

Life in the Archives!

**Finds from the
Brenner Archives Research Institute**

Sponsored by Brenner-Forum

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assistance!)

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Life in the Archives!

Introduction

It appears to some people as if the things that land in literary archives after (sometimes before) the death of writers and others, who put pen to paper, have been discarded or simply remain there only to be stored, preserved and put in order as a precautionary matter or out of respect. In fact the archives are a beehive buzzing with life. Manuscripts, diaries, letters, photos, etc. deepen our picture of a life or a text by providing it with background. The very juxtaposition of materials frequently yields an unsuspected context, which allows us to grasp cultural processes in subtle and comprehensive ways that would otherwise not occur to us. An archival carton is not merely a sarcophagus for documents; rather, it is frequently a treasure chest. Moreover, research into such materials frequently has the highly-rewarding character of successful detective work.

The pages below staff from the Brenner Archives Research Institute present discoveries from the archives and/or their own research. Thus it is not only a brief — and we hope pleasant — overview of the materials that the Archives possess but also a tour through the project-landscape of our research institute.

The contributions below appeared as a series in the Viennese newspaper *Der Standard*, edited by Michael Cerha, to whom we are most grateful.

The heart of the Brenner Archives, which were founded in 1964, is the papers of Ludwig von Ficker, editor of the periodical *Der Brenner* (1910-1954). This collection includes a considerable part of the literary estate of the poet Georg Trakl. Tyrolean authors of the 19th and 20th century are well represented in the collections as are other Austrian literary figures (e.g. Fritz von Herzmanovsky-Orlando, Karl Kraus), composers and architects (e.g. Josef Matthias Hauer, Adolf Loos, Paul Engelmann), philosophers (e.g. Ludwig Wittgenstein, Wolfgang Stegmüller, Ferdinand Ebner) and figures from the literary scene (e.g. Angelika von Hörmann, Ingeborg Teuffenbach). The Archives contain

at the moment some 130 literary estates including those of living authors (e.g. Felix Mitterer, Joseph Zoderer).

Research on materials deposited in the Brenner Archives Research Institute takes the form of transcription and documentation with respect to their immanent contexts as a preparation for publication. The latter is determined by ascertaining information about people, places, events, publications, etc. mentioned in those documents (e.g. Herzmanovsky-Orlando, Norbert C. Kaser, Georg Trakl, Wittgenstein).

Since 1997 the Institute has been the home of the *Literaturhaus am Inn*. This department of the Institute at once contributes to the literary life of the Tyrol by providing its authors with a public forum and provides the Archives with an avenue of access to the wider interests of the reading public.

"first publication" (Erstveröffentlichung) and "first printing as a picture" (Erstabdruck) bear upon the series in *Der Standard*.

The Contributions

Ursula Schneider

The Prince of Thebes and the Baliff of the Tyrol

Else Lasker-Schüler's friends and acquaintances populated the world of her imagination in the form of mythical figures. Martin Buber was *Mir of Zion*, her great-grandfather was the *Rabuni* or the *Sheikh*, the poet Peter Hille was *Petrus, the Rock*. She designated herself *Jussuf, Prince of Thebes*. These and other poetic figures such as Indians, Bedouins, Jews from the Old Testament, Orientals from the 1001 Nights, saints and revolutionaries formed her "anti-world" to the depressing realities of poverty and ignominiousness and, above all, to her life as a female writer and single parent in the metropolis that was Berlin in the early twentieth century.

Ludwig von Ficker, the editor of Innsbruck's *Der Brenner*, was also an inhabitant of this imaginary world as the *Count of the Tyrol*, *Baliff of the Tyrol* or as *Land Baliff*. Lasker-Schüler's correspondence with Ficker between 1913 and 1916 testifies to her use of these names and to their friendship. She visited Ficker in the summer of 1914 in Innsbruck-Mühlau. She was one of the fortunates that Ficker selected to be recipients of the donation that Wittgenstein made via Ficker to needy artists in that year. Their mutual friendship with Karl Kraus and Georg Trakl was another thing they shared in common. Lasker-Schüler's name for Ficker probably had something to do with Kraus. She seems to have considered him Kraus' vicar or "baliff" in the Tyrol. That is not only testimony to Ficker's deep admiration for Kraus but also to her own; for Kraus was also present in her imaginary world as the *Dalai Lama* or the *Cardinal*.

The drawing reproduced here, like all of Lasker-Schüler's graphic works, is illustrative in character. It was originally part of her publication *Der Malik. Briefe an den blauen Reiter Franz Marc* in *Der Brenner* in 1914 (19/1914, p. 852ff).



