Media Inventories of the 19th Century

Friday and Saturday, Feb. 21-22
Memorial Union S204, S304
Questions? Contact Sean Franzel, 573-529-3494 or franzels@missouri.edu

Friday, February 21 – Day One
Location: Memorial Union S204

Welcome and Opening Remarks
9 a.m. | Sean Franzel and Petra McGillen

9:30–11 a.m. | Books and their Margins
Moderator: Kristin Kopp
- Birgit Tautz: book as cultural object: Jackson, Marginalia (pre-circulated text)
- Sean Franzel: Reports from the Leipzig Book Fair
- Catriona MacLeod: Scraps and Albums at the Margins of the Archives

Coffee Break

11:15 a.m. – 12:45 p.m. | Making Museums
Moderator: Brad Prager
- Noah Heringman: Vetusta Monumenta: Media History and the Making of a Digital Edition
- Alice Goff: Tracking Art, Making Museums
- Wallis Miller: Exhibition Catalogues and the Rise of Architectural Modernism

1 p.m. | Lunch

2–4 p.m. | Inventories as Tools of Knowledge
Moderator: Roger Cook
- Ilinca Iuraescu: Unwriting Course Catalogs
- Bryan Klausmeyer: Zauberbilder: Alexander von Humboldt’s Media Inventories
- Paul Babinski: The Manuscript Catalog: Its Formats and History
- Matthew Birkhold: Inventorying Glaciers

Coffee Break

4:15–5:15 p.m. | Inventories of Sound
Moderator: Seth Howes
- Tyler Whitney: Early Sound Recording as War Reserve: Phonography and National Unification in Wilhelmine Germany
- Mary Helen Dupree: sound studies: Camlot, “Early Talking Books” (pre-circulated)

Saturday, February 22 – Day Two
Location: Memorial Union S304

8:30–10:30 a.m. | Literary and Scientific Inventories
Moderator: Sean Franzel
- Jessica Resvick: Detective Fiction, Serialization, and the Stage: Otto Ludwig’s Theatrical Adaptation of Hoffmann’s Das Fräulein von Scuderi
- Petra McGillen: poetics of the list: Belknap, The List (pre-circulated)
- Roger Cook: Taking Stock of the Remains: Heinrich Heine and the Evolution of Literary Heritage
- Sam Frederick: Collecting and Dispersal

Coffee Break

10:45–11:45 a.m. | Final Discussion: Next Steps / Brainstorming Publication Projects

11:45 a.m. | Lunch
Paul Babinski is a PhD candidate at Princeton University studying the history of orientalist literature. His dissertation, “World Literature in Practice: The Orientalist Manuscript, 1600-1800,” works from the manuscripts, notebooks, marginalia, and letters of European orientalists to follow the transformation of orientalist practices from the mid-seventeenth to the early nineteenth century, with a particular focus on how Ottoman institutions, scholars, and scholarship facilitated and informed the work of early modern German, Dutch, and French orientalists.

Matthew H. Birkhold is an Assistant Professor of German and Law at The Ohio State University. His research and teaching interests include law and literature, environmental humanities, indigenous studies, and German literature of the 18th and 19th centuries. He is the author of Characters before Copyright: The Rise and Regulation of Fan Fiction in Eighteenth-Century Germany (2019) and is currently at work on a cultural history of icebergs. Birkhold holds a JD from Columbia University and a Ph.D from Princeton.

Roger Cook is professor emeritus of German Studies and former Director of the Film Studies Program at the University of Missouri. He has published widely on German film and co-edited The Cinema of Wim Wenders: Image, Narrative, and the Postmodern Condition (1996) and Berlin School Glossary: An ABC of the New Wave in German Cinema (2013). His recent work has focused on film and media theory, including his new book, Postcinematic Vision: The Coevolution of Moving-Image Media and the Spectator (Minnesota UP, 2020). In the mid-career phase his research concentrated on Heinrich Heine and yielded By the Rivers of Babylon: Heinrich Heine’s Late Songs and Reflections (1996) and A Companion to the Works of Heinrich Heine (editor, 2003).

