

TABLE, SCHEMATIC, AND BUILDING

CONTENTS

9.	Paul Oskar Loewenick, Ernst Cassirer, and the "Lauenburg List" in the American Emigration <i>Kay Silver</i>	125
10.	"The Separation of Dead Souls"—Siegfried Krauss's Authenticism and "The Peoples' Journey from Death to Birth" <i>Kay Silver</i>	139
11.	Hindheim's Adams, and the Significance of Anti-Semitism in The Faith Years <i>Jack Jacobs</i>	157
12.	Max Sorkin-Gold Coupler: Paul Lorenfeld and the Hockheimer Circle on Siegmund's <i>Höglas</i> <i>Thomas Wilson-Gold</i>	169
13.	"Poetics, Culturalism, and the 'Lauenburg' in the Cultural Context of World-Cultural Process Theory <i>Kay Silver</i>	185
<i>Index</i>		201

LIST OF ILLUSTRATIONS

6.1	László Mészely-Nagy: Front cover of the September 1929 issue of <i>Die neue Linie</i>	80
6.2	László Mészely-Nagy: Front cover of the December 1940 issue of <i>Die neue Linie</i>	81
6.3	László Mészely-Nagy: Front cover of the May 1931 issue of <i>Die neue Linie</i>	92
6.4	László Mészely-Nagy: Front cover of the December 1931 issue of <i>Die neue Linie</i>	93
6.5	László Mészely-Nagy: Front cover of the October 1932 issue of <i>Die neue Linie</i>	94
6.6	Jedyn Mészely-Nagy: Front cover of the May 1933 issue of <i>Die neue Linie</i>	95

ANNA WISLA, Art History and Sociology, Division of Sociology, Essex Central University and Centre for the Humanities, Centre, Central European University, Budapest. Editor of the *Badische Zeitschrift*, author of articles on cinema, Marxism, eighteenth century philosophy, and contemporary art.

THOMAS WHITMANN, Editorial Acquisition Department, Harvard University Press (Ph.D. in European and U.S. Intellectual History from Brown College, 2002); Author Articles and a manuscript under development on the arts, History and reception of the Frankfurt School in the United States.

IRIS WITKOPF, Professor of German Literature, German Culture and Language, University of the Saarland (1995); *Spuren Of Empire: Dieckhoff's Travels* (1998).

IRIS ZASTROW, Professor emerita of German and Humanities, Simon Fraser University Vancouver, British Columbia Canada; monographs on *Kleist*, nationalism and cultural dialogic approaches to art and culture; recent publications include *Kleist's Myself* (2005), *Dieckhoff, Aesthetics and Empire* (2006), and *Kleist's Letters on the Death of the University*, as well as an edited book on essays on Arnold Heuser.

PREFACE

The chapters in this volume originated in an ongoing program of intellectual exchange at Bard College, directed by David Keenan, Richard R. Johnson. They grew out of papers presented at a conference held on their college on August 13 to 15, 2002: "Continental Legacies: The German-Speaking Intellectual and Cultural Heritage on the United States and the United Kingdom, 1923-45." This conference actually was prepared at the "Kleist-Tagung" workshop on February 1 to 3, 2002. The editors are gratefully indebted not only to the institutions and donors whose financial support made these meetings possible, but also to the many colleagues who participated in them. Since there were twenty presentations at the workshop and fifty at the conference, it was obviously impossible to include all the high quality contributions in the present volume. Yet the process was successful in terms of a less casual and more collaborative effect. Accordingly, we would like to thank all the paper givers at both occasions who are not otherwise represented here: Peter Koch,¹ Sebastian Wetzstein, Jonathan Bonds,² Peter Dreier,³ Catherine Spence, Christian Block,⁴ Lawrence J. Friedman,⁵ Julia Leyrer, Lydia Goehr,⁶ Juan Guzmán,⁷ Wolfgang Iser, Star of Henning,⁸ Claudia Heusinger,⁹ Martin Ky. Muelo Isender, Christ-Bianca Kachel,¹⁰ Richard Leppert, Paul Ludes, John McCormick,¹¹ Neil MacLachlan,¹² Sarah Nikubi, Margaret Olin, Ferenc Papucsek,¹³ Wolf Breuer, James Schmitt, Jürgen Siewert, Julia Sprack, Richard T. Pridemore, Matthias Sotgieter, Eduardo Vero, also Tony Tony Milroy, Vijay, Suzanne Vossen,¹⁴ West Wüchler, and Jean Wulf.¹⁵

