

Abstracts

Stefano Ferrari, *System, Conjecture and History in Winckelmann's Work*

Winckelmann is a systematic art historian. In his work he indifferently uses the German terms *Lehrgebäude* and *System* or *Systema* to designate the profound nature of his historiographic research. The first one derives from the translation of Pierre Bayle's *Historisches und Critisches Wörterbuch*, aware that it not only renders the French word *ystème*, but in some cases also the word *hypothèse*. However, not being a short-sighted or naive author, Winckelmann is aware that systematics may also have a certain degree of vulnerability and limitation, especially in the face of unforeseen and unpredictable facts. Although it is questioned, he never gets rid of it; it remains firmly within his reflection as an indispensable cultural aspiration and epistemological need. As a corollary of systematics, Winckelmann employs another concept surrounded by a thick halo of epistemic ambiguity, which is that of conjecture. Considered the equivalent of the hypothesis in natural sciences, it is firmly condemned by Newton's physical-mathematical philosophy and by most of its main followers. The conjecture is instead defended by Enlightenment neonaturalism, since it allows to create a new science, based on qualitative experimentalism, on man's possibility to formulate hypotheses through his imagination and on the empirical study of signs and clues. Winckelmann strongly claims not to be able to do without it, because it can become a factor that proves *ex post* the validity of certain historical facts on the basis of subsequent discoveries.

Giulio Schiavoni, *Bohemian figures in Ascona, Hugo Ball and Erich Mühsam, interpreters of Bakunin*

This paper primarily investigates the milieu of artists and intellectuals of various backgrounds who gathered in the vicinity of Monte Verità just above Ascona, Ticino, during the first decades of the 20th Century. They operated in a climate of palingenetic anxiety and repugnance against civilization, putting into motion plans for a radical utopia and for restoring



wholeness with nature. The paper then illuminates key moments in the lives of two figures who are particularly representative of this context, Hugo Ball from Zurich and Erich Mühsam from Berlin, who worked for some years in the Monte Verità area and fed their enthusiasm on the thought of the anarchist Michail Bakunin. Like Bakunin, they put into action grand ideals and fed great expectations of cultural and political renewal. In this way the paper describes the cultural-historical milieu in which, according to the creative spirit of the Bohemian movement and Dada, both Ball and Mühsam dedicated their lives to the hope of artistic renewal, both forming plans and increasingly trying to carry them out. Their intention was to put themselves at the service of social change, eventually forming a new 'order', although they knew that they could not hope to see the full results anytime soon. In the end, Ball and Mühsam faced resistance to their artistic and political work, which they encountered in the form of the absence of values and ideals which marked Modernism and is still present today.

Gloria Colombo, *Stefan Georges Poems in German Textbooks for Secondary Schools (1900-1933)*

The important role Stefan George played in German culture of the first half of the 20th century finds an emblematic expression – overlooked so far by academic research – in the textbooks of the time. This essay focuses on the textbooks for secondary schools published in Germany between 1900 and 1933. The recurring quotes of George's verses within them can be divided into two groups: while the texts for the intermediate level contain almost exclusively poems celebrating idyllic German landscapes and outstanding examples of human behavior, the texts for the upper level encompass many sociocritical verses. This essay aims to explain the purpose this division intended to pursue.

Maria Passaro, *Attempts at Resistance. The Final Years of Bauhaus (1930-1933)*

The aim of the essay is to reconstruct the last years of the Bauhaus in Berlin, the Germany's most innovative school of art and design founded in Weimar in 1919 by Walter Gropius. The years of Ludwig Mies van der Rohe's leadership have been reconstructed from 1930 until the school's closure by Adolf Hitler, who came to power in January 1933. Through the analysis of the facts and characters involved it has been possible to add one more piece to the history of the Bauhaus: the years of resistance to National Socialism, when the last director tried to save it from Nazi politics by renouncing to some teachings and recreating a new culture of design. This contribution is intended to clarify the reasons for the utter



determination by the regime that forced many artists and teachers to flee to the United States. In particular, it follows Ludwig Mies van der Rohe, first in Germany where he collaborated, for a few years, with the Nazi regime in the hope of saving the principles of the new architecture, and then in the States where his projects would be seen as the most representative of the new trends in architecture.

