Die ›Großstadt‹ und das ›Primitive‹

Kristin Kopp / Klaus Müller-Richter (Hrsg.)

Die ›Großstadt‹ und das ›Primitive‹

Text – Politik – Repräsentation

Verlag J. B. Metzler
Stuttgart · Weimar

**Bibliografische Information Der Deutschen Bibliothek
Die Deutsche Bibliothek verzeichnet diese Publikation
in der Deutschen Nationalbibliografie;
detaillierte bibliografische Daten sind im Internet
über <<http://dnb.ddb.de>> abrufbar**

ISBN 978-3-476-45323-5
ISBN 978-3-476-02937-9 (eBook)
DOI 10.1007/978-3-476-02937-9

Dieses Werk einschließlich aller seiner Teile ist urheberrechtlich geschützt. Jede Verwertung außerhalb der engen Grenzen des Urheberrechtsgesetzes ist ohne Zustimmung des Verlages unzulässig und strafbar. Das gilt insbesondere für Vervielfältigungen, Übersetzungen, Mikroverfilmungen und die Einspeicherung und Verarbeitung in elektronischen Systemen.

M & P Schriftenreihe für Wissenschaft und Forschung

© 2004 Springer-Verlag GmbH Deutschland
Ursprünglich erschienen bei J.B.Metzlersche Verlagsbuchhandlung
und Carl Ernst Poeschel Verlag GmbH in Stuttgart 2004

Inhalt

Preface	1
---------------	---

Kristin Kopp / Klaus Müller-Richter

Einleitung: Die ‚Großstadt‘ und das ‚Primitive‘.

Text, Politik und Repräsentation	5
--	---

Teil I

Urbane Spektakel des Primitiven

Volker Barth

Kontrollierte Träume.

Der Orient auf der Pariser Weltausstellung von 1867	31
---	----

Werner Michael Schwarz

Echte und falsche Menschen. ‚Anthropologische Spektakel‘ in Wien	53
--	----

Tony Bennett

Metropolis, Colony, Primitive. Evolution and the Politics of Vision	69
---	----

Mark B. Sandberg

The Metropolitan Threshold. Material Mobility and the Folk-Primitive	93
--	----

Teil II

Urbane Topographien des Primitiven

Klaus Müller-Richter

„Kulturhistorische Beute“. Das Primitive im Feuilleton (1800-1900)	115
--	-----

Siegfried Mattl

Urbane Gauner-Folklore und Ethno-Verbrecher. Hans Gross

und die Wiener Kriminal-Literatur	135
---	-----

Sigrid Wadauer

Das Primitive aus der Sicht des Primitiven. Gefahren und Sicherheiten der Großstädte in Reiseberichten von Handwerksgelesen	157
--	-----

Teil III

Urbane Diskurse des Primitiven

Sara F. Hall

Pursuits Across the Threshold of Modernity. Projecting the Primitive Against the Backdrop of Emergent Urban Culture in <i>The Cabinet of Dr. Caligari</i>	177
--	-----

Stephan Dietrich

Der Wilde und die Großstadt. Literarische Exotismen von Altenberg bis Claire Goll	201
--	-----

Robert Matthias Erdbeer

Spaßige Rassen. Ethno-Flanerie und <i>Gender</i> -Transgression in Robert Müllers <i>Manhattan</i> (1923)	221
--	-----

Beiträger	259
-----------------	-----

Preface

With this volume, we are pleased to present the findings of an international research collective working to develop new approaches in the study of German and Austrian fin-de-siècle cultures. Seated in Vienna, Tübingen, and Berkeley, our members have been working together since 1998 on a series of interrelated projects and publications. The essays collected here were first presented at a conference the group hosted in Vienna in the fall of 2001, and introduce the results of one specific focus of our ongoing investigations.

The collective began its research by bringing critical attention to the conceptual wall erected by turn-of-the-century intellectuals effecting a separation of „High Art“ from „mass (or popular) culture.“ Our rejection of this naturalized distinction and insistence upon treating these two cultural spheres as interdependent parts of a whole gave rise to challenging new questions regarding the interplay between aesthetics and politics. Given the diversity of both our scholarly fields (our members represent cultural history, German and Austrian literature, comparative literature, anthropology, art history, film, and cultural studies) and of our national academic traditions, our approaches to these questions were necessarily – and productively – interdisciplinary. A common cultural object and a desire to engage new methodologies allowed members of the group to successfully fuse historicist and formalist approaches into a constructive model of cultural studies.