Else Lasker-Schüler: Abigail Jussuf's Coronation Address above Thebes. Pen drawing, 1914. From the literary estate of Ludwig (von) Ficker, the Brenner Archives. (Original size)

Allan Janik

“Der Brenner” — Also a Pass Between America and the Tyrol

The South Tyrolean writer Carl Dallago was one of the founders of *Der Brenner*. He considered Walt Whitman to be the epitome of everything he respected, above all, the notion that, when human beings are receptive to nature, they experience it concretely around themselves as landscape and in themselves as sensuality.

In the poem *Epistel an mich selbst* (*Epistle to Myself*, whose very title alludes to the first part of Whitman’s masterpiece *Leaves of Grass* known as *Song of Myself*), in the fourth number of the journal in 1910 (reproduced here), Dallago distanced himself — and *Der Brenner* with him — from the German nationalism of his fellow liberals. Simultaneously with his rejection of “Germanity” Dallago emphasized the essential meaning of landscape as the source of our humanity, as it were “Boden” without “Blut”. This conception corresponds to the origins of *Der Brenner* in the rejection of all ideologies. Whitman’s vision of a benevolent Nature continually in contradiction with itself was the ideal antidote to all forms of poisonously one-sided chauvinistic thinking.

Having taken over this attitude to Nature and sensuality from Whitman via Dallago, it was possible for *Der Brenner* to adopt a number of unorthodox interpretations of contemporary thinkers. Thus we find Nietzsche viewed as a phenomenon intimately linked to landscape rather than a Social Darwinist, chauvinist, or power-worshipper, Otto Weininger as a confused moralist rather than a crude anti-Semite or fanatical misogynist. Even Lao Tzu, whose concept of Nature would later come to displace Whitman’s in Dallago’s eyes, was originally viewed by him through Whitman’s eyes.

What was special about *Der Brenner* was — and, despite numerous changes of intellectual orientation, such as the confrontation with Georg Trakl or the First World War, remained — a certain confidence in the power of literature to move us to reflection on our existential predicaments. This remained wholly consonant with Whitman’s view of spiritual life. For Whitman and *Der Brenner* normal human beings are capable of rising to the challenge of accepting responsibility for their own individual destinies and that of society without the help of expert knowledge.

Röde

Der Brenner

Halbmonatschrift für
Kunst u. Kultur/ heraus-
gegeben von Ludwig Seifert



I. Jahr.

Heft 4.

Ludwig Seifert: Heinrich Mann: „Die kleine Stadt“ / Arthur von Wallpach: Unterm Haus-
Crucifixus / Hugo Neugebauer: Der König und
die Magd (Schluß) / Carl Dallago: Epistel an
mich selbst / Rudolf Kury: Offener Brief an Karl May /
Karl Berger: Am Ferner / Ludwig Seifert:
Der Genius des Verfalles / Max von Esterle:
Karikaturenfolge IV (Tony Grubhofer) / Blasius:
Bauernpredigt / Fortunat: Das Ewig-„Allgemeine“.