Stéphane Pesnel, «*Die Freyheit ist eine neue Religion, die Religion unserer Zeit*». *A Comment on Heinrich Heine's Concept of Freedom*

The paper aims at examining the significance, the definition, the social, political, ideological – and not least aesthetic implications of Heine's concept of freedom, using texts of various kinds (poems, travel descriptions, essays). Even though the confrontation with French history and philosophy plays a decisive role in this context, Heine does not only move on purely conceptual, theoretical ground, but he designs also visual, acoustic and allegorical emblems of freedom in order to make his ideas understandable and vivid. The role of the historical context (especially of the failed revolution of 1848) is also taken into account with reference to the increasingly sceptical conception of the concept of freedom and the design of iconic figurations of freedom and of the freedom fighter. In the end, freedom appears to be an intellectual thread and central point in Heine's oeuvre.

Paola Paumgardehn, *Mignon beyond the borders of Goethe's poetry. The romantic auto-biography of Bettina Brentano*

By remodelling and rewriting the correspondence with Johann Wolfgang Goethe, dating back to almost thirty years before, Bettina Brentano, with her *Goethes Briefwechsel mit einem Kinde* (1835), crosses the threshold of a private conscience. She begins a work of reconstruction of her own persona through an image of herself that can be recovered in the letters to and from Goethe. She gradually takes the shape of a poetess who, within a both celebrative and irreverent dialogue with the famous classical poet, attempts, with the innate arrogance and rebellious indiscipline of the romantics, to establish herself in the literary and, above all, political fields, while still being part of an authoritarian and paternalistic society. The article reconstructs the evolution of both the work and the poetess with excerpts from the aforementioned correspondence.

Sara Culeddu, *Fear of Contagion: The Animal, the Non-Human and the In-Human in Tschandala by August Strindberg*

In 1888 Strindberg wrote one of his most anomalous works, destined to split the critics until the most recent times: *Tschandala*. Based on a



series of biographical mishaps that took place in Denmark during the summer of the same year, this gothic novel and detective story enacts a struggle of minds based on racism and classism, apparently ending with the triumph of the character considered as superior because of his nationality, race, social status and culture. My study though, by focusing on animal and metamorphic poetics, on animal proliferation, on promiscuity and contagion between man and animals, eventually calls into question the victory of the protagonist itself: indeed the lead character operates the animalization of his rival, the gipsy, thus banishing him in extreme otherness, but at the same time he is attracted to him, and ends up contaminated and transformed himself. The result is a double process of *becoming*, where the enemy becomes non-human while the protagonist becomes in-human. Such an interpretation, that identifies the high-society intellectual swede male as anything but triumphant, surely clashes with the one that may have lead to the new publication of *Tschandala* by the Swedish nationalist publisher Nordiska förlaget in 2007.

Arturo Larcati, *The 'Appeals to the Europeans' by Stefan Zweig*

Stefan Zweig's works and conversations on Europe represent the heart of his political writings. Until today the author owes a large part of his international success and current relevance to these works. The aim of this article is to review his 'appeals to the Europeans' – starting with *The Tower of Babel* (1916) – by placing them in a broad context with his oeuvre. From these works, in particular, it is intended to extrapolate the relationship between the European theme and Zweig's Jewish identity, his idea of 'world literature', his interpretation of some Nazism aspects, the confrontation with the positions of Musil and Hofmannsthal, the reflections upon Europe in texts like *The World of Yesterday* and *Brazil: Land of the Future*. In addition, the role of culture and history in the development of a European conscience is examined, which according to Zweig is more important than the one of politics and of economics.

