



MAX KADE CENTER FOR GERMAN-AMERICAN STUDIES

MARCH 2000

Celebrating Ernest Manheim and His Century

Ernest Manheim, philosopher, sociologist, anthropologist and composer, celebrated his 100th birthday on January 27. At a symposium in his honor he received an honorary doctorate from the University of Leipzig in Germany, the country that had forced him into exile 1933. Representatives of the German university came to Lawrence for this occasion to recognize Manheim's achievements officially. The symposium featured talks by Jozsef Toth, the deputy ambassador of Hungary, and thirteen scholars from Austria, Germany, Hungary, and the United States. Ernest Manheim participated in the discussions. An exhibition from the Uni-

versity of Graz, Austria, about Manheim's life and work was displayed at the Max Kade Center.

United States. Although his monograph on public opinion, published in 1933, was repudiated by the Na-

zis, it was subsequently translated into Spanish and republished in Germany in 1979. Manheim taught briefly at the University of Chicago and in 1939 moved to Kansas City, where he served as professor of sociology at the University of Missouri-Kansas City for more than fifty years.

The symposium opened at the Spencer Museum of Art auditorium with a lecture by KU professor of sociology David Smith, a documentary film about Manheim by Austrian Christian Reiser, and a

concert of Manheim's compositions, performed by the Lawrence Camerata. Although Manheim's



Dr. Stefanie Averbeck presenting the honorary diploma to Manheim.

Born in Hungary, Manheim studied in Austria, Germany, and England before coming to the



professional work did not allow him much time to devote to his music, he produced an extensive oeuvre of chamber, orchestral, and choral pieces, some of which have been performed by the Kansas City Symphony.

The symposium covered a broad range of topics. The presentations showed that in addition to his academic work and teaching, Manheim engaged in community service that resulted in two books, *Kansas City and Its Neighborhoods* (1943) and *Youth in Trouble* (1945). In 1954 he was called upon to testify in the landmark *Brown vs. Board of Education* case on behalf of school desegregation. David Smith believes that “few 20th-century intellectuals have been as sensitive to the simultaneous appeal of local culture and global values as has Ernest Manheim. This sensitivity has given his scholarship, teaching, and music a rare multidisciplinary breadth.”

The symposium, which took place on January 28-29, received generous support from the Austrian Cultural Institute in New York, the German Research Foundation

(*Deutsche Forschungsgemeinschaft*), the embassy of Hungary, KU International Programs, and the Max Kade Center.



Deputy Ambassador Toth of Hungary congratulating Manheim

Photographs by Glenn Hudspeth and Charles Reitz

International Conference on Exile Studies

Jointly organized by the North American Society for Exile Studies
and
The Max Kade Center for German-American Studies at the University of Kansas
September 21-24, 2000

Tentative Program

Thursday, September 21

8:00 p.m. **Michael R. Marrus**, University of Toronto
The Holocaust: Who Knew What? When? Where?

Friday, September 22

8:00 a.m. **Wolfgang Elfe**, University of South Carolina
Rescue and Relief Activities of Famous Americans in Behalf of Anti-Nazi Exiles from Central Europe

8:45 a.m. **Gertraud Gutzmann**, Smith College
Fictional and Autobiographical Responses to the Escape from Southern France in the Writings of Anna Seghers, Robert Groetzsch and Paul Aman—1941-1944

9:30 a.m. **Peter Arnds**, Kansas State University (Manhattan)
Exiled Holocaust Art: Humor and Satire in Edgar Hilsenrath and Anselm Kiefer

10:30 a.m. **Astride Klocke**, University of California, Los Angeles (UCLA)
Beyond Satire: Edgar Hilsenrath's Novel *Der Nazi und der Friseur*

11:15 a.m. **Reinhard Andress**, Saint Louis University
Das Dritte Reich auf Mallorca: Albert Vigoleis Thelens Satire in *Insel des zweiten Gesichts*

1:00 p.m. **Nicola Hille**, University of Karlsruhe
"Der Schnitt entlang der Zeit". Politische Fotomontagen von John Heartfield, George Grosz und Hannah Hoeh

1:45 p.m. **Horst Jarka**, University of Montana
Antifaschistische Satire der Wiener Kleinkunst im New Yorker Exil am Beispiel Jimmy Bergs

2:30 p.m. **Rosa von Schulenburg**, University of Mainz
Hitlerkarikaturen im Exil

3:30 p.m. **Sabine Eckmann**, Washington University, St. Louis
The Use and Abuse of Exile Art: Reinventing National Myths

4:45 p.m. **Stephen Goddard**, University of Kansas
Art in Exile (Exhibition and Guided Tour)

5:30 p.m. **Jörg Bundschuh**, Munich
Documenting the Life of Varian Fry in Film
Assignment Rescue: Varian Fry Exhibition from the Holocaust Museum, Washington D.C.

