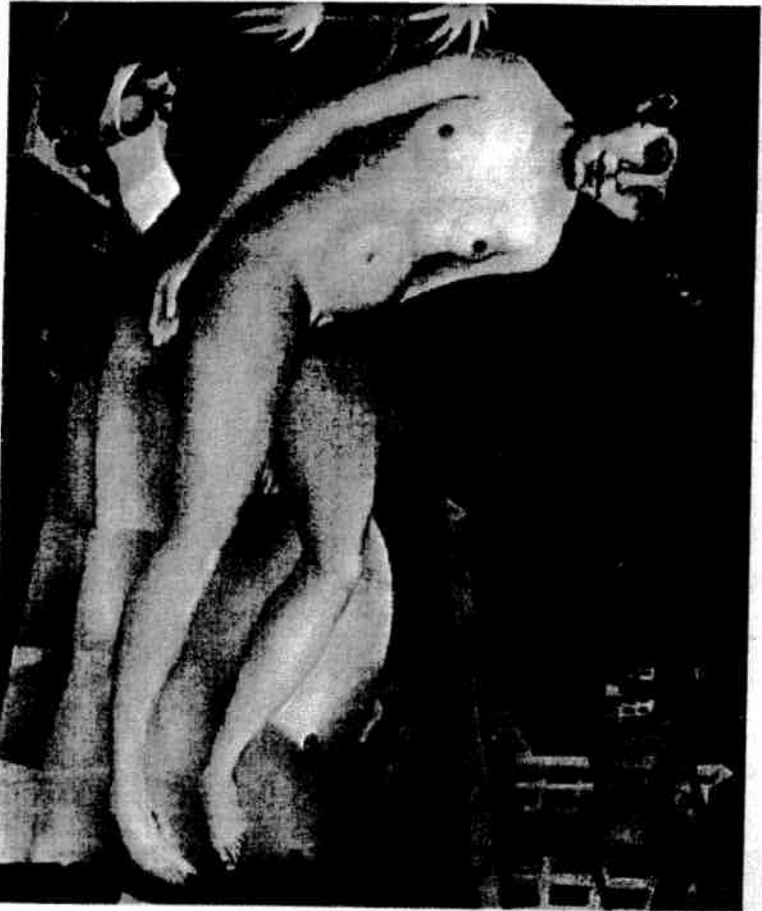
Adam and Evil? : Paracelsus on Witchcraft, Birth and
Deformity

Amy Eisen Cisló

Paracelsus, like Kramer many years before him, began his inquiry of witchcraft by interpreting Genesis. In the *Malleus Maleficarum* Kramer maintains that women are imperfect and thus deceptive because Eve was formed from a bent rib. Whereas Kramer views women as men's polar opposite because of how Eve was created, Paracelsus maintains that men and women have an infinite connection because Eve was essentially part of Adam. Although Paracelsus does at times contradict himself, I argue that his less popular texts remained so, precisely because he entertained the notion that women may, on some level, be equal to men.



Mannet, Olympia, 1863



Davringhausen, The Sex Murderer, 1917

Guarding the House of Being: S Translating I

Stefan Böj

"Roman thought takes over the Greek world equally original experience of what the rootlessness of Western thought begins. Heidegger writes in *The Origin of the I* translation - or, to be more precise: - is blamed for the rootlessness of Western philosophy? - What about translation, might ask if that would be a similarly of my essay deals with the problem of translation, the question of why Heidegger and the demarcation between translation: second part, I proceed through my translation Concerning Technology while an English translation. I demonstrate the particularly promising way to approach

Guarding the House of Being: Some Preliminary Remarks on
Translating Heidegger

Stefan Börnchen

"Roman thought takes over the Greek words without a corresponding, equally original experience of what they say, without the Greek word. The rootlessness of Western thought begins with this translation", Heidegger writes in *The Origin of the Work of Art*. What a reproach: translation - or, to be more precise: a somewhat deficient translation - is blamed for the rootlessness of Western thought, the failure of Western philosophy? - What about translating Heidegger himself? One might ask if that would be a similarly futile project. The first part of my essay deals with the problem of Heidegger's disregard for translation, the question of why Heidegger should be translated at all, and the demarcation between translation and interpretation. In the second part, I proceed through my translation of a passage from *The Question Concerning Technology* while comparing it to the existing English translation. I demonstrate that translating Heidegger is a particularly promising way to approach his thought.