Marina Brambilla – Carolina Flinz, *Places and Opposite Emotions (LOVE and HATE) in a Corpus of Biographical Interviews (Emigrantendeutsch in Israel – Wiener in Jerusalem)*

Emotions play a special role in the so-called Israel-Corpus: when telling stories and remembering not only old emotions are awakened, but new emotions also emerge. The aim of our corpus-based quantitative-qualitative investigation is to analyze the interplay of places and emotion thematization in the subcorpus Emigrantendeutsch in Israel: Wiener in Jerusalem (ISW): after identifying the most frequent occurring places in the corpus, we will use a qualitative analysis to check whether



they can be associated with the emotions LOVE or HATE. The starting point for the identification of the naming of emotions will be the lexemes belonging to the respective word field. Finally, we will highlight exemplary passages of a single interview (ISW_E_00003), in which places are associated with emotions.

Nicolò Calpestrati, *Verbal Humour in Spontaneous Spoken German: Semantic Objects and Linguistic Means that Produce Laughter*

Verbal humour presents a wide spectrum of linguistic, para-linguistic and co-textual elements. Linguistic elements are particularly important, since the speaker codify the semantic objects through the language. Semantic objects originate from higher cognitive processes and are then integrated within the speech flow through peculiar linguistic techniques. Starting from the audible laugh, interpreted as humour marker produced by the hearer, the following study highlights four different semantic objects (incongruity, exaggeration, alteration and the unexpected) and the morpho-syntactic and lexical features used by the speakers to codify them into the spoken language. The corpus of this investigation is composed of one 105 transcriptions of German spoken language conversations.

Ulisse Dogà, *An Impossible Fidelity: The Translations of Medieval Minnesang into Modern German*

This study is dedicated to the different typologies of intralinguistic translation of *Minnesang*, the *troubadour* love poetry that flourished in Germany between the mid-twelfth and the end of the thirteenth century. From the extreme of the poetic remake to the opposite pole of the service translation, the history and dialectic of the translation of medieval lyric into modern German shows itself in very close connection with the history of literary and scientific reception of this particular poetic genre. Starting from some preliminary considerations on sociological and gender issues and on the performance components of *Minnesang*, this intervention intends to offer a historical overview of the rare and little investigated comparison of modern and contemporary German poets with their own origin and tradition.

Katharina Salzmann, *Integrated Multilingual Didactics at University Level: A Teaching Module on Linguistic Terminology and General Academic Language*

Based on the demand for multilingual academic communication, this paper presents a teaching module for the promotion of multilingual academic competence among Italian-speaking students who study German



as a foreign language. Following a compilation of the most important differences between technical terms and the general academic language (allgemeine Wissenschaftssprache = AWS), the article introduces existing approaches to multilingual didactics focusing on their relevance for the context of academic communication. Subsequently, a practical example illustrates how the integrated approach to teaching academic languages contributes to fostering interlingual connections and developing metalinguistic skills in foreign language students. The teaching module presented consists of two tasks: one for the identification of technical terms and expressions of the AWS in excerpts taken from German and Italian texts; another for the correct allocation of technical terms and appropriate definitions for a trilingual (German-English-Italian) technical dictionary.

Daniela Sorrentino, *The Myth of Orpheus and Eurydice Told to Children and Adolescents. Rewriting Strategies in German Language*

The contribution examines some examples of rewriting of the myth of Orpheus and Eurydice in German texts addressing children and adolescents. The analysis focuses on the specific translation project implemented in relation to the recipients, and on the specific strategies of reformulation used at different levels of textual structuring. From the analysis of the texts, belonging to three genres characteristic of children's and adolescents' literature – the picture book, the children's novel and the comics, an interesting and varied scenery emerges in terms of underlying intentionality and strategies of reformulation. At the same time, the value of rewriting emerges as a tool capable of bringing the mythological story of Orpheus and Eurydice back to life, opening it up from time to time to new hermeneutic possibilities.

Stefano Franchini, *Richard Dehmel and his Blasphemous Venus. A Documentation*

In the framework of the IISG research project on *Blasphemy and Freedom of Art*, and thanks to archival investigations that have brought to light unpublished documents, this article exposes the editorial and judicial misfortunes of a single poem by Richard Dehmel entitled *Venus Consolatrix*, and furthermore illustrates its genesis and reception. This poem, particularly representative of the vast Dehmelian lyric corpus and considered by Dehmel himself one of his best lyrics, is in fact the only one, among the many denounced and tried during the life of the rebel poet, to have been condemned to destruction for blasphemy and obscenity by a German criminal court (Berlin, 1897). The article is accompanied by an on-



line downloadable appendix, which reproduces many original documents. Dehmel as central figure of German literary modernism dismantles the traditional theological anthropology through this short composition, which condenses well the novelty of his poetic language and ideological program, restoring centrality to body vitality and sexuality.