Saturday, September 23

- 8:00 a.m. **Stan Schneider**, Wittingen
Adolar: Eine Ritterkomödie im KZ Dachau 1943 zwischen kultureller Selbstbehauptung und Satire
- 8:45 a.m. **Katja B. Zaich**, Amsterdam
"Total verrückt"—Die letzte Revue im niederländischen Durchgangslager Westerbork
- 9:30 a.m. **Jörg Thuncke**, Cologne
Malice in Wonderland: James Dyrenforth and Max Kester's Political Satire 'Adolf in Blunderland' 1945
- 10:30 a.m. **Viktoria Hertling**, University of Nevada, Reno
Fritz Gerlichs und seine (für ihn tödlich endende) Satire um Hitlers Nase
- 11:15 a.m. **Deborah Vietor-Engländer**, Technical University of Darmstadt
"Ich habe so wenig Talent zum Unglücklichsein" (Alfred Kerr an Kommer vom 20.12.1934)
- 1:00 p.m. **Hermann Schnorbach**, Heppenheim
Clement Moreaus Zeitungskarikaturen als Vorbild für die Hitler-Figuren Bertolt Brechts
- 1:45 p.m. **Helga Schreckenberger**, University of Vermont
"Eine gute Sache könnens immer auch lustig ausdrücken:?" Zur dialektischen Funktion des Humors in Bert Brechts *Flüchtlingsgesprächen*
- 2:30 p.m. **Leonie Marx**, University of Kansas
Satire und Vision: Das kritische Spiel Ernst Tollers
- 3:15 p.m. **Helmut Pfanner**, Vanderbilt University
Offener und versteckter Humor im Exilwerk von Alfred Döblin
- 4:15 p.m. **Wulf Koepke**, Rosindale, Massachusetts
Das Groteske in Döblins *November 1918*
- 5:00 p.m. **Helmut Koopmann**, University of Augsburg
Franz Werfel, Jaobowsky und der Oberst: Der Sieg der Vernunft über die Angst der Verfolgten
- 5:45 p.m. **Carsten Jakobi**, University of Mainz
Exilkomödien über den NS-Antisemitismus - von den Freiheiten und Grenzen des komischen Dramas in finsternen Zeiten

Sunday, September 24

- 8:00 a.m. Exile Society Business Meeting
- 8:45 a.m. **Inca Rumold**, DePaul University
Else Lasker-Schüler's Faust-Play *Ich und Ich*
- 9:30 a.m. **Ernst Schürer**, Penn State University
Georg Kaisers Exilkomödien: Humor, Satire und tiefere Bedeutung?
- 10:30 a.m. **Stephan Braese**, Hamburg
Selbstbegegnung. Zur Radikalisierung des Satirischen in der Konfrontation mit dem Nationalsozialismus
- 11:15 a.m. **Uwe Naumann**, Hamburg
Satire und Humor in der NS-Zeit
- 12:30 a.m. **Wulf Koepke**, Rosindale
Concluding Remarks. Discussion

Sprachinselnkonferenz 2001

The University of Kansas

Max Kade Center for German-American Studies

March 28 - April 1, 2001

In conjunction with the Linguistic Atlas of Kansas German Dialects, the Max Kade Center for German-American Studies at the University of Kansas invites scholars focusing on the investigation of German *Sprachinseln* in Europe and the Americas to gather in Lawrence to discuss current theoretical and practical issues in our field. Among other topics, we will address such issues as assimilation, acculturation, language death, interference, digital documentation, and preservation of dialects.

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Professor Klaus Mattheier at the Max Kade Center

Professor Mattheier, who teaches German linguistics at the University of Heidelberg and has a special interest in dialect studies, is currently Max Kade visiting professor at the Max Kade Center. For a number of years he has been in touch with Professor Keel about efforts to promote the study of German “dialect islands” in the Midwest. One of his graduate courses at the Max Kade Center treats this specific topic, and last weekend he and his students undertook to get first-hand experience with the German language of Kansas immigrants. The group traveled to Inman, Yoder, Lindsborg, and Topeka. Through interviews a picture began to emerge of a typical pattern of language migration. The most common line led from Northern Germany, where Low German (Platt) was spoken, to Russia in the time of Catherine the Great, and then at the end of the nineteenth century and the early twentieth century to Kansas. Attracted primarily by the offer of farmland by the Santa Fe Railroad. The immigrants formed diverse communities where German has survived, among the older people at least, to the present day. Glenn Hudspeth, who was part of the student group, commented that it was sad to realize that the interviews with the older generation documented the death of a rich language tradition. The young people the students met were unable to communicate in the German of their ancestors.