Sherman, Untitled #264, 1992

Redistributing the Erotic: T Unica Zürn an

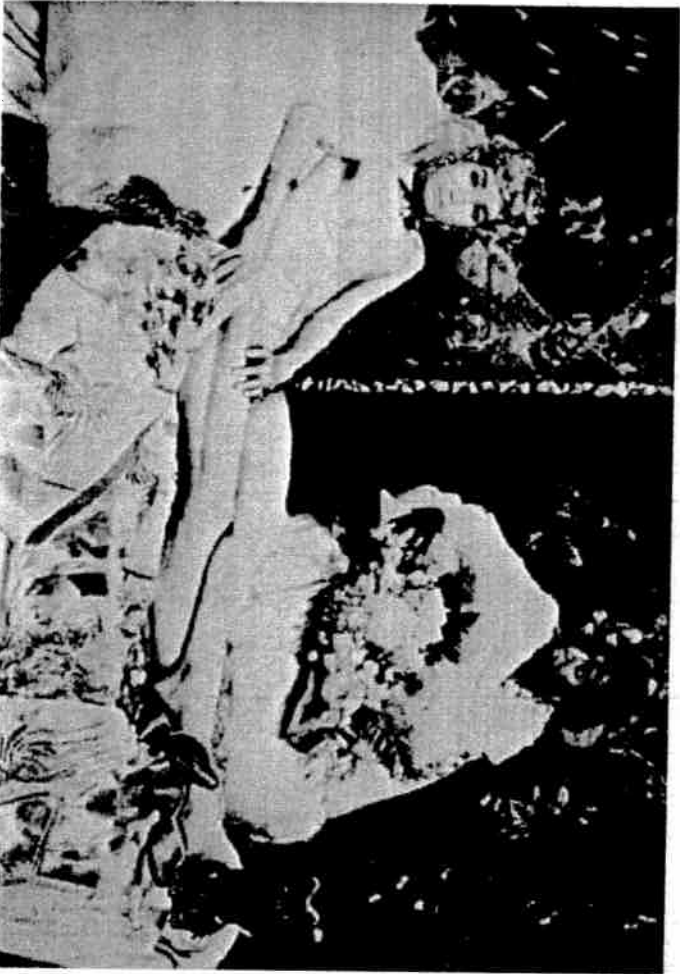
Carrie

When Unica Zürn met Hans Bellmer in established himself in Parisian exile followed him to Paris, where she was surrealist movement and continued sketches. Until her suicide in 1970 Bellmer's apartment and various ment which is heavily autobiographical, r images of the female body in her tex experience with her sickness, mirror dolls; at the same time they attempt identity for herself as female. The become her language. This paper pre looks at the way in which these imag construction of identity and language

Redistributing the Erotic: The Female Body in the Work of
Unica Zürn and Hans Belmer

Carrie Smith

When Unica Zürn met Hans Belmer in 1953, Belmer had already established himself in Parisian exile as a prominent surrealist. Zürn followed him to Paris, where she was accepted by the remnants of the surrealist movement and continued working on her own writings and sketches. Until her suicide in 1970 she spent her time divided between Belmer's apartment and various mental institutions. Her writing, which is heavily autobiographical, reflects these two localities. The images of the female body in her texts, which are drawn from her experience with her sickness, mirror the erotic violence in Belmer's dolls; at the same time they attempt to form for Zürn a concept of identity for herself as female. The deformed and dismembered dolls become her language. This paper presents a survey of these images and looks at the way in which these images function to build Zürn's construction of identity and language.



Morimura, Portrait (Twin), 1988

Rainer Werner Fassbinder's
Der Müll, die Stadt und der Tod
Controversy in Postwar Germany

Andrey

Rainer Werner Fassbinder's first dramatic film, *Der Müll, die Stadt und der Tod*, is a complex work that deals with the Holocaust and the Holocaust. The film's level of controversy and debate generated a great deal of controversy and debate regarding its meaning to each other. Fassbinder's reference, characterization, and thematic concerns bring to light issues of dealing with the Holocaust in postwar German society. By looking at *Der Müll, die Stadt und der Tod*, the lesser known text, *Nur eine Scene*, dealing with Auschwitz serves to elucidate the position of individuals regarding the Holocaust.

Rainer Werner Fassbinder's *Nur eine Scheibe Brot* and
Der Müll, die Stadt und der Tod: Attempts to Incite
Controversy in Post-Auschwitz Germany

Audrey Krause

Rainer Werner Fassbinder's first drama, *Nur eine Scheibe Brot*, and his last, *Der Müll, die Stadt und der Tod*, both address issues of dealing with Auschwitz. Although *Nur eine Scheibe Brot* did not create the level of controversy and debate generated by *Der Müll, die Stadt und der Tod*, when considered together and compared, the two plays further bring meaning to each other. Fassbinder uses techniques of self-reference, characterization, and the alienation effect to discuss and bring to light issues of dealing with Auschwitz in a post-Auschwitz society. By looking at *Der Müll, die Stadt und der Tod* in comparison to the lesser known text, *Nur eine Scheibe Brot*, Fassbinder's discourse on dealing with Auschwitz serves to engage the public in active thought regarding the position of individuals with respect to Auschwitz.



Morimura, Portrait (Twin), 1988



Hepplethorpe, Untitled, 1978