In a series of workshops and colloquia, members examined urban entertainment forms of spectacle, the influence of early film aesthetics on contemporary cultural forms, and the functional transferability of German colonial discourse. Ultimately, we began to see connections linking these questions in unexpected ways. The categorization of foreign peoples as ‚primitive‘ – as un(der)developed and in need of externally launched civilizing intervention – was, of course, a main legitimating strategy underpinning European colonial ventures overseas. However, the ‚primitive‘ seemed to be lurking in the dark corners of the modern metropolis as well, threatening to infect the environment with its contaminating degeneracy unless similarly disciplined and contained. Intrigued by these reciprocal interrelations, we launched a project investigating the means by which models generated around the figure of the primitive were applied in the mental mapping of modern urban space at the turn of the last century.

Together with Daniela Schmeiser and Robert Matthias Erdbeer, this volume's co-editors developed plans to host a conference focused upon this nexus of the metropolis and the primitive. We are grateful to these colleagues for their

great assistance in conceptualizing, coordinating, and chairing „Die Großstadt und das ‚Primitive‘. Text, Politik, Repräsentation.“ With their input, we invited an international group of outside scholars able to assist us in expanding and contextualizing our project in two important ways. Synchronically, our focus on Germany and Austria was expanded to include additional European manifestations of primitivist discourse, and, diachronically, we were able to position our study within a larger temporal frame and investigate change through time.

We proposed this conference under the auspices of Vienna's *Internationales Forschungszentrum Kulturwissenschaften* (IFK) in the context of their ongoing research project „Metropolen im Wandel.“ Our greatest thanks go to the institute's Director, Gotthart Wunberg, and Programs Manager, Lutz Musner, who scheduled our event to launch a series of conferences: „Die Großstadt und das ‚Primitive‘“ was followed by „Die Großstadt und die Detektive“, „Die Metropolis und das Böse“, and „Das Andere in der Stadt.“

In conjunction with their urban studies project, the IFK had invited several Junior and Senior Fellows to reside at the institute over the course of the year. This interdisciplinary group of scholars brought a wide variety of theoretical tools to a set of cultural phenomena closely related to our own research, and we therefore could not have hoped for a stronger, more engaged audience with whom to share our findings. IFK Fellows joined us in reading our pre-circulated papers, drawing connections between our presentations, and discussing them in detail with us late into the evenings over common meals hosted by the IFK. These intense critical exchanges had positive ramifications for all of the essays in this volume, which were revised to address the issues raised. We would especially like to thank IFK Fellows Robert Rotenberg, Scott Spector, Joseph Vogl, and Georg Vasold for their useful feedback. The institutional framework provided by the IFK allowed for such intense and extended dialogue, and our warm thanks go to Public Affairs Manager Eva Cescutti, Events Coordinator Daniela Losenicky, and Administrative Director Viola Eichberger for their expert orchestration of the conference to prioritize such extended exchange. Finally, we would like to thank the Humboldt Foundation's Lynen Fellowship for its generous funding of work undertaken towards this publication.

In the course of our six years investigating various aspects of fin-de-siècle culture, the members of our research collective have both shifted and grown. Several colleagues have moved from our respective campuses to accept positions elsewhere, just as new members have arrived to join forces with us. Our annual conference and project meetings provide valuable opportunities to promote not only an ongoing academic conversation, but also lasting friendships. Gotthart Wunberg, Anton Kaes, Siegfried Mattl, and Lutz Musner have been invaluable for the institutional support they have mobilized to enable these conferences, for which we are immensely grateful.

Finally, we would like to thank those involved in the collaborations' urban aesthetics project: Eric Ames, Moritz Baßler, Meike Behrmann, Patrick Berg, Michael Cowen, Stephan Dietrich, Heinz J. Drügh, Robert Matthias Erdbeer, Wolfgang Fichna, Sigrid Franz, Joel Freeman, David Gramling, Sara F. Hall, Benedikt Hjartarson, June Hwang, Roland Kamzelak, Sabine Kriebel, Robert McFarland, Sarah McGaughey, Baal Müller, Sabine Müller, Bibiana Obler, Damani Partridge, Daniela Schmeiser, Steffen Schneider, Werner M. Schwarz, Stefan Seiler, Georg Vasold, Chad Wellmon, Anna Wertz, Maren Witte, Noga Wizanski, Sebastian Wogenstein, and Ingo Zechner. With fond memories of intellectual exchange and with excitement as we launch our next set of projects, we dedicate this book to them.

Kristin Kopp and Klaus Müller-Richter
Cambridge/Mass. and Tübingen, November 2003