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**Myth, Metaphysics and Cosmic Drama: The Legacy of *Faust* in Lipiner's *Hippolytos* and Mahler's *Eighth Symphony***

Gustav Mahler's *Eighth Symphony*, a setting of the hymn *Veni Creator Spiritus* and the final scene of Johann Wolfgang Goethe's *Faust II*, is a composition surrounded by myth: from the story of the composer's mystical inspiration in the summer of 1906 to the promotion of the work at its 1910 premiere as the "Sinfonie der Tausend" for its epic orchestration and cosmic vision. Yet Mahler's interpretation of Goethe's text, which he explained in letters to family and friends, suggest another source of inspiration: his friend and mentor, the poet Siegfried Lipiner. Lipiner's critical writings on *Faust*, as well as his dramatic work *Hippolytos* (1898/1913), reveal the important role of Goethe's text in Lipiner's artistic and philosophical program for the spiritual renewal of society at this time. Tracing the intellectual friendship of Lipiner and Mahler during the conception of the *Eighth Symphony*, this study reveals that Mahler's composition can be viewed as achieving the goal of "cosmic drama" to which Lipiner's works aspired: the presentation of metaphysical ideals through myth and music. In revealing Mahler's indebtedness to Lipiner's *Faust* interpretation, this article sheds new light on the reception of Goethe's work in fin-de-siècle German culture. (CK)

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**Text-corporeality and the Double Rend of the Page: The Specter of the Manuscript in Rilke's *Die Aufzeichnungen des Malte Laurids Brigge***

This article explores the processes by which descriptions of bodily fragmentation and flesh in Rilke's *Die Aufzeichnungen des Malte Laurids Brigge*

emerge out of the material practices of writing. Traces of this process remain in the largest surviving portion of the manuscript, the so-called “Bernser Taschenbuch,” a facsimile of which was released in 2012. I argue that the messy wounds of ink and paper profoundly shaped the thematics and form of the novel and thereby became incorporated into the figures and imagery of the printed work, which, in turn, forever bears the spectral presence of these original materialities. In the first section, various passages are analyzed alongside their manuscript pages to explicate the productive process by which ink and paper become figured in the content of the novel itself. The second section turns to the work of Gilles Deleuze and Georges Didi-Huberman to suggest that the materiality and visibility of the manuscript produce a rend in the skin of the printed text, allowing the materialities of writing to surge through the fissures in its seemingly smooth surface. The materialities of writing and of the manuscript thereby invade the reader’s bodily experience during reading, allowing him to imagine the decimated flesh of a virtual manuscript lying beneath the mask of the printed text and haunting it like a specter. (JH)

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**Social Dancing and Rugged Masculinity. The Figure of the *Eintänzer* in Hans Janowitz’s Novel *Jazz***

The figure of the *Eintänzer* (a paid male dance partner/instructor) indicates that we need to revise and fine-tune our understanding of Weimar modernity with regard to the realms and strategies used to reinstate masculine mastery. While scholarship considers the world of Weimar social dancing a female domain, this essay demonstrates that the *Eintänzer* in Hans Janowitz’s novel *Jazz* (1927) asserts a strong, modern yet rugged masculinity enabled particularly by his mastery of the realm of social dance, which he infuses with crime and illicit sex. Through this unique conflation the *Eintänzer* comes to possess social, financial, and sexual mobility which stands in contrast to dance instructors of preceding centuries, the jovial and non-threatening *Eintänzer* that emerges from Billy Wilder’s journalism, and the female dancer for hire So-Etwas portrayed in *Jazz*. Ultimately, Arpad von M., the *Eintänzer* in *Jazz*, is a captivating, self-stylized bad-boy figure that reveals Weimar’s fascination with decadence and tough masculinity. (MP)

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Two decades after its composition, Grass published *Unterwegs durch Deutschland nach Deutschland. Tagebuch 1990*, much of which details his sojourn in the lignite strip-mining districts of Lusatian Saxony. There he obsessively rendered the ecological devastation in charcoal drawings, powerful pictures later shot through the printed text. The moonscape images become metaphors for the widespread socio-economic destruction of East Germany at the hands of misguided Communist policies. Additionally, Grass’s agenda reflects his take on war-time experience in the *Waffen SS*; in 1945, he was wounded and became

a POW in the very region he crisscrosses in 1990 arguing his opposition to the hurried Western *Anschluss* of the Eastern nation. Finally, the journal offers Grass’s corrective critique of Chancellor Kohl’s campaign promises of “bloom- ing landscapes” sure to come with the unification of the two Germans. (RES)

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