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*Exiles Traveling: Exploring Displacement, Crossing  
Boundaries in German Exile Arts and Writings 1933–1945*  
(review)

Michael Winkler

Monatshefte, Volume 102, Number 2, Summer 2010, pp. 260–261 (Review)



Published by University of Wisconsin Press

DOI: <https://doi.org/10.1353/mon.0.0249>

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organizing a successful literary journal in exile, for example, is read alongside a discussion of the concept of *Judentum* or of the *Volk* in post-1933 literature; a case study of Jochen Klepper's "Nicht-Emigration" is preceded by an examination of Walter Schönstedt's experience of exile. In essence, this work follows a case-study approach: it provides a general overview but then examines individual authors and topics within that context. The richness of the volume lies in that tension between the general and the specific and in the breadth of the articles. Here are the gems of Köpke's exile work, compiled and categorized for us to enjoy.

There are, however, tantalizing moments in the collection—moments when Köpke has insightfully pointed to an area for further exploration in his initial writing of the article. For example, in one of the most fascinating articles, "Die Flucht durch Frankreich. Die zweite Erfahrung der Heimatlosigkeit in Berichten der Emigranten aus dem Jahre 1940" (originally published in 1986 in the journal *Exilforschung*), Köpke ends with the following: "Diesen Konsequenzen nachzugehen, wäre sicherlich eine lohnende Aufgabe für die Forschung" (195; similar comments on pages 40, 109, 158, 229–230). Now, it seems, would be the time to go back and follow up the leads, to explore further and to push beyond what he has already done. But these articles are, as far as this reviewer can tell, unrevised from their previous incarnation, so these moments are left hanging—perhaps for the next generation of exile scholars?

This work is naturally of particular interest to those in exile studies. However, it represents a certain seminal generation of exile work that does not often take more recent critical theory on gender and feminism, or on Diaspora or migration studies, into account. But the work is also apropos for any scholar who works in twentieth-century German studies, precisely for the range of authors it investigates, including Heinrich and Thomas Mann, Döblin, Feuchtwanger, Brecht, and many others. The work does predicate some (at times detailed) knowledge of the works of these authors, of course; however, the wonderful introductions, both to the work as a whole as well as to each individual section, are marvelously useful. In a concise and comprehensible idiom, Köpke summarizes the stations of exile. These sections alone would be useful for an advanced undergraduate or graduate course on twentieth-century literature or on exile literature.

Macalester College

—Brigetta M. Abel

**Exiles Traveling: Exploring Displacement, Crossing Boundaries in German Exile Arts and Writings 1933–1945.**

*Edited by Johannes Evelein. Amsterdam: Rodopi, 2009. 392 pages. \$109.00.*

Many of the pioneers of *Exilforschung* have long suspected that their field of study has by now been treated exhaustively, though perhaps not conclusively. Exile studies, insofar as they focused specifically on the era of the Third Reich, appear to have accomplished their purpose, often understood as a belated mission. Younger colleagues, therefore, seek to expand their conceptual purview comparatively, i.e., both in existential and psychological terms. Hence the word "exile," ahistorical in its almost universal appropriation, tends to become a highly problematical trope: it loses its specific denotations and suffers from semantic overcharge. In the end—according to the postmodern philosopher William H. Gass—"life is itself exile" (quoted here on p. 12

as a “philosophically bold statement”), and we all are, if not mavericks, then outsiders. Contiguous categories, in this case “travel” as a crossing of boundaries, may promise a means of clarification; yet often they turn out to be equally problematic. Peter Weiss, at any rate, admonished himself (in Book 29 of the *Notizbücher* that accompany *Die Ästhetik des Widerstands*): “Keine Reisebeschreibungen” (I, 254), and deleted the part dealing with his narrator’s sojourn in Paris from his novel.

The present book is a collection of nineteen articles that were first read at an international conference at Trinity College (Hartford, CT) in 2006. Its editor’s expansive introduction marks the parameters within which much uncharted territory was to be opened to exploration. As is to be expected, not all of the contributions follow these ambitious directions and lead to the place where the colloquium’s various routes might converge. Some add details to the traditional topography of refuge from Nazism: Th. Pekar (Tokyo) about the escape of Jews to Japan, H. Roland (Louvain-la Neuve) about Belgium, and R. Andress (St. Louis) about Brazil. Others focus on a single person: Don Daviau on Paul Zech’s fictitious “exotic travels in South America,” S. Utsch (Berlin) on Klaus Mann’s “Europareisen im amerikanischen Exilwerk,” J. Thuncke (Cologne) on the cartoonist Adolf Hoffmeister, and J. Vansant (Dearborn) on Egon Schwarz’s autobiography and his travel book.

Non-literary genres figure less prominently. P.D. Gruber (Vienna) extends her “Traveltalks in Music” from Mahler to Eisler and beyond, L. Hooper (Bloomington) concentrates on Schönberg’s music and writings, L. Heines (Charlottesville) examines the aesthetics of claustrophobia in Robert Siodmak’s American films in a cogently argued analysis. Individual works of fiction are treated almost as orphans, even though Irmgard Keun’s failed novel *Kind aller Länder* has found an advocate in H. Schreckenberger (Burlington), while Anna Seghers’ tales elicited perceptive comments from P. Farges (Saint Denis, France) and by B. Maier-Katkin (Tallahassee). Yet I cannot help noting that a book such as H. G. Adler’s *The Voyage*, written in 1950, could have provided a more challenging topic for the aims of *this* colloquium.

Much of the work here collected is (at times overly) detailed, descriptive, and free of controversy. Critical comments are rarely in evidence. Four essays have captured my interest especially. They are Wulf Koepke’s magisterial survey “On Time and Space in Exile—Past, Present, and Future in a No-Man’s Land,” Henrike Walter’s (Hamburg) “Fern-Weh,” about Hildesheimer’s *Tynset* and *Masante* as topographical reflections of the exile experience, Margot Taureck’s (Paris) analysis of Rudolf Leonhard’s voluminous *Traumbuch des Exils*, a unique and barely known collection of dream notations, and Karina von Lindeiner-Stráský’s (Aberystwyth) discussion of the aesthetic effects—thematic, structural, and stylistic—that travel and exile had on three writers of *Das Jüngste Deutschland*, Klaus Mann, Peter Mendelssohn, and Herbert Schlüter. It is in these contributions that the aspect of “travel,” however questionable at first sight, has been fully integrated into the topic of “exile” so that the fugitives from a dictatorship truly are recognizable as what Herta Müller in 1989 called them: “Reisende auf einem Bein und auf dem anderen Verlorene.”

In conclusion, it is my duty, however, to mention that this exorbitantly expensive book is marred by poor proofreading and, in some of its articles, by a large number of stylistic lapses.