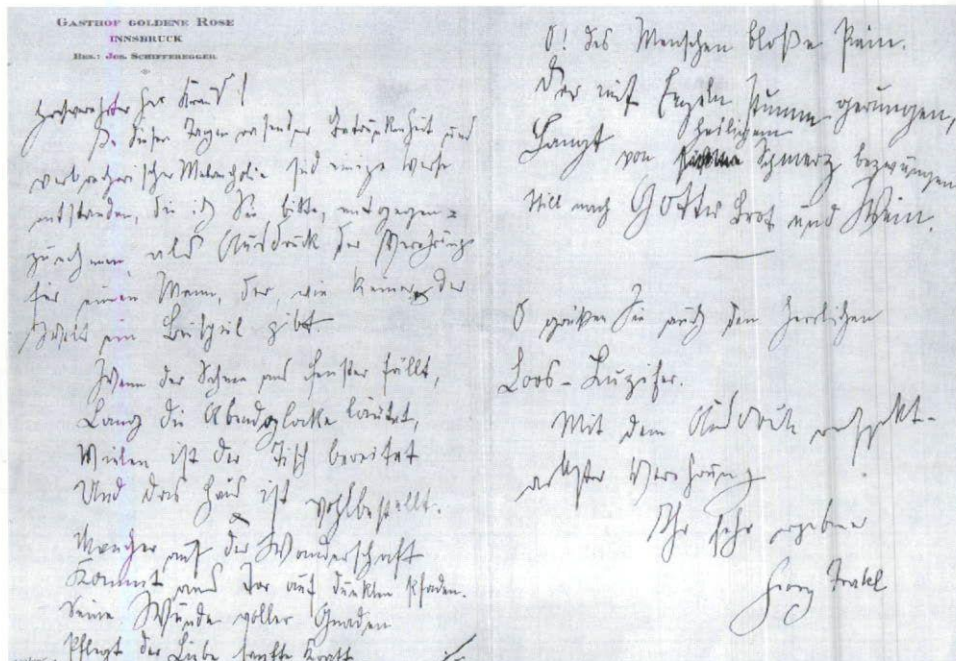
Brenner-Verlag/Innsbruck

Eberhard Sauermann

Winter Evening, Raving Drunk

"In these days of raving drunkenness and criminal melancholy a few verses have been written, which I would like you to accept as my token of respect for a man, who provides an example in a way that nobody else in the world does", wrote Georg Trakl on the evening of the 21st of December 1913 in the Innsbruck restaurant "Goldene Rose" to Karl Kraus. This letter had long been considered to be lost. It was known only from what we now know to be an inaccurately dated defective transcription in Vienna's Karl Kraus Archives. Recently the original was presented to the Brenner Archives by Birgit von Schowingen, the elder daughter of *Brenner* editor, Ludwig von Ficker, who had herself received it from the daughter of Kurt Horwitz.

Whoever deciphers the first of these "verses" will know, that it is the poem *Ein Winterabend* / A Winter Evening ("Wenn der Schnee ans Fenster fällt" / When snow falls on the window). It is unclear whether Trakl was really raving drunk during its composition. However, it is clear that he wrote the letter with the transcript in it in a pretty drunken state that grew more pronounced as he wrote: The expression "Ausdruck respektvollster Verehrung" (expression of most respectful admiration) is scarcely legible. After he sent the letter, he revised the first draft once more, above all the last verse. Earlier it had paid testimony to celestial powers ("O! des Menschen bloße Pein. / Der mit Engeln stumm gerungen, / Langt von heiligem Schmerz bezwungen / Still nach Gottes Brot und Wein."; O, the mortal's naked torment. / He wrestling with angels mutely, / vanquished from holy pain reaches / Silently for God's bread and wine.). Now it is entirely reduced to the terrestrial realm ("Schmerz versteinerte die Schwelle"; Pain petrified the portal) among other things. The poem was published in this latter version. The original verse seems, nevertheless, to resound in the letter that Kraus wrote to Sidonie Nádherný when he learned of Trakl's death: "Sein Irrsinn rang mit göttlichen Dingen" (His madness wrestled with things divine).



[...] In diesen Tagen rasender Betrunkenheit und verbrecherischer Melancholie sind einige Verse entstanden, die ich Sie bitte, entgegenzunehmen, als Ausdruck der Verehrung für einen Mann, der wie kein zweiter der Welt ein Beispiel gibt. [...]

Letter from Georg Trakl to Karl Kraus from the 21st of December, 1913, the Brenner Archives (gift of Birgit von Schowingen). (First printing as a picture, copy reduced in size)

Erika Wimmer

Censored!

“Here they bleed you, suck your blood and castrate you” — thus runs the commentary to the pictorial representation of the Vatican, which appeared in 1906 in the “Tiroler Witzblatt” (Tyrolean comic magazine) *Der Scherer* (3rd year, no. 8, p. 3). Concerning “Pfaffen” (priests) it wrote, “they agitate, curse, make inquisitions” (1906, 3rd year, no. 4, p. 2).

However, it was not only the representatives of the Catholic Church — ever portrayed as Jesuits and termed “Men of Darkness” — that were characterized as ridden with evil by *Der Scherer’s* contributors. Everybody that they perceived as politically conservative, as well as Jews or Slavs, became the object of hate-filled satirical attacks. The periodical *Der Scherer*, which first appeared in 1899 in Innsbruck and was for a time popular among German nationalists and liberals, took itself to be a medium for popular education and an instrument in the struggle against every sort of “conservative morass”. It was treated correspondingly by the k-k censors at Innsbruck’s provincial court. That numerous abusive articles and caricatures were censored is understandable. It is noteworthy that at least as many contributions eventually appeared, that one could with equal justification term “criminal acts”. This can only be explained by the absolutely arbitrary character of the censors there. The allegation “subversive writing” was not simple to prove legally in the Tyrol after 1848, when censorship was loosened under pressure from the revolutionaries. As a consequence of the loosening of controls there appeared a flood of radical political tracts against which the now weakened censors had to take action.

The periodical *Der Scherer* can only interest us today as a historical document. However, the very fact that the then “progressive” paper strikes us as anything but that, is a disturbing fact about the 20th century.