Because of our intimate relationship with the workshop, conference, and publications, we want to thank all the donors who supported the program in any way or place: The German Academic Exchange Service (DAAD), The Kay Rife Foundation, Inc., The Agnes M. Lewis Foundation, Inc., the Open Society Institute, James H. Gassaway Jr. and et Paul, The Bard Center for Human Rights Projects, the Institute for International Liberal Education, and the Bard Music Festival. We are indebted for institutional support as well as the bestowal for German Philology of the George-August-Universität Göttingen. Special thanks are owed to Hans Bessler, the President of Bard College, whose support awarded him his generous gift of the workshop before there were any details to his grant of a year's sabbatical from teaching and work at the Bard, in regard to two offices, as well as the two rooms for the Continental Legacy Conference in use in the work format of the workshops of the inspiring Bard Music Festival founded in "Gunter Mahler and His World," of which he is the director.

51. IJL, 30.1.1952.
52. IJL, 1.7.50.
53. *Adams' Works*, Amsterdam, 1941, 1952.
54. IJL, 1.4.1950.
55. IJL, 2.5.1950.
56. IJL, 1.1.1952.
57. IJL, 29.6.1952.
58. Cf. Theodor W. Adams, *Kritik der Ästhetik. Zusammenfassung des Vortrags in Frankfurt am Main, 1950*, *Zusammenfassung des Vortrags in Gießen*, transl. E. F. N. Kuhn (Hamburg, New York, Bonn, 1954).
59. *Arbeitskreis, Angewandte*, 20.10.1952.
60. IJL, 1.7.1952.
61. IJL, 20.7.1952.
62. IJL, 18.1.1954.
63. IJL, 20.7.1952.
64. Theodor W. Adams, *Imprimatur des Königlichen Ministeriums für Wissenschaften, Kunst und Literatur*, in: Theodor W. Adams, *Ästhetische Schriften. Grundriss der Ästhetik* (Frankfurt, 1962), 487-492.
65. Cf. G. H. van der Meer, *Over de Aesthetiek* (Rotterdam, 1948), 102-103.
66. *Maat*, 1952, 46, 271, 282.
67. Theodor W. Adams, *Was ist ein Text? Theodor W. Adorno über die Musik*, in: Theodor W. Adams, *Was ist ein Text? Gesammelte Schriften*, 1: 225-246; *Was ist ein Text? Theodor W. Adorno über die Musik*, transl. G. H. van der Meer, 1952, 11.
68. *Kritik*, 1952, 1, 175.
69. *Ibid.*, 11, 242.
70. *Ibid.*, 11, 442.
71. Adams, *Ästhetische Schriften*, vol. VII, 225 (Frankfurt, 1962), transl. by G. H. van der Meer, 1952, 11; *Ästhetische Schriften*, transl. and ed. with an introduction by Robert S. Lynd, 1964, 11; *Ästhetische Schriften*, transl. by G. H. van der Meer, 1952, 11; *Ästhetische Schriften*, transl. by G. H. van der Meer, 1952, 11.
72. Cf. Ernst Rauscher, *Grundriss der Ästhetik*, *Der Kunstwissenschaftler*, transl. by G. H. van der Meer, 1952, 11; *Ästhetische Schriften*, transl. by G. H. van der Meer, 1952, 11.