Professor Mattheier will make two public presentations at the center: the keynote talk at the graduate conference on March 31 on “Die literarische Funktion von Sprachen- und Varietätenwechsel im erzählenden Werk Thomas Manns” and on April 5 “Protestsprache und Politjargon. Über die problematische Identität einer ‘Sprache der 68er.’”

Alexander von Humboldt in the Americas

Humboldt published the results of his travels in 34 folio volumes, one of the most massive print media productions of his time. He was a pioneer of modern visual representation. His works include large foldout maps, lavish color illustrations, tables, charts, etc. Although these features are important for a fuller understanding of Humboldt, they have made reproductions difficult and expensive. The 34 volumes of Humboldt's Voyage were never widely available. Today perhaps only 10 or 20 libraries in the world have complete sets. The only economical way to make these works available would be to create an electronic version, which would make it possible for scholars to see images and read texts that are hardly visible in the available books. With assistance from the Spencer Research Library, Professor Rex Clark, associate director, Ermal Garinger Academic Resource Center and courtesy professor of German, has developed a proposal to publish some of Humboldt's works in an electronic form. The following article is an abridged version of his talk at the Max Kade Center on February 23.

At the age of thirty, Alexander von Humboldt embarked on his travels to the Americas from 1799 to 1804. From a starting point on land from present-day Venezuela, his route included the Orinoco River regions; Cuba, Colombia, the high Andes of Ecuador, Peru, and central Mexico, with a stop to visit President Thomas Jefferson and others in the United States on his way back to France.

The journey made him a celebrity when he returned to Europe. A famous picture shows him collecting plant samples, with a barometer for measuring altitude. For the next 20 years, he resided in Paris and presented the results of his travels in a variety of forms: nature essays, travel narratives, illustrated works, maps and scientific reports, along with his celebrated salon appearances and public lectures. His conversational skills, nonstop flow of ideas and stories, and witty remarks

are legendary. For years Humboldt made the rounds of the salons and learned societies of Paris and probably reached a larger audience than many of his expensive publications did.

In 1827 he returned to Berlin, and took a position as a personal advisor to the Prussian king. He remained an active leader in institutions for the advancement of learning until his death shortly before he turned 90. It is estimated that he received more than 100,000 letters



and he personally wrote over 50,000 letters, in which he exchanged information and gave assistance on scientific and cultural studies throughout Europe and the Americas. With perhaps the exception of Goethe, Humboldt was undoubtedly the most widely known German of the 19th century.

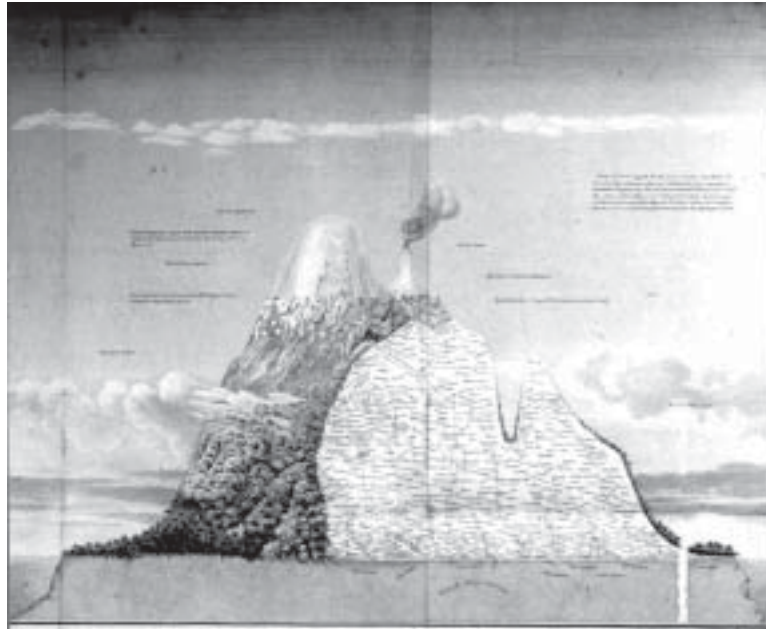
It is difficult today to appreciate the shift of cultural attitudes toward the new world that took place at the beginning of the 1800s. Spanish control of travel and publications in the colonies was restrictive. Many of the images of the new world still freely mixed facts with fantasy, and the prevailing image of the Americas had changed little since the well-known woodcuts from the

de Bry volumes of the late 1590s and early 1600s, with images of cannibals roasting human body parts on grates over bonfires, dog-headed human creatures, and so on.