The devil rides the priest

Der Scherer, 3rd year, no. 2, 1906, p. 12. (Copy reduced in size)

Monika Seekircher

Even Great Philosophers Have to Practice

*des Des Meeres und der Liebe Wellen Trauerspiel in 5 Aufzügen von Franz Grillparzer Erster
Aufzug Vorhof im Tempel zu Sestos s s s s
Herr Nun so weit war's. Geschmückt der Tempel. Mit Myrth' und Rosen ist er rings bestreut U
Und harret an auf das kommende, das Fest Er ist ein wa
Lu Ludwig Wittgenstein*

*Waves of the of the sea and of love Drama in 5 acts by Franz Grillparzer First act Atrium in the
temple of Sestos s s s s
Lord Now the time had come. The temple adorned. Myrtle and roses have been strewn around
it A And waits upon the coming, the festival He is a wa
Lu Ludwig Wittgenstein*

Ludwig Wittgenstein practices writing in the old German cursive script. These writing specimens are found on the reverse side of a letter which Sophie, a maid in the Wittgenstein house, wrote to him dated November 20, 1918. It is, however, not entirely clear exactly when Wittgenstein received this letter, since he was interned in an Italian prisoner of war camp from November 3, 1918, till August 28, 1919. (In August 1914 Wittgenstein volunteered for military service; he wrote his *Tractatus Logico-Philosophicus*, which he finished during a leave from the front in the summer of 1918, more or less in the trenches as it were.) Nor can we say with certainty whether he wrote these exercises in cursive writing while he was a prisoner of war. Yet it seems entirely plausible that these exercises were undertaken in connection with the decision to become a primary school teacher, which he made at just this time. Perhaps Ludwig Hänsel and Franz Parak, two primary school teachers, whose acquaintance he had made in the prisoner of war camp at Monte Cassino, with whom he spoke about school and teaching, played a role in his decision.

As a primary school teacher it was necessary then to write the old German cursive script, which Wittgenstein at this time clearly could not do. It is hardly accidental that Wittgenstein should have chosen a piece by Grillparzer for his exercises but is a matter of his great respect for him.

Das das Manuskript
von der lieben Mutter
sind in 5 Aufzügen von
Johann Guillelmsen
Aufzug. Vorhof im
zu. 18. 18. 18. 18. 18.
Jahre. Nun so weit
sind. Gefunden von
Jugend. Mit Mozart und
Kopie ist es
bestimmt. Und
es ist das Kommando,
das ist für ein
L. Ludwig Wittgenstein

Wittgenstein's exercise in cursive writing on the back of a letter to Ludwig Wittgenstein from "Sophie" (family name unknown) of the 20th of November, 1918. Original in the Austrian National Library; copy made for the Brenner Archives' Wittgenstein Collected Correspondence project. (First publication, first printing as a picture, copy reduced in size)

Ulrike Lang

90,000 Pages for Art

Wollte Sie so gern noch vor meiner Abreise sehen, — es war ja so kurz und vereinzelt, unser Sich sehen, hundert herzliche Grüße! Lou AS.

Wanted to see you so much before my departure — it was so brief and sporadic, our seeing one another, a hundred warm greetings! Lou AS.

Whether Rainer Maria Rilke (who dedicated five sonnets and a poem to her) or Lou Andreas-Salomé, Hermann Hesse or Hugo von Hofmannsthal, Alfred Kubin oder Stefan Zweig — they were all in close contact with the Vorarlberger author and diarist, Grete Gulbransson, neé Jehly (1882-1934), who moved to Munich as a 19-year-old, where she became part of the famous *Simplicissimus* circle around Albert Langen. It was there that she made the acquaintance of the painter and caricaturist Olaf Gulbransson, whom she married in 1906. From then on she moved incessantly among literati, artists, musicians and theater people. The “Kefer nest”, the Gulbransson’s house in Munich’s Keferstraße, became a popular meeting place for people from the art and culture scene. No less than 222 volumes of diaries — unique both in respect to their human as well as their historical value — attest to that. Their author “created” not only her second, fictional (artistic) identity, in which she found an adequate form for satisfying her unusual mode of participation in literary life, but no less captured the cultural world of Munich between 1900 and 1934. In doing so her spontaneous style with its tendencies to exhibitionism permits her to bring seemingly unreachable artistic figures so close to us that we almost have the impression, that we are sitting opposite them as we read.

Holla Du so gern und so meine Absicht hast
es muss ja so k^ung mit warmhalt, unser Ding sein,
freies festliche Gr^uße!
Lou Ad.