Mary Helen Dupree is Associate Professor of German at Georgetown University. Her research interests are concentrated on gender, performance, sound and the voice in eighteenth- and nineteenth-century German-language literature and culture. Her book, The Mask and the Quill: Actress-Writers in Germany from Enlightenment to Romanticism, was published by Bucknell Press in 2011. She is a co-editor, with Sean Franzel, of the volume Performing Knowledge 1750-1850 (De Gruyter, 2015) and is also the editor of a special section of the Goethe Yearbook on "What Goethe Heard." Currently she is completing a book project on the theory and practice of literary declamation in Germany from the late eighteenth through the early twentieth century.

Matt Erlin is professor of German and Comparative Literature at Washington University in St. Louis. He is the author, most recently, of Necessary Luxuries (2014) as well as articles on the epistemological novel in England and Germany and nineteenth-century adolescent reading in the United States. His current research focuses on computational approaches to world literature and on acceleration as a category of cultural analysis.

Sean Franzel is associate professor of German at the University of Missouri. His first book is an interdisciplinary study of the Romantic and Idealist lecture, and his second book (in progress) is a study of time and medial format in the nineteenth-century periodical, tentatively titled Writing Time: The Aesthetics of Ephemerality in Nineteenth-Century Serial Literature.

Samuel Frederick is Associate Professor of German at Penn State University. He has published one monograph, Narratives Unsettled: Digression in Robert Walser, Thomas Bernhard, and Adalbert Stifter
Alongside other essays on Walser, Bernhard, and Stifter, he has also published on Friedrich von Blanckenburg, Oswald Egger, Oskar Fischinger, Theodor Fontane, Jeremias Gotthelf, Heinrich von Kleist, Gerhard Meier, and the Quay Brothers. With the poet Graham Foust he has translated three volumes of poetry by Ernst Meister (Wave Books), and has co-edited a collection of new scholarship on Robert Walser (together with Valerie Heffernan) as well as the volume Information: Keywords (with Michele Kennerly and Jonathan E. Abel). A second book, tentatively titled The Redemption of Things: Collecting as Poetics in German Realism and Modernism, is in progress.

Alice Goff is Assistant Professor of German History and the College at the University of Chicago. Her research and teaching center on the history of art in political life within German states and in the relationship between Germany and the world. She is currently at work on two projects: the first is about the French looting of German art collections during the Napoleonic wars and its aftermath in nineteenth century Prussian cultural politics. The second focuses on pre-modern cultural forms in East German state socialism.

Noah Heringman teaches English at the University of Missouri. His research areas include British and European Romanticism, antiquarianism, and early geology. His publications include Romantic Rocks, Aesthetic Geology (2004), Sciences of Antiquity: Romantic Antiquarianism, Natural History, and Knowledge Work (2013), and numerous articles, chapters, and edited collections. His current projects include a monograph, Deep Time: A History, and a digital scholarly edition of Vetusta Monumenta. The first volume of this antiquarian print series with commentary was published online in 2019 and subsequent volumes are in progress.

Ilinca Iurascu, Associate Professor of German, University of British Columbia, works at the intersection of media theory and literary studies of the long 19th c. Her current research focuses on paper models, the history of technology and early film. Selected publications: (co-ed.) Friedrich Kittler-Operation Valhalla. Writings on War, Weapons and Media. Duke UP, forthcoming (with Geoffrey Winthrop-Young and Michael Wutz); Special Issue on “Cultural Techniques” Theory, Culture &Society. 30 (6), 2013 (with Geoffrey Winthrop-Young and Jussi Parikka); transl. and ed. Markus Krajewski. The Server: A Media History from the Present to the Baroque. Yale UP, 2018.

Bryan Klausmeyer received his PhD in German in 2016 from Johns Hopkins University and is currently Assistant Professor of German at Virginia Tech. His research and teaching focus on the intersection of 18th and 19th-century German literature, the history of science, and media theory. His current book project, Small Forms: Microlologies of German Literature and Science around 1800, examines literary and scientific figurations of smallness in the long eighteenth century. He has also published articles on this and related topics in journals such as Monatshefte, The Germanic Review, and the Goethe Yearbook.