The volumes of Humboldt's *Voyage aux régions équinoxiales du Nouveau Continent* contributed in large part to a new conceptualization of non-European environment and culture. Many people see Humboldt as one of the last of the great universalists, and one of the last figures of the 18th-century enlightenment who surveyed the world and tried to construct coherent systems. This emphasis suggests that time has passed him by and that he does not belong to the modern age. Another point of view has recently been gaining ground, however. It shows that Humboldt was

one of the first modernists. Certainly his steadfast political convictions of antislavery, active campaigns against anti-Semitism, and strong repudiation of the 19th century racial classification systems separated him from his contemporaries.

One of Humboldt's great claims to fame was his attempt to climb



Chimborazo, thought to be the highest mountain in the world. Although his party had to turn back before reaching the summit, in Humboldt's day this climb was without precedent. The published illustration of the mountain, the accompanying text, and Humboldt's travel journals seek to inform people about the state of scientific knowledge. The text mentions in passing the attempt to climb the summit, but mainly focuses on the physical dimensions, the vegetation, and the height of the snowline. Humboldt draws comparisons with European mountain chains and discusses new discoveries on the altitudes of the Himalayas.

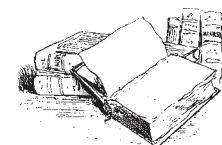
The interesting aspect of Humboldt's language here is the focus on gathering knowledge and his

instruments, not subjective feelings or impressions. The instruments have become the primary observers of landscape features. The narration of what could be considered a most significant human event, perhaps deserving to be described in heroic terms, has become a story of technical measurements.

The consideration of a similar travel experience, Goethe's climb to the crater of Vesuvius, provides a revealing contrast. Goethe relates features of nature to traditional contrasts of heaven and hell, of the beautiful and the horrific. The contemplation of the volcano relates two parts of nature as opposites. This leads to a comment on the sensation called forth by opposites, which in turn leads to an evaluation of the local culture or the

man character. The treatment of the trip to the volcano is thus a mixture of a narrative of personal experience with an occasional use of fairly traditional literary metaphors, concluding with a philosophical reflection.

Humboldt moves much further into a modern view of the relationship of humans to nature. He conceptualizes volcanoes as part of a system where the shape and strength of the solid sections of mountains function as containers with openings and connecting passages where pressures, fluids, and gases interact. In this sense Humboldt is a pioneer, close to the modern scientific age.



Albert Bloch and the Max Kade Center

Albert Bloch, who made an impact on modern art history through his participation in the first Blue Rider exhibitions, continues to draw attention and inspire scholarly activity. A lecture last year by art historian Philipp Fehl established a basis for the future publication of Albert Bloch's art history lectures. Two former KU graduate students, both of whom wrote dissertations on Bloch, are now prepared to publish the results of their research. Werner Mohr's book *Albert Bloch and Karl Kraus* will appear with Ariadne Press; Elke Lorenz will publish *Albert Bloch, Karl Kraus, und Sidonie Nadherny von Borutin* with Boehlau Verlag in Vienna. KU professor of art history David Cateforis has begun work on a monograph devoted to the life and work of Albert Bloch. He will devote special attention to Bloch's late works, which are less understood than his early work. The Max Kade Center now displays *Dawn (Faust II, act I)*, an ink drawing (1945) of that late period. Faust's awakening and the brightness of the rising sun reflect the hope experienced at the end of World War II. Recent acquisition of copies of Bloch's papers, correspondence, and manuscripts, as well as some secondary works have expanded the research potential of the Max Kade Center.

Through generous support the center has been able to build on and expand its holdings of immigration and exile books. The Breidenthal-Snyder Foundation and KU graduate Jim Morrison have allowed the center to make commitments over a three-year period to acquire books by and about Franz Werfel, Ernst Toller, and Lion Feuchtwanger. The acquisition includes original correspondence of Franz Werfel, Alma Mahler-Werfel, and translator Edith Snow.

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