Greeting from Lou Andreas-Salomé to Grete Gulbransson, whom she had visited in Munich together with Rilke. Privately owned, made available to the Brenner Archives for research and publication. (First publication, first printing as a picture, copy reduced in size)

Anton Unterkircher

P.S. Finds Letter After 74 Years

The identity of D.O. (= Der Obige: the above) was noted by Ficker himself in pencil. The reference of this P.S. was beyond question, for the passage was a direct answer to a question that Ficker had posed. How does it happen that we have lost the letter? In October 1914 Rainer Maria Rilke received a donation of 20,000 crowns from Ludwig Wittgenstein with Ficker acting as his agent. Since Rilke did not know his patron personally, he expressed his thanks to Ficker and placed a handwritten version of the *Duino Elegies* in the letter. Ficker conveyed the letter and the *Elegies* to Wittgenstein, who was then involved in the war effort being stationed in Cracow. Wittgenstein confirmed that he had received Rilke's "kind, noble letter" in February 1915, which then disappeared without trace. Ficker only retained the "P.S.", which had been written on a separate page and bore upon matters concerning *Der Brenner*. Thus it is no wonder that this "P.S.", only a fragment of a letter, was not intended to be included in the Brenner Archives' four-volume edition of selected letters from Ficker's extensive correspondence. It required more favorable circumstances for that finally to happen. In 1988 in the course of disposing of inventory from an estate in Vienna, over 900 letters to Ludwig Wittgenstein were literally rescued from the shredder. These included 19 of Ficker's letters to Wittgenstein and also the letter from Rilke long presumed to be lost, which Ficker had forwarded to Wittgenstein at the front in 1914. At that point in time the second volume of Ficker's correspondence covering the years 1914-1925 was in the galley proof stage of publication. It was not yet too late to incorporate the newly found letter, of which we had received a copy, into the typescript. In the midst of such delight at the discovery of the letter, the fact that the copy of the Rilke letter and the original "P.S." belonged together nearly went unobserved. The page proofs had to be once more changed at the last minute in order that the "P.S." could find its way back to its letter seventy-four years later (the volume of correspondence appeared by Haymon Verlag in 1988). The original of the Rilke letter is in the Austrian National Library today.

Rainer Maria Rilke [verm. zw.
5.10. u. 3.11.14]

P.S.

In Hinblick auf das im März erscheinende
Jahrbuch des „Brenner“ wäre es mir sehr
angenehm, gelegentlich zu erfahren, welche
Art Beitrag Ihnen dafür am passendsten wäre.
D.O.

P.S. In Hinblick auf das im März erscheinende Jahrbuch des „Brenner“ wäre es mir sehr angenehm, gelegentlich zu erfahren, welche Art Beitrag Ihnen dafür am passendsten wäre. D.O.

P.S. With respect to the „Brenner“ Annual, which appears in March I would be happy if I could sometime hear which sort of contribution would suit you best. D.O.

P.S. to Rainer Maria Rilke's letter to Ludwig von Ficker of the 18th of October, 1914. From Ludwig (von) Ficker's literary estate, the Brenner Archives. (First printing as a picture, excerpt, original size)

The Fine Distinction

It is known that Wittgenstein drew a sharp boundary in his philosophy between what can and what cannot be said; between what can be grasped in language and scientifically explained, and what escapes reason's access, i.e., the realm of ethical, religious and aesthetic questions.

Drawing this boundary, which finds its fullest expression in the famous sentence "Wovon man nicht sprechen kann, darüber muß man schweigen" / "whereof one cannot speak, thereof one pass over in silence" can be traced through all of his writings: substantively in the uncompromising search for truth and the rejection of empty phrases concerning ethical and religious matters, formally in the reduction of his linguistic mode of expression to the minimal, simple and "crystal clear", finally as a super-sensitivity with respect to linguistic expression, as an extremely careful way of composing his texts, his every sentence, his every phrase.

This sensibility is shown not only in his philosophical manuscripts, which exist in multiple drafts full of revisions, strikings, insertions and the like such that one gains an overview of them only with the utmost difficulty. The same is true of his diaries and notebooks, as the text cited the opposite page indicates.

It seems that Wittgenstein suffered his whole life long at the limits of language — under the impossibility of articulating what is genuinely important, to pin it down in writing and to communicate it to others. In his search for the appropriate expression, the ideal formulation of his thoughts, he continually came upon new possibilities for the use of a word as well as fine distinctions in the meanings of words such as that between "muck" and "dirt" in the example.

His philosophy with its ceaseless wrestling for the dissolution of problems which have risen on the basis of linguistic confusion, reflects a continual search for clarity, a clarity, whose goal was to attain "Friede in den Gedanken" / "peace of thought".

Man glaubt oft — und ich selber verfall oft in diesen Fehler — daß alles aufgeschrieben werden kann was man denkt. In Wirklichkeit kann man nur das aufschreiben — d.h. ohne etwas blödes & unpassendes zu tun — was in der Schreibform in uns entsteht. Alles andere wirkt komisch & gleichsam wie Schmutz¹. D.h. etwas was weggewischt gehörte.

Vischer sagte „eine Rede ist keine Schreibe“ und eine Denke ist ~~noch~~ schon erst recht keine.