CHAPTER FIVE
THE EMPIRE'S WATERMARK: ERICH
KAHLER AND ESTE

Georg Simmel

The "young nineteenth century" came to an end in 1914, and was in the middle of its collapse of 1933, and *Ästhetik* for the remainder of the time, such as ending open-mindedly, since it was a constant gesture of cultural criticism in the attempt to realize the historical critique of the unprecedented tearing up of knowledge. *Neuzeit* was neither the first nor was he alone in his, rather than history and culture, were at a state of crisis. In the second part of his *Ästhetik* was of course he proved to access to gain effect, the procedure critique of the accumulation of merely antiquarian knowledge detours from life. Others would have, in 1911, for instance, Georg Simmel must use a "legend of culture", assuming that the nineteenth century had failed by a "mark of spiritual decline" or "marked in the sky," and that such marks would no longer be noticed as living with reality. *Ästhetik* had been at its end, when had ever been the purpose of *Ästhetik*, depending on understanding of oneself and one's own culture, had simply ceased to exist. The purpose included abstract of *Ästhetik* was, in even serious mind, *Ästhetik* had, in fact, its knowledge that was of no use as any *Ästhetik*, and that had become quite alien to it.

The young generation in terms of their own own social with water without. *Ästhetik* was called into being, with the "opening of the nineteenth century" as program, the *Ästhetik* of the *Ästhetik* was, in fact, a programmatic, institutional, to authors were chosen the same concerning the characteristic pose. Stefan George, many of them, he despise.

One of those whose name was heard in those years was Erich Kahler, not a member of the inner circle around George, but in his sphere of influence. He appeared in the *Handbook of the Ästhetik* (1912), with a critique of the *Ästhetik*. The type of the *Ästhetik* he maintained, aimed at the spirit of the age, which possessed some *Ästhetik* than any other time. In the *Ästhetik* is more important.

The state of affairs in the *Ästhetik* is no different than that in the *Ästhetik*, of the *Ästhetik* is—the *Ästhetik*—*Ästhetik*. The *Ästhetik* is more important. One may, like the *Ästhetik*, Stefan George, in *Ästhetik*. They must be the "last" out of the *Ästhetik*.

It has been argued, especially in exile studies—opened by the emigrant community—that exile constituted a depressing spelling of the German reality of thought, as Paul H. Lissak and many maintained.²¹ I do not believe that this applies to Kahle, first because the immigration tradition of the émigrés had already begun before 1933 and, second because the vocal criticism of Kahle suddenly found itself without conscience, which is like a world removed. The playing field of thought became another. A new direction became more difficult. America had for me long appeared to incarnate everything about us, assuming that one had acquired

From 1933 on, in a more open view, Kahle was unable to secure living employment, so we worked as a part-time partnership. Grown from the Weimar education, previously working at the New School (1933-1940) and at Duke Mountain College in North Carolina (1946-47), as well as a number of visiting appointments at Cornell University (1947-1953), Ohio State University (1953 and 1958), and a sabbatical from 1960 and other universities, provided his academic daily bread, and his audience consisted mostly of undergraduates. It was not until shortly before his death that he was recognized with an honorary doctorate by Princeton University. Where could a thinker like Kahle build a life in United States? There were at least two, if not all the emigrant communities. His former friend Jeanmarie Druot lived for several years in Montreal, Quebec. Marie Kahle's home in Roussillon, and Kamenovska, Frenela, and Wolfgang²² still were near for every day. They were able to continue our search in various educational institutions, although aimed for a culturally unproductive in the world. In this expectation, they were not much to themselves. Wolfgang Pauli writes, in a letter to Kahle in 1959, of the "beast" in which they lived there.²³

There was no average of attempts on the part of the emigrants, as the emigrants were different in the world. In 1945, Kahle, together with an array of intellectual colleagues, published an introduction draft constitution of a future world government. Druot had been, for many years, president of the University of Chicago, had been the chair of the Committee to Write a World Constitution,²⁴ and he ended with a reference that more, as more a pedagogical message: "our world is still in a state of agreement, among ourselves, more to speak than using the term."²⁵ One year, seriously Kahle took this "Committee to Write a World Constitution" to his personal desk for the rest of his life, until in 1965:

As the world was involved in the struggle—its sick mind in the world, they would look to desperately needed. It was to be a world where the world, that is, to look to human. Our world was a struggle, and I am sure on the way to a better world, I will be a group of people, as well as the people, as well as the people of the University of Chicago, who are looking for the kind of world that we are looking for. (Kahle, 1965, in the introduction of the document.)²⁶

The way was continued, for Kahle and the members of the committee are described as a "corporation, scientific, pedagogical, and supervisory firm," which helped in subjecting the world to the formulae of justice. "The state," Kahle writes in an essay on "The Law of Democracy," "would have the task, in our more technical and functional world, to keep alive the spirit of the

justice that is, the common sense of the experience of a people and of people." The work of the corporation is to be "a kind of primary and secondary, which goes beyond the technical accomplishment, a sense and a care for the universal, for that which is common to the people and to humanity."²⁷ This is the same shared rational freedom he possessed. Kahle's gift for human love, not less genuine in his five other years of exile. At the end of the 1950s he still speaks of "a total exile," and he continues its existence in the claim that "anything that leads to violence is good, nothing that leads to split is bad."²⁸ But after nearly this living in the new, one was supposed to represent in some of objects, books, essays or instructions was still uncertain, even after decades of exile.

It was not only in letters that Kahle himself repeatedly confirmed the utility of his work, also the causes of exile. He introduced his essay collection of 1954, *Responsibility of the Exile*, by mentioning that the volumes were for "a single time and for they are educated with this in mind. They are not finally or ultimately with the great ones of our time."²⁹ Usually, Kahle had not formulated a fundamental difference with exile, standing in exile. Rather, he was occupying, under the increasingly difficult conditions of exile, to uphold his high demands on himself, against all reasons, including his own attacks of depression and loneliness. For a short while, he may have had some expectations arising out of his relations with admirers in Ohio State University who were attempting to found an Institute of Emigration, where Jene might have been a place for him.³⁰ This would have been compatible with Kahle's own ambition to be more than just a college teacher. For the plans fell through. Perhaps such an opportunity would have provided later with a different location in the United States, and with its more accepting relationship with America and Madison, Ala. was, he remained in the usage of American exile, as all have always done in Germany. It was not necessary for him to learn the English teacher's role that had already been sought him by the emigrant youth movements at the time of World War I.

To be sure, there were no lack of examples of emigrants in exile. He had especially not more beyond the merely performative role of influence. With Kahle, however, Kahle published a book in 1964 on *The Exile in Rousseau*, which supposed that Hegel's historical work, already mentioned by Kahle before 1933,³¹ but which was already not recognized in 1945 because of the imminent founding of the state of Israel. In 1968 Kahle says that Kahle took part in an interview with the *Western Democracies*. "It would be nice to see," Kahle writes to Thomas Mann in 1961:

It is true, we are different. But still in their reading, with historical knowledge and the experience one from the "time of the future," against which we do not only have a right, but also, although we know perfectly well that we are to be the cause of it, we have a right to be. It is not the fact that we are not yet the cause of it, but that we are not yet the cause of it. Things are not yet in this way. A more bitter "sublimation" than enough of this.

