

## Abstracts

Marco Battaglia, *Zwischen germanischem Hochmittelalter und deutschem Humanismus: Das Wiederaufleben der antiquarischen Tradition in England im 16. Jahrhundert*

In the history of the modern West, the intensive doctrinal debate that inflamed Catholic and reformed theologians yielded, as one of its consequences, a cultural militancy capable of fostering a new discussion between religion and historiographical, political, as well as literary studies. Thanks to an unprecedented philological endeavour, and to the study of the evolution of Christianity the Reformation exerted a considerable influence both on the literary perspective and on the linguistic reflection, helping to determine – in an ideological sense – the definition of that uncertain set of time references that the Anglo-American culture describes as Middle Ages. From the turbulent period that followed the rise of Elizabeth I Tudor to the English throne, reflexes of a rich cultural exchange seem to emerge between English reformers on one side, and German historians and philologists on the other. A leading role in this Anglo-German exchange process was played by the Croatian theologian Matthias Vlačić 'Ilirik', a scholar of international renown, promoter of a new philological accuracy and long engaged in the investigation of the oldest phases of German language and literature.

Mauro Masiero, *La Capanna musicale delle zucche: un caso di fortuna e ricezione musicale della riforma metrica di Martin Opitz*

With the publication of his *Buch von der deutschen Poeterey* (1624), Martin Opitz stands as the reformer of the German prosody. Abandoning all wishes to create a classically inspired quantitative metric, Opitz turns his attention towards the natural accentuation of the German words in order to make iambic and trochaic lines. Soon his *Versreform* soon carries out his musical potential: in 1631 a group of poets and musicians blooms



in Königsberg; they accept and adopt Opitz' new prosody enthusiastically: it is the *Musikalische Kürbishütte*, grown up around the organist Heinrich Albert and the poets Simon Dach and Robert Roberthin. The *Dichterkreis* produces hundreds of *Lieder*, 180 of them were set to music by Albert and collected in eight volumes. In this paper a particularly meaningful *Lied* will be analysed and proposed as a significant example concerning the relationship between lyrics and music.

David Matteini, *L'Enthusiasmus di Adam Lux. Una riflessione sotto il segno della Spätaufklärung*

The paper focuses on Adam Lux (1765-1793) Ph.D. thesis, *Enthusiasmus*. The text is a precious document which enhances many questions about the richness of late Eighteenth Century and, more specifically, of the *Spätaufklärung* period. The analysis underlines the great permeability of German intellectual milieu of those years and the existence of important *transferts culturels* which would be crucial for the birth of the revolutionary tendencies at the end of the century. Through Lux' concept of «universal enthusiasm», it is possible to find out not only the obvious influences of French Enlightenment in the context of German revolutionary culture, but also the ones coming from the ancient religious chiliastic traditions. For these reasons, *Enthusiasmus* provides us the key to understanding the way a young *Spätaufklärer*, grown up in a very rich and lively context, could think and live.

Mario Bosincu, *Walther Rathenau's sermo propheticus in der Zeit der Seelenvergessenheit*

The paper wants to demonstrate how Walther Rathenau's cultural criticism of modernity may be seen as an expression of the renaissance of the *sermo propheticus* in the way it took shape in the genre of the sage and in the context of the modern wisdom literature. As a matter of fact, the cultural catastrophe of modernity brought about a revival of the prophetic rhetoric because the very realization of the capitalist utopia called for the rise of prophet-like writers, whose books aimed to criticize the evils of modern society and to awake their readers to their perverted mode of being, thus pointing them to the way of salvation and transforming them from within. In particular, Rathenau's prophetism is centered on the diagnosis of man's mechanization, i.e. of his inner enslavement to instrumental rationality, and of the resulting soul-oblivion, and it is therefore designed to provide his readers – by recourse to a form of ethopoietic writing – with the key to attaining a re-ensouled mode of being.