Man glaubt oft — und ich selber verfall oft in diesen Fehler — daß alles aufgeschrieben werden kann was man denkt. In Wirklichkeit kann man nur das aufschreiben — d.h. ohne etwas blödes & unpassendes zu tun — was in der Schreibform in uns entsteht. Alles andere wirkt komisch & gleichsam wie Dreck¹. D.h. etwas was weggewischt gehörte.

Vischer sagte „eine Rede ist keine Schreibe“ und eine Denke ist ~~noch~~ schon erst recht keine.

¹ |Schmutz/Dreck|

One frequently believes — and I myself often fall into making this mistake — that everything that one thinks can be written down. In reality one can only write those things down — i.e., without doing something silly and inappropriate — whose written form originates in us. Everything else makes a funny impression — as it were like muck¹. I.e., something that should be wiped up.

Vischer said “talking is not writing” and a thinking is ~~also~~ certainly not either.

¹ |Dirt/muck|

From Ludwig Wittgenstein's notebooks 1930-32/36-37. Discovered among the literary remains of Rudolf Koder (private), whose heirs have graciously made it available to the Brenner Archives in connection with a scholarly edition of Wittgenstein's complete notebooks. (Copy reduced in size)

Christine Riccabona

Codfish Meets Octopus

Submission no. 99 in the Austrian Youth Culture Week in 1969 had the designation "Codfish". One of the jurors, the writer and organizer of cultural events, Ingeborg Teuffenbach (1914-1992) evaluated "Codfish" as "good" and noted "E V", which meant "E" for "Einladung" or invitation. That was her contribution to the selection of "Codfish" as one of the 15 finalists in the poetry competition.

Later she learned from the deciphering list who "Codfish" really was. In stark contrast to what it means to us today after the many events commemorating the 20th anniversary of his death (1978), the name did not mean much to her then. The young poet (born in 1947) from the South Tyrol was "Brother Christopher Kaser" from the Capuchin monastery in Bruneck.

Norbert Conrad Kaser accepted the invitation and came to Innsbruck in May for the readings. It would be the last opportunity to participate in the Cultural Week, for this event, which was founded in 1950 and presented any number of now well-known Austrian writers a forum for their first public appearance and the possibility of establishing a place within the avant-garde, would be discontinued in the following year.

Brother Christopher was not the only denizen of the deep to apply that year. In the category "prose" there was a writer disguised as "Octopus". His name was Joseph Zoderer. Both authors who would later come to epitomize the literature of the South Tyrol, got to know each other on this occasion. Their meeting was immediately immortalized in a section of the poem *das besoffene aquarium* ("the soused aquarium"), which Kaser appended to the collection *aquarium* that he wrote subsequent to the Youth Culture Week.

87	IHR KÖNNT IHN TRETEN, DEN POETEN	L	1937	Vbg.	?
88	IKARUS	(M)	1935	Kärnten	
89	ILLUSTRIERTEN- ROMAN	(P)	1946	Stmk.	
90	IMMERWIEDER- DASSELBE	(P,D)	1943	Vbg.	
91	IRIS	L	1941	Tirol	<i>Neben einer Formänderung und Anpassung an die Anforderung des Lesers</i>
92	JEREMIAS	(D)	1948	Vbg.	
93	JERICHO	L	1948	Vbg.	<i>Mittelmarkt (unter GRUSS DICH GUTEN T)</i>
94	JOKI	L	1946	Südt.	<i>unlesbar</i>
95	JOSEPH L. MAN- TIS	L	1939	Stmk.	?
96	JOT	(M)	1947	Wien	
97	JUGEND VORAN	L		Wien	<i>gut, aber nicht ganz gut</i>
98	JUNGWIESEN	L	1943	Tirol	<i>nicht schlecht, aber kein Vergleich mit dem besten "schwarze Heide"</i>
99	KABELJAU	L	1947	Südt.	<i>gut E</i>
100	KALLIOPE	(P)	1936	Wien	
101	KAROLINE	L,P	1942	Wien	<i>unlesbar</i>
102	KARTENSPIEL- THEATER	(D)	1943	Vbg.	
103	KENWALD	L,P	1950	Wien	<i>unter Mittelmarkt</i>
104	KIKI	L	1936	Salzbg.	?
105	KINDERMANN	(P)	1944	Wien	
106	KINEMA GRYPON	L	1947	Wien	<i>amigos recht gut</i>
107	KIRCHENWALD	L	1946	Wien	<i>unlesbar</i>
108	KLABAUTERMANN	L	1947	Oö	<i>sehr unlesbar</i>

From Ingeborg Teuffenbach's jury notes for the Austrian Youth Culture Week 1969. From Ingeborg Teuffenbach's literary estate, the Brenner Archives. (First publication, first printing as a picture, copy reduced in size)

Annette Steinsiek

Try at an Identity Without Bandana

This photograph does not aim at immortalizing a certain moment or situation in order to call it before our eyes at a later point in time. Here the aim is to capture a person through her mien and posture. Now, is the author of the picture the one who took the picture or is it the one pictured? It could even be that Christine Lavant was asked to stand still, to put on a shawl, put her jewelry on and that she was given directions on how to hold her hands, her body etc.