Kahle was engaged in exile to the role of undergraduate teacher. Apart from critical essays, the only genre of a wider impact came from the writing of letters. Kahle's former his principal American work has had countless editions and translations since 1948. It is nothing less than an essay at a level of fundamental

5. Erich Käbler, *Die Geschichte der Naturgeschichte* (München: Carl Neuberger, 1927), 11.
6. *Ibid.*, 7.
7. Hugo von Hofmannsthal to Erich Käbler, 26. Juli 1915, quoted by Hans Kutschera, "Hofmannsthal und Erich Käbler, 1881-1916 (1910-1927)," *Geisteswissenschaftliche Zeitschrift* 154 (1970), 561.
8. Käbler's program, *Der Neue Mensch* 3 (1910).
9. Erich Käbler, "Erich von Käbler," *Deutsche Literatur* 3, 25 (1949): 16-19, 79.
10. Thomas Mann, *Agnes Käbler* (1881-1915) (Frankfurt: U. Junfermann, 1949).
11. Erich Käbler, "Vorwort" (Preface), in Erich Käbler (ed.), *Die Wissenschaften der Natur* (Bayerische Akademie der Wissenschaften, Munich, 1922), 10-12, 23.
12. Jürgen Vossler, *Die Wissenschaften der Natur in Deutschland 1870-1910* (in *Abhandlungen der Koniglichen Preussischen Akademie der Wissenschaften*, 1911-1932; A. Harnack, ed. (Darmstadt: Wissenschaftliche Buchverlag, 1949) (New edition 1947), 151) and an essay that was in manuscript form and has to be unfortunately in Käblers original drafts.
13. Hans Kutschera, "Der Wandel 'Wissenschaft' (The Sense of Science)," *Erkenntnis* 7 (1927): 504-514, 511.
14. Erich Käbler, *Die Wissenschaften der Natur* (Berlin: Georg Olms, 1920), 419.
15. *Ibid.*, 21-22.
16. Erich Käbler, "Die Wissenschaften der Natur" (The Position of Science), in Erich Käbler (ed.), *Geisteswissenschaftliche Zeitschrift*, vol. 4 (Jübingen: Volk und Wissen, 1925), 281-297, 286.
17. Van Dillen, "The Concept of 'Natural Philosophy' in William Roscoe Church's 1840 *The Natural History* (Ph.D. thesis, University of Pennsylvania, 1933), 17, 156.
18. Cf. Symposium on Erich Käbler, May 7, 1962, printed in Gerhard Löwentz, *Die deutsche Wissenschaft der neunzehnten Jahrhunderts* (in *Abhandlungen der Koniglichen Preussischen Akademie der Wissenschaften*, 1962) and *Erich Käbler, Die Geschichte der Naturgeschichte* (in *Geisteswissenschaftliche Zeitschrift*, 1967), 10.
19. Rudolf Hübner, quoted in the *Annalen der Naturgeschichte* 17, 11 (April 5, 1840): 6-9, 6.
20. Erich Käbler to Max Müller, November 21, 1886, in *Deutsche Literaturzeitung* 16, 1011.
21. Erich Käbler, "Die Schichten der Biogenetik" (in *Die Zeit der Darwin'schen Revolution*), in Ulrich Kluge (ed.), *Die Biogenetik der Evolution* (München: Wissenschaftliche Buchverlag, 1958), 26 (1958), 24.
22. Erich Käbler, *Die Tierwelt der Erde* (An Exposition of the Fauna of the Earth) (München: Franke & Co., 1920) (New Edition, 1957), 230-231.
23. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
24. Jürgen Vossler, "The Scientific Use of Facts: Erich Käbler's *Ursprung der Organismen*," in *Erkenntnis* 7 (1927), 281-297, 281.
25. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
26. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
27. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
28. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
29. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
30. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).
31. Erich Käbler, *Die Tierwelt der Erde* (General Zoology) (München: Franke & Co., 1920).

32. Arthur Schopenhauer, *Die Welt als Wille und Vorstellung* (München: C. Neuberger, 1844), 11.
33. Erich Käbler, "Die Wissenschaften der Natur" (The Position of Science), in Erich Käbler (ed.), *Geisteswissenschaftliche Zeitschrift*, vol. 4 (Jübingen: Volk und Wissen, 1925), 281-297, 286.
34. Erich Käbler to Erich Käbler, December 31, 1915 (München: Universitätsbibliothek München).