Barbara Sasse, *Der humanistische Autordiskurs im Schnittfeld von neu-lateinischer und volkssprachlicher Mittelalter-Rezeption: Die Barbarossa-Vita des Johannes Adelphus Muling*

The *Barbarossa. Ein wahrhaftige beschreibung des Lebens und der Geschichte Kaiser Friedrichs I.*, composed by the humanist and doctor Johannes Adelphus Muling and first printed in Strasbourg in 1520, was the most widespread source on the history of the Emperor Frederick I. in the Early Modern Period. Its emergence fits into the national historical debate conducted by contemporary humanists, especially by the Alsatian Circle around Jakob Wimpfeling and Sebastian Brant. The text is a compilation of sources from different genres and cultural provenances. In addition to the mostly Latin texts, both medieval and contemporary, Muling also advertised an excerpt of the *Volksbuch vom Kaiser Friedrich Rotbart*, first printed in 1519. He thus acted as a mediator of the Latin Barbarossa literature into the vernacular (he himself considered his work as translation). By connecting different literary discourses, Muling set the course for the formation of the Barbarossa myth, the narratives of which, as is well known, were continued and extended into the modern age. On the basis of an analysis of the formal and content-related text structures, in particular of the complex paratextual apparatus, the interfaces between humanistic and vernacular discourse are pointed out and the text itself is related to Muling's self-conception as an author.

Luca Crescenzi, *La metamorfosi della Sfinge nell'Edipo di Hofmannsthal*

The paper analyses *Ödipus and the Sphinx* in the light of Hugo von Hofmannsthal's reception of Hölderlin's and Nietzsche's view of the ancient tragedy. Through a close analysis of the dramatic text the paper wants to show how the underestimated influence of these two authors on Hofmannsthal decides his concept of the dialectical relationship between ancient and modern world. A comparison with Nietzsche's representation of Ödipus' destiny in *The Birth of Tragedy* discloses an interpretation of Hofmannsthal's drama, which aims to give new perspectives on its view of the myth and on the possibility of a rebirth of it in modern poetry.

Gianluca Paolucci, *Il romanzo come «stimolante della vita». Sulla 'magia' della Montagna magica di Thomas Mann*

In the essay *Vom Geist der Medizin* (1925) Thomas Mann suggests not only that his *Zauberberg* (1924) tells the story of the healing of the protagonist Hans Castorp in a sanatorium in Davos, but also that the novel itself has to be interpreted as «ärztlich», i.d. curative, if its aim, like



the medical science, is the «Wiederherstellung der menschlichen Ideen in ihrer Reinheit». Starting from a reader-oriented perspective – justified by Mann’s attention to the *Wirkungsästhetik* of his work, as it emerges in his conference he dedicated to the novel held in Princeton in 1938 – and conjugating the motif of alchemical hermeticism with the intellectual suggestions concerning the relationship between literature, biology and neuroscience, the contribution argues that the author proposes for his audience of readers the same therapy formulated for the protagonist. The thesis of the essay is that Mann’s aim was not just to mimetically represent «a new conception of man as spirituality-body» within *The Magic Mountain*, depicting it through the individual experience of Hans Castorp and only in terms of contents, but also to actively contribute to the creation of a new humanity through the performative tool of literature: an idea that Mann seems to develop through a fruitful reflection – mediated by the confrontation with Marsilio Ficino and Friedrich Nietzsche – on the close connection between art and life sciences, and on the possibility for the literary word – as his speech *Von Deutscher Republik* (1922) postulated – to become the founding *medium* of the Weimarian democracy.

Marco Rispoli, «Fast ohne Kultur». *Rainer Maria Rilke e la lettura*

The article focuses on Rilke’s relationship with reading. Within a cultural context marked by a hypertrophic historical-literary consciousness and therefore by the spreading, among the authors, of an «Anxiety of Influence» (Bloom), Rilke appears to be an exception: he has no traits of a *poeta doctus* and in his works there is no place for the melancholy of those who already read «tous les livres». His uncertain relationship with very different literary traditions has some peculiar and ambivalent aspects instead: Rilke’s displeasure for his own (relative) lack of culture is also the premise of a highly individual poetical work. The paper examines these ambivalences through Rilke’s theoretical reflections, his biographical experiences and, particularly, through the traces he spread out in his poetical works.

Marco Prandoni, «E quando venne il tempo dei confini...». *Stefan George e il rapporto tra cultura olandese e tedesca nella (ri)costruzione di Albert Verwey*

The contribution critically reconsiders the way the poet and publicist Albert Verwey used and represented his relation to Stefan George and the German culture in order to find a collocation for himself in the Dutch literary field. In the Nineties of the 19<sup>th</sup> century, after breaking with Willem Kloos, Verwey needed international contacts to better stabilize his



somewhat contended reputation at home. The friendship between the two poets was intended to lead to a better mutual understanding, both at a personal level and between the German and Dutch people: due to this reason they translated each other's work. However, after the turn of the new century, they became gradually estranged. Verwey's essay *Holland en Duitschland* tried to uphold Holland's reputation in Germany by celebrating those historical periods (above all the 16<sup>th</sup> century) when the Dutch expressed their international-cosmopolitan genius and became reference-models for the Germans. Moreover, after the publication of George's *Der siebente Ring*, Verwey detected a growing cultural orientation in his colleague's poetry, which he put down to a typical German ethnotype – monarchic, absolutistic, antidemocratic – and considered it absolutely incompatible with his own, that of a Dutchman. The First World War would lead to the complete break. After the publication of George's biography-hagiography by Friedrich Wolters (1930), the Dutch poet – meanwhile appointed professor at Leiden University – felt the urge to clarify his own view on his relation to George.