Only recently, in the course of collecting materials for an edition of her collected works and a biography, has it been ascertained that Christine Lavant herself often sent this photo at different times and sometimes with dedications to friends. She wanted to have her picture taken just this way. She deliberately stood there, erect, clear, serious, as if she possessed an Indian's equanimity, strict perhaps, but radiant.

The bandana has become her trademark. A trademark has practical advantages, for it permits recognition. However, the bandana could also be considered as a kind of prop, belonging to another picture of herself, that she disseminated into the world.

The obvious questions that a photograph poses: when was it taken?, who took it? serve to describe and order it among others. Yet there are other questions to pose as well: what is going on in the picture?, what connects someone with pictures of themselves?, where does play-acting begin, what does it mean? These questions involve investigating the tensions that such photos as this contain, tensions surrounding that self-revelation which is at once self-concealment.



Christine Lavant in the late 50s (exists in several copies in various places). (First printing)

Judith Bakacsy

The Enthusiast

Ich glaube es jetzt im Ganzen zu verstehn und wenigstens bei mir haben Sie Ihren Zweck, jemandem durch das Buch Vergnügen zu bereiten, vollständig erfüllt; ich bin von der Wahrheit seiner Gedanken überzeugt und erkenne ihre Bedeutung.

I believe that I understand it in its entirety and at least with me you have entirely fulfilled your goal of giving someone pleasure with the book; I am convinced of the truth of its thoughts and recognize their meaning.

Paul Engelmann meant the *Tractatus Logico-Philosophicus* with these words. Like Gottlob Frege and Bertrand Russell, he was one of its first readers. However, his reaction was far more enthusiastic than that of the two philosophers. In his memoir of Ludwig Wittgenstein published in 1967 Engelmann spelled out his understanding of the *Tractatus*, this time thoroughly. He emphasized the ethical and religious components of Wittgenstein's early philosophy and in so-doing took a stance diametrically opposed to the received "positivistic" interpretation of it.

His perspective was marked with the stamp of numerous conversations which he had carried on with Wittgenstein in the course of their long friendship. They got to know each other in Olomouc, Moravia, Engelmann's birthplace, at the end of August 1916. Wittgenstein was attending artillery school there and visited Engelmann at the behest of Adolf Loos. In their nocturnal discussions Wittgenstein and Engelmann probed questions of religion, literature and art as well as discussing the *Tractatus* then in statu nascendi. After Wittgenstein left Olomouc the two entered into lively correspondence. In 1926 their paths would cross again. That was in the course of their work together on a house for Wittgenstein's sister Margaret Stonborough in Vienna's Kundmannngasse, the so-called "Wittgenstein house". After Engelmann's emigration to Palestine in 1934 contact with Wittgenstein broke off.

For Paul Engelmann his teachers Adolf Loos as well as Karl Kraus, whose private secretary he was for a time, and Ludwig Wittgenstein remained of particular importance his whole life long.

Nicht zwischen die Zeilen schreiben!

¹Lieber Herr Wittgenstein! Ich freue mich sehr, durch
²Ihre Familie zu hören, daß es Ihnen gut geht. Ich
³hoffe, daß Sie mir es nicht übel nehmen, daß ich Ihnen
⁴so lange nicht geschrieben habe, aber ich hätte Ihnen
⁵so viel zu schreiben, daß ich lieber alles auf ein
⁶hoffentlich baldiges Wiedersehen verschicke. Nur
⁷für Ihr Manuskript, dessen Abschrift ich vor
⁸einiger Zeit von Ihrem Frb. Schwester bekom-
⁹men habe, muß ich Ihnen jetzt schon vielmals
¹⁰herzlich danken. Ich glaube es jetzt im Ganzen
¹¹zu verstehen und wenigstens bei mir haben
¹²Sie Ihren Zweck, jemandem durch das Buch
¹³Vergnügen zu bereiten, vollständig erfüllt;
¹⁴ich bin von der Wahrheit seiner Gedanken über-
¹⁵zeugt und erkenne ihre Bedeutung. Herzl. Grüße
von Ihrem Paul Engelmänn
Wien, 3. IV. 1919. 2. 115

Card from Paul Engelmänn to Ludwig Wittgenstein from the 3rd of April, 1919. From Ludwig Wittgenstein's literary estate, the Brenner Archives. (First printing as a picture, original size)

Christian Paul Berger

The Professor

Und dann wäre allerdings grösste Deutlichkeit grösste Schönheit.

