

# M onatshefte

*für deutschsprachige Literatur und Kultur*

VOLUME 101 • NUMBER 4 • 2009

## Contents

### ARTICLES

- Will Hasty** 457  
**The Singularity of Aura and the Artistry of Translation: Luther's Bible as Artwork**  
The present essay argues that Martin Luther's Bible translation is an important moment in the cultural history of aura as conceptualized by Walter Benjamin. Luther's vernacular New Testament, along with the larger translation project of which it was the auspicious beginning, is one of the most important and influential of translations, and in his "Sendbrief vom Dolmetschen" (1530), Luther provides crucial information about how he approached his translation that is important for an appreciation of its distinctive aura. We shall see that, in the "Sendbrief," Luther conceives of his Bible as a work of art, and of his translating activity in terms of a very individual kind of artistry. This view of Luther's Bible within the context of Benjamin's conception of aura contributes to the understanding both of the cultural importance of the early modern Bible translation and also of the influential early 20<sup>th</sup> century essay on the artwork in the age of its technical reproducibility. (WH)

- Brian Tucker** 469  
**"Die Stunde der Entscheidung": Ordeal and Uncertainty in Kleist's "Der Zweikampf"**  
Kleist's "Der Zweikampf" (1811) depicts the use of trial by combat to decide between two contradictory claims to the truth. The duel's aftermath, though, represents a second form of medieval proof, the trial by ordeal, in which wounds communicate guilt and innocence. While many readers take "Der Zweikampf" as a story about the pitfalls of ambiguity and the futility of hermeneutics, this article argues that the uncertainty derives not from ambiguous messages or

obscure signs. It occurs, rather, when two forms of medieval proof deliver clear but mutually exclusive results and divine judgment undermines itself through an excess of legible judgments. Kleist uses this conflict to demonstrate that an element of human decision cannot be removed from adjudication. Although the judicial duel seeks to pass difficult decisions to divine authority, the court must always decide whether a particular instance of combat conforms to the norm of divine judgment. (BMT)

### **Esther K. Bauer**

483

### **Penetrating Desire: Gender in the Field of Vision in Thomas Mann's *Der Zauberberg* and Christian Schad's *Graf St. Genois d'Anneaucourt***

Reading together Thomas Mann's novel *Der Zauberberg* (1924) and Christian Schad's painting *Graf St. Genois d'Anneaucourt* (1927), reveals that the writer and artist mirror each other in highlighting the sexual human body and subverting bourgeois notions of gender. At a time when the gender debate revolved around the question of whether masculinity and femininity were essential qualities or social constructions, Mann and Schad presented the body as the site where the gender category could be overcome. Their renditions of the body attract a gaze – in Mann's case, the main protagonist's, in Schad's, the viewer's – striving to see underneath the surface of the skin in search of knowledge and aesthetic and sexual pleasure. The highly corporeal desire driving this gaze is gender-neutral, and consequently, categories such as homosexual, heterosexual, or androgynous that have been used to describe these works anchoring them in the traditional gender matrix, miss their true subversive potential. (EB)

### **Urs Büttner**

499

### **Urteilen als Paradigma des Erzählens. Dürrenmatts Narratologie der Gerechtigkeit in seiner Geschichte *Die Panne* (1955/56)**

Friedrich Dürrenmatt is an author well-known for engaging issues of law and literature. Using the example of his popular short story „Die Panne“ this paper argues that judging means making a decision in favor of one particular version of what happened. Telling a story goes along with selecting only certain facts, using them to motivate a specific result, and thereby excluding others. This idea is performed in the trial in Dürrenmatt's story when the case is told in versions which portray the accused as hero, perpetrator, and victim. The unexplained remainder of facts draws each judgment into question since there are possible other stories. Only god, in case he exists, could render a really just judgement since only he could tell a story considering all facts. Dürrenmatt provokes the reader of his story with his apparently unjust judgement to think about the question of justice and search for other possible stories. (UB; in German)