Catriona MacLeod is Frank Curtis Springer and Gertrude Melcher Springer Professor in the College and the Department of Germanic Studies at the University of Chicago, where she is also affiliated with Art History. She works in the area of German eighteenth- and nineteenth-century literature, aesthetics, and the visual arts. Her recent publications have focused on various aspects of intermediality, including narrative theory and ekphrasis; objects and stuff; “minor” and “miniature” genres; and the presence of sculpture in literature and film. Much of her recent research has been devoted to word and image studies and material culture in the context of German Classicism and Romanticism. MacLeod is now working on a new book project, Romantic Scraps: Cutouts, Collages, and Inkblots, which explores how Romantic authors and visual artists cut, glue, stain, and recycle paper; generating paper cuts, collages, and ink blot poems. Currently senior editor of the journal Word & Image, she is President of the Goethe
Society of North America, and is organizing the triennial Atkins Conference in Chicago next November, on the topic of “Goethe’s Things.”

**Petra S. McGillen** is currently an Assistant Professor of German Studies at Dartmouth College. Petra is a media historian and historian of print culture. In her research and teaching, she explores material histories of creativity and knowledge production. Broadly speaking, she investigates how technologies of writing—from notebooks to databases—helped shape the creative processes of authors and intellectuals in the long nineteenth century. Her first book, *The Fontane Workshop: Manufacturing Realism in the Industrial Age of Print*, was published by Bloomsbury Academic in the series “New Directions in German Studies” in 2019. She is currently working on a new monograph, *All the News That’s Fit to Twist: Stories of Everyday Fakery in the Nineteenth-Century Press*, on fakery as a routine journalistic practice.

**Wallis Miller** specializes in 19th and 20th Century German architecture. Her writing focuses on architecture exhibitions, museums and catalogues. She has been a visiting scholar in the research group “Place and Displacement: Exhibiting Architecture” at the Oslo School of Architecture and Design as well as at the Canadian Center for Architecture and the American Academy in Berlin. Her forthcoming book, *Architecture on Display: Exhibitions, Museums, and the Emergence of Modernism in Germany*, discusses the formative role of exhibitions in shaping modern architecture in the 19th and early 20th centuries. She is the Charles P. Graves Associate Professor of Architecture at the University of Kentucky.

**Jessica Resvick** is an Andrew W. Mellon Postdoctoral Fellow in the Department of German Studies at Dartmouth College. She received her Ph.D. in Germanic Studies from the University of Chicago in 2019. Her research is centered on poetic realism and the age of Goethe, and she is currently at work on a book manuscript, provisionally entitled *Reading Recognition: The Poetics of Poetic Realism*, which charts the media historical and epistemological underpinnings of realist narrative prose. Other research interests include Goethe reception, media theory, the history of philology, architecture in literature, and the history of science. Recent publications include an article on Stifter’s *Die Mappe meines Urgroßvaters* and an article on Goethe’s *Faust* and “Von deutscher Baukunst.”

**Michael Swellander** is a Visiting Assistant Professor of German at the University of Iowa. His research interests include the history of political literature in Germany, feuilletonism, German nationalism, Young Germany, Heinrich Heine, and Georg Büchner. He is currently working on a book about historiographical conceptions of literature in early 19th-century Germany.

**Birgit Tautz** is Georg Taylor Files Professor of Modern Languages and Professor of German at Bowdoin College. She is the author of two single-authored books: *Translating the World: Toward a New History of German Literature around 1800* (PSU Press, 2018) and *Reading and Seeing of Ethnic Difference: from China to Africa* (Palgrave, 2007). In addition, she has edited *Colors 1800/1900/2000: Signs of Ethnic Difference* (Brill/Rodopi, 2004) and co-edited the forthcoming *Network@1800: Non-Linear European Cultural Histories* (under final review; a “conventional book” and an online component using tools of digital network analysis). Current projects include essays engaging with “things” in literature (to be compiled into a book *Small Things, Narrative Episodes*). Tautz is the current co-editor of the *Goethe Yearbook*.

**Tyler Whitney**’s research and teaching focuses on the intersection of media theory, sound studies, and nineteenth and twentieth-century German literature. His first book, *Eardrums: Literary Modernism as Sonic Warfare* (Northwestern, 2019) examines the coevolution of literary modernism and acoustic
modernity from German Unification in 1871 to the rise of National Socialism in the 1920s. Articles on related topics including Romantic physiology and aesthetic theory around 1800, industrial noise and Franz Kafka's literary aesthetics, and the Nazi origins of magnetic tape recording have appeared in journals such as Colloquiua Germanica, Goethe Yearbook, and Germanic Review.