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(RE)READINGS—NEW READINGS / (WIEDER)GELESEN—  
NEU GELESEN

**Ernst Robert Curtius, *Europäische Literatur und lateinisches  
Mittelalter* (1948)**

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**Ernst Robert Curtius: Zur Kulturkritik eines Klassikers  
in der Wissenschaftsgeschichte**

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**Das alte Europa. E.R. Curtius: *Europäische Literatur und  
lateinisches Mittelalter***

When Ernst Robert Curtius's *Europäische Literatur und lateinisches Mittelalter* was first published in 1948, it represented a new start after "Deutschkunde" during National Socialism. It was the European perspective of Curtius's approach—both diachronic and synchronic—that was constitutive for the lively reception during the following two to three decades (the eighth edition was published in 1973, the eleventh in 1993). Curtius's book became one of the cornerstones of the discipline of Comparative Literature in (West) Germany; it was received as a generous invitation to transcend the narrow boundaries of the nationally defined disciplines of literary and cultural scholarship; it re-opened broad perspectives on European literatures via rhetoric and poetics, and Curtius's "Topik" became a standard element in all introductory courses to literary scholarship until it underwent further development and transformation into more general and theoretically founded directions, such as metaphorology or the research on 'collective symbols' (Kollektivsymbol-Forschung). (HA) (Both essays in German)

## ARTICLES

**Max Statkiewicz** 546**Live Metaphor in the Age of Cognitivist Reduction**

The article resituates Ricoeur's theory of *métaphore vive* in the contemporary context of the so-called "cognitive revolution." The latter denomination is highly misleading. There is nothing revolutionary about the cognitivist study of metaphor as a general pattern of thought; just like the discipline of rhetoric that was already on the decline in 18<sup>th</sup>-century Europe, it is conservative in its validation of everyday, ideologically charged language as the model for all language, including that of poetry and art. Ricoeur's conception of "live metaphor," on the other hand, does justice to the "revolutionary" character of poetic language, its function of breaking the order of "commonplaces we live by"—and are *ruled* by. A "poem in miniature," metaphor constitutes the model for any "poietic," creative imagination. Resulting from a clash, disturbing the common everyday language, live metaphor (and poetry in general) projects a world in such a way as to render strange and thus question the world we live in. (MS)

**Brian Tucker** 568**Wilhelm Raabe's *Stopfkuchen* and the Ground of Memory**

Written in an age of historicism, Wilhelm Raabe's *Stopfkuchen* (1891) investigates the relationship between memory and history. The novel shows that structures of identity rest on an image of the past preserved in memory. How, then, does historical study relate to the grounding function of memory? The novel stages two possible practices of history, affirmative and critical, through the figures Eduard and Schaumann. By either confirming or refuting memory's image of the past, historical study can alternatively support or destabilize structures of identity—at the level of individuals, communities, and even nations. The novel also shows, however, how this dichotomy is itself unstable, how the opposing modes of history collapse on one another in their execution. (BT)

**Hans Graubner** 583**Rilkes *Christus und das Erhabene der Zeit***

The sublime as an aesthetic attempt to cope with the shock of being mortal emerges at times of deep-rooted change. The turn from the nineteenth to the twentieth century is such a period, and Rilke can be considered as its representative when dealing with the sublimity of time. In his work, Christ stands for that misunderstanding of time which refuses to comply with its flux, fixing it instead to the dates of salvation. For him, as he shows in his *Malte*, giving in to this flux is the better passion. In his late poetry, Rilke solves the problem of giving shape to the shapeless by reconciling the beautiful with the sublime, making it appear as its visible limitation. This concept of the sublime as the flux of time and the beautiful as a spinning within this flux is exemplified by the interpretation of two characters in *Malte* and of the sonnet "Tänzerin" in *Sonette an Orpheus*. (HG) (In German)

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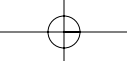
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