<i>Contents</i>	v
PERSONALIA	514
Introduction, 514 • German Departments in the U.S.A., 516 • German Departments in Canada, 550 • Promotions, 553 • New Appointments, 554 • Visitors, 555 • Retirements, 556 • Necrology, 556 • Doctoral Dissertations, 556 • Summary, 560	
BOOK REVIEWS	565
ARMBRUST, HEINZ J. und GERT HEINE, Hrsg., <i>Wer ist wer im Leben von Thomas Mann?</i> (Hans Rudolf Vaget) . . . . .	595
BECKER-CANTARINO, BARBARA, <i>Meine Liebe zu Büchern. Sophie von La Roche als professionelle Schriftstellerin</i> (Todd Kontje) . . . . .	582
FUCHS, ANNE, <i>Phantoms of War in Contemporary German Literature, Films and Discourse: The Politics of Memory</i> (Christiane Schönfeld). . . . .	610
GERSTENBERGER, KATHARINA and PATRICIA HERMINGHOUSE, eds., <i>German Literature in a New Century: Trends, Traditions, Transitions, Transformations</i> (Stephen Brockmann) . . . . .	612
HAUSER, CLAUDIA, <i>Politiken des Wahnsinns. Weibliche Psychopathologie in Texten deutscher Autorinnen zwischen Spätaufklärung und Fin de siècle</i> (Elizabeth Ametsbichler). . . . .	587
HERMANNSS, SILKE, <i>Trümmer (in) der Erinnerung. Strategien des Erzählens über die unmittelbare Nachkriegszeit</i> (Volker Kaiser) . . . . .	605
HOLMGREN, JANET BESSERER, <i>The Women Writers of Schiller's Horen: Patrons, Petticoats, and the Promotion of Weimar Classicism</i> (Cora Lee Kluge). . . . .	584
JOACHIMSTHALER, JÜRGEN und MARTIN GRIMBERG, <i>Poetik vs. Grammatik</i> (Jürgen Macha) . . . . .	565
KARSCH, MARGRET, "das Dennoch jedes Buchstabens". <i>Hilde Domins Gedichte im Diskurs um Lyrik nach Auschwitz</i> (Gerrit-Jan Berendse) . . . . .	603
KEPPLER, STEFAN, <i>Grenzen des Ich. Die Verfassung des Subjekts in Goethes Romanen und Erzählungen</i> (Dirk Kemper) . . . . .	585
KLAUSNITZER, RALF und CARLOS SPOERHASE, Hrsg., <i>Kontroversen in der Literaturtheorie / Literaturtheorie in der Kontroverse</i> (Stephan Jaeger) . . . . .	567
KÜHN, DIETER, <i>Gertrud Kolmar. Leben und Werk, Zeit und Tod</i> (Carola Daffner) . . . . .	599
LACHENY, MARC, <i>Karl Kraus lecteur de Johann Nestroy: Pour une autre vision de l'histoire littéraire et théâtrale</i> (Jacques Le Rider) . . . . .	594
LÜDEMANN, SUSANNE, Hrsg., <i>Der Überlebende und sein Doppel. Kulturwissenschaftliche Analysen zum Werk Elias Canettis</i> (Kata Gellen) . . . . .	597
MACKRODT, CORI, <i>Aufbrechende Schrift. Textgenetische Lektüren von Friedrich Hölderlins "Der Einzige"</i> (Alexander Honold) . . . . .	589
REINHART, MAX, ed., <i>Early Modern German Literature 1350–1700</i> (Robert G. Sullivan) . . . . .	579

SAYNER, JOANNE, <i>Women Without a Past? German Autobiographical Writings and Fascism</i> (Elaine Martin) . . . . .	601
SPICKER, JOHANNES, <i>Oswald von Wolkenstein. Die Lieder</i> (Hendrikje Lehmann) . . . . .	575
STEIN, PETER und HARTMUT STEIN, Hrsg., <i>Chronik der deutschen Literatur. Daten, Texte, Kontexte</i> (Matthew Lange) . . . . .	569
TAFAZOLI, HAMID, <i>Der deutsche Persien-Diskurs. Von der frühen Neuzeit bis in das neunzehnte Jahrhundert</i> (Kamakshi Murti) . . . . .	571
TANG, CHENXI, <i>The Geographic Imagination of Modernity: Geography, Literature, and Philosophy in German Romanticism</i> (Brian Tucker) . . . . .	592
THOMAS, NEIL, <i>Wirnt von Gravenberg's Wigalois. Intertextuality and Interpretation</i> (Silvia Reuvekamp) . . . . .	577
VOSSKAMP, WILHELM, <i>Der Roman des Lebens. Die Aktualität unserer Bildung und ihre Geschichte im Bildungsroman</i> (Gerhart Hoffmeister) . . . . .	580
WENDE, WALTRAUD, Hrsg., <i>Der Holocaust im Film. Mediale Inszenierung und kulturelles Gedächtnis</i> (Heike Polster) . . . . .	608
WERNER, THOMAS, <i>Den Irrtum liquidieren. Bücherverbrennungen im Mittelalter</i> (Cornelia Ortlieb) . . . . .	573
 INDEX VOLUME 101 (2009)	615

---

## 20th St. Louis Symposium on German Literature and Culture

(*Celebrating 25 Years of the Max Kade Center  
for Contemporary German Literature*)

• • •

## THE ETHICS OF LITERATURE: CONTEMPORARY GERMAN WRITERS

March 26–28, 2010

German Department at Washington University in St. Louis.

• • •

See website:

<http://www.artsci.wustl.edu/~gersymp/sym2010/main2010.html>

*The speakers will be eight writers, eight critics, and eight scholars.  
No conference fee. Thirty travel grants are available to advanced graduate  
students and beginning assistant professors. Contact: jahrbuch@wustl.edu*

---