Matteo Zupancic, Schrecken vor Tod. *Un'ipotesi di intertestualità tra la Traumnovelle di Arthur Schnitzler e le Sieben Variationen di Heimito von Doderer*

The paper examines the potential and undeclared intertextual link between Arthur Schnitzler's *Traumnovelle* and Heimito von Doderer's *Sieben Variationen über ein Thema von Johann Peter Hebel*, with a specific focus on the ambiguous and contradictory character of the relationship between the two Viennese writers. Through an investigation of the scattered statements included in the early *Tagebücher*, as well as the contrastive analysis of both texts, it will be provided what it seems to be a missing page in the research on Heimito von Doderer's literary sources and, at the same time, a further scientific support for the investigations of one of his less-known works.

Beate Baumann, *Soziokulturelle Theorien im Kontext von Deutsch als Fremdsprache*

Learning a foreign language is not only a cognitive process but it is also embedded into the social and cultural context in which the learners interact with the L2 in order to acquire the linguistic and cultural means that determine their potential for communicative action. Starting from an in-depth exposition of the key concepts of the Sociocultural Theory grounded in the psychological theory of human consciousness proposed by Lev Vygotsky, the intent of this article is to highlight the importance



and the necessity of integrating cognitivist approaches with a socio-cultural perspective, in particular in the context of a foreign languages teaching oriented to principles of plurilingual didactics and intercultural learning.

Elena Giovannini, *Eine Reise zu zweit: Gustav Nicolais und des Flobs Jeaaaoui Schnelfahrt durch Italien*

In *Italien wie es wirklich ist* (1834) by Gustav Nicolai, animals play an important role in the representation of Otherness. Fleas, in particular, portray a negative picture of Italy at the level of content and language. They reveal the physical relationship to the South, mark the scenes where the experience of Otherness takes place, and reinforce the topic of marginality. On a narrative level, Nicolai himself plays the role of the *Pulex irritans* because he ‘bites’ the traditional image of Italy, German travel literature after Goethe, and the enthusiastic travellers to ‘Hesperia’. Furthermore, Adamssohn in *Schreiben eines deutschen Flob’s* (1836) ‘bites’ Nicolai, his account of a journey, and his beloved motherland and also leads the reader to raise questions regarding the German book market, reading public, society and attitude towards the Jews.

Pier Carlo Bontempelli, *Ricognizione sullo stato della ricerca relativa a Max Koch*

The article aims to discuss some of the issues regarding an overall assessment of the work of such a complex personality as Max Koch – a Germanist, literary historian, comparatist scholar, theater critic, Wagner expert, and nationalistic-populist militant. The essay analyzes some of the political and ideological reasons that have induced the *deutsche Germanistik* to disregard Koch’s work. Building on some categories drawn from Pierre Bourdieu’s sociology of culture (habitus, cultural capital, symbolic violence, symbolic domination), the article proposes a way of re-reading the German-Polish cultural confrontation as embodied in such a prominent cultural actor as Koch and in a contact zone such as Silesia.

Andrea Camparsi, *La biblioteca wagneriana di Max Koch agli albori della multimedialità. Un’introduzione*

The essay means to disclose for the first time the Wagnerian section of the library of Max Koch (1855-1931), kept at the Istituto Italiano di Studi Germanici since the institution’s birth in 1932. The now forgotten



figure of the Germanist from Breslau provides the opportunity to present a perfect example of *Wagnerianer*, personally involved in the creation of an ideal symbol of the *Deutschtum*, especially useful for the cause of the *völkisch* ideological movement. The six hundred volumes of the Wagnerian section, which will be examined in a separate publication, are a collection of well-organized sources by a learned *Wagnerianer* in direct contact with *Villa Wahnfried* and many scholars orbiting in *Bayreuther-Kreis*. The main aim of the essay is to demonstrate how the material collected and reorganized by Koch is not an ordinary and progressive collection of titles but a set of organized knowledges starting from a comparative, multifocal and ultimately multimedia point of view.