Ester Saletta, *How to Define a German Literary Canon in Italy (1933-1955): Borgese's Case Between Tradition and Modernity*

In the light of theoretical, historical and cultural premises of basic research in a fascist ideological context, this study contribution aims to focus more specifically on the figure of Giuseppe Antonio Borgese (1882-1952), a significant «case study» of Italian Germanist, still too little mentioned in the national and international literary context, but essential bearer of those continuities and discontinuities characterizing the canon of twentieth-century Italian Germanism as well as those autonomous and heteronomous descriptive attitudes of the intellectual nature of the German in the twentieth century. A concrete interpreter of the constant oscillation between conservation and reconciliation of the more traditional classicism with the most advanced modernity, Borgese appears on the Italian intellectual scene as one of the 'new entrants', who specifically 'select' and 'mark' the Italian German of the late twentieth century. The result can only be the affirmation of a renewed, contemplative interest in the mystical cult of the German classics as well as of a dynamic-evolutionary thrust towards the search for an autonomous modernization of the German literary cultural tradition, which knows how to consciously empower the recovery of his role of mediation between past and present.

Davide Bondi, *Max Horkheimer in Exile. Political Surveillance and the Idea of Democracy*

The research deals with the political control on the Institute for Social Research during the American exile (1934-1950). It offers a critical description of FBI files on Max Horkheimer and Theodor Wiesengrund Adorno, files that are yet largely unknown to the scholarship. Surveillance services investigations created a bad political reputation around the Frankfurt school. Horkheimer perceived it as an obstacle hindering the financial supports he was seeking for the research projects of the Institute. Consequently, he tried to overcome this situation through a communicative campaign apparently oriented to an adaptation strategy that led to a new elaboration of the concept of democracy, outside the standing points of Marxian view.



Roberto Ventresca, *Crisis as a Disciplinary Tool. Neoliberalism, European Integration, and the Great Recession (2008-2012)*

This article focuses on the mutual interdependence between the management of the so-called post-2007 Great Recession in Europe and the transformations that occurred in the very shape of specific layers of contemporary economic thought. As for its 'spatial' perspective, this article refers to the institutional perimetry of the European Union (EU); with respect to its conceptual focus, it deals with the evolutions and transformations of the neoliberal school of thought. In doing so, this contribution will first and foremost explore whether and to what extent the EU management of the effects brought about by the 2007-2008 economic crisis went hand in hand with the spread and implementation of neoliberal economic policy prescriptions; second, this paper aims at understanding in which terms the spread of neoliberal-oriented measures contributed in turn to reshape the decision-making process of EU institutions after the outbreak of the Great Recession. Therefore, this article will examine how and to what extent the management of the post-2007 economic crisis, as far as European Union institutions and policymakers were concerned, implied the reconfiguration of the very features of the so-called neoliberal school of thought.

Olimpia Malatesta, *A Conceptual History of Ordoliberalism. From the Crisis of Capitalism to the Refoundation of the Economic and Juridical Science*

Starting from a description of the economic situation of Weimar Republic, the present paper analyses the birth of ordoliberalism from three different angles: as a reaction to the historical and economic theories on the end of capitalism, which had been circulating in Germany during the twenties and thirties (Werner Sombart); as a response to the juridical relativism of the historical school of law (Carl Friedrich von Savigny), accused of failing to shape the economic order; lastly, as a theory of the centrality of the political order as the absolute guarantor of the economy by the establishment of a strong state and an economic constitution aimed at saving the liberal principles from parliamentary attacks. This threefold analysis allows to catch the specificity of the ordoliberal conception of law and economy compared to the German intellectual universe of those years and shows how the crisis of Weimar Republic, as well as the crisis of liberalism, profoundly influenced the birth and the development of the ordoliberal theory.