Nataschia Barrale, *Giuseppe Gabetti e la politica culturale fascista: l'intellettuale equilibrista*

The paper presents the results of a research, which is based on the archive of the Istituto Italiano di Studi Germanici within the project *ARCGER. Archivi, ideologie e canone della germanistica in Italia (1930-1955)*. The essay goes over some of the steps of Giuseppe Gabetti's career, starting from 1932, the year of the foundation of the Institute, until the fall of the regime and the purge, and offers an overview, strictly based on archival documents, on Gabetti's involvement in cultural life during the Fascism and on his attitude, not always unequivocal, towards the regime.

Davide Bondi, *Propaganda e sorveglianza degli intellettuali: Carlo Antoni a Villa Sciarra*

The paper undergoes some topics of the research project *ARCGER* promoted by the Istituto Italiano di Studi Germanici in Rome. It focuses mostly on the surveillance policies organized by national institutions and by foreign secret services on Italian intellectuals between 1938 and 1955. Dealing with the World War II years, it is necessary to collect documents concerning government control strategies of the already mentioned institutions, especially in relation to the German cultural canon and, more specifically, to the role of the Istituto Italiano di Studi Germanici. Dealing with the Post-War period, it is noteworthy to analyse the pressure exerted on Italian and German intellectuals by the Congress for Cultural Freedom (CCF), a secret propaganda institute financially supported by the American Secret Services (CIA). Interesting is also the activity promoted by the Italian Association for Cultural Freedom (the national section of CCF), where Carlo Antoni and Ignazio Silone play a significant intellectual role.



Ester Saletta, *La definizione di un canone della germanistica in Italia (1930-1955). Il 'caso' Borgese, tra tradizione e modernità, nel campo letterario di quegli anni*

In the light of a socio-historical, theoretical and literary contextualization of the canon of the German Studies in Italy during the «Fascist Twenties», the contribution intends to focus specifically on the figure of Giuseppe Antonio Borgese (1882-1952), a real 'case study' of a typical Italian *Germanist*, who becomes – both personally with his letters to Mussolini and publicly with his work as a translator and professor of German literature at the universities of Turin, Rome, and Milan – a conveyor of the continuities and discontinuities which characterize the Italian canon of the 19<sup>th</sup>-century German Studies as well as those autonomous and heteronomous descriptive attitudes of the intellectual nature of the 20<sup>th</sup>-century German Studies. Subject of a careful critical analysis will be both the unpublished archival documentary material (Fondo Borgese, Florence; Fondo Gandini and Arnoldo Mondadori, Milan; Fondo Spaini, Rome; Fondo Geiger, Venice) and the already published Borgesian works (non-fiction, newspaper articles, literary criticism, translations).

Marco Casu, *Gehören: lingua, appartenenza, traduzione. Heidegger, Wittgenstein, Nietzsche, Freud, Benjamin*

What does it mean 'to belong' to a people, a language, a religious community, a land, the Earth? In a year-long series of meetings beginning in May 2017, the seminar *Gebören: language, belonging, translation* is working on the answers given to these questions in influential pieces of German philosophy, including: Heidegger's interpretation of Saint Paul, Wittgenstein's logical and grammatical investigations, Nietzsche's deconstruction of Western metaphysics, Freud's theory of repression, and the connection between translation and tradition in Walter Benjamin's work. Facing the questions laid by the current times, the task of critical thinking is to understand the mechanisms and importance of belonging. The *Gebören* project takes on this task by creating a dialogue between philosophers of the past and thinkers of today (Gaetano Lettieri, Stefano Poggi, Maria Cristina Fornari, Paolo Virno, Paolo Vinci).

Laura Quercioli Mincer, *Intermedialità, storia, memoria e mito. Percorsi dell'arte contemporanea fra Germania e Polonia*

Although it can be said that all art is, by its nature, intermedial, it is particularly in the last decades that this feature is at the centre of theoretical interest and artistic practices. Transversality and hybridization





of the arts also correspond to a cosmopolitan and migrant vision of the world. At the same time, however, artistic works that most expose their character of intermediality are also those able to express in a more articulate and profound way the particularism of history, tradition and national mythology. The research presented here, which focuses in particular on contemporary art in Poland and Germany, moves on the delicate ridge between the universalism of multimedia and the particularism of the memory of places.