And then there would certainly be lthel greatest clarity lthel greatest beauty.

Since 1988 the Brenner Archives has been in possession of the letters of the German logician Gottlob Frege (1848-1925) to Ludwig Wittgenstein. The latter was an admirer of Frege's: His *Fundamental Laws of Arithmetic* (1893 and 1903) deeply impressed him and influenced his thinking fundamentally. So it should not be surprising that Wittgenstein should contact Frege directly in 1912 and should visit him in Jena, where he was professor. His *Tractatus Logico-Philosophicus* is a direct confrontation with Frege's ideas at a number of points, and Frege was one of its first readers. Although the *Tractatus* is basically a contribution to the search for the logical foundations of knowledge, this rather specialized interest by no means exhausts its scope; for Wittgenstein was also seeking at the same time to articulate a profound way of conceiving ethical and aesthetic issues verging on the artistic. This is especially apparent in the concluding sentences about the relationship of ethics and aesthetics to the limits of language. Frege was one of the very first to receive a draft of this work with the request that he aid Wittgenstein in his search to find a publisher. Frege had expected a strictly academic treatise from Wittgenstein and was, in fact, strongly disturbed, even irritated, by it. A passage from his letter of September 16, 1919 makes this abundantly clear: "What you write me with respect to the purpose of your book is displeasing to me. [...] The joy of reading your book cannot thus be stimulated by the content, which is [presumably] known but must come from the form, which is stamped by the author's idiosyncrasy as it were. In that way the book is more of an artistic than a scientific achievement: what is said in it recedes behind how it is said". Now it is a remarkable fact that it was Frege, who first recognized that the *Tractatus* had laid claim to having an artistic, even poetic, character, i.e., that it was a work of art.

Was Sie mir über den Zweck Ihres Buches schreiben,
ist mir befremdlich. Daraus kann es nur erreicht werden,
wenn Andere die darin ausgedrückten Gedanken schon
gedacht haben. Die Freude beim Lesen Ihres Buches
kann also nicht mehr durch den schon bekannten Inhalt
sondern nur durch die Form erregt werden, in der sich etwa
die Eigenart des Verfassers ausprägt. Dadurch wird das Buch
eher eine künstlerische als eine wissenschaftliche Leistung;

das, was darin gesagt wird, tritt zurück hinter das, wie es
gesagt wird. Ich ging bei meinen Bemerkungen von
der Annahme aus, Sie wollten einen neuen Inhalt mit-
teilen. Und dann war allerdings größte Dunkelheit
größte Schönheit.

Was Sie mir über den Zweck Ihres Buches schreiben, ist mir befremdlich. [...] Die Freude beim Lesen Ihres Buches kann also nicht mehr durch den schon bekannten Inhalt, sondern nur durch die Form erregt werden, in der sich etwa die Eigenart des Verfassers ausprägt. Dadurch wird das Buch eher eine künstlerische als eine wissenschaftliche Leistung; das, was darin gesagt wird, tritt zurück hinter das, wie es gesagt wird. [...]

Letter from Gottlob Frege to Ludwig Wittgenstein from the 16th of September, 1919. From Ludwig Wittgenstein's literary estate, the Brenner Archives. (First printing, copy reduced in size)

Hermann Zwerschina

The “New Wine” Was Not This Year’s

“[...] and I shall have to correct myself over and over, for the sake of rendering the truth truly”, wrote Georg Trakl (1887-1914) in January 1912 to his friend Erhard Buschbeck, concerning his dissatisfaction with his own formulations.

As Trakl made a typewritten clean copy of the poem *Beim jungen Wein* (“With the new wine”) more than a year after his first handwritten draft, he thought that he had it in its “final” form. However, the more he read the poem, the more discontented he was with it to the point that — again months later — he finally made the last corrections in pencil. Trakl worked in toto about a year and a half on the poem and was even then at the bitter end clearly less than content with it. He balked at its publication. The poem would only be published 25 years after his death.

In such a case there are naturally special problems with the dating of the individual stages of its development. How do we know that the first draft is from September or October 1912, the clean, typewritten version from the days before Christmas in 1913 and the revisions in pencil from April 1914? The first draft is written on a piece of paper together with the poem *Trübsinn* (“Gloom”), which can be reliably dated in September or October of 1912. From the sequence of the poems we can infer that *Trübsinn* was written after *Beim jungen Wein*. The clean copy can be dated exactly because it is known that Trakl did not write with a typewriter of his own but simply used whatever he happened to find where ever he was. In this case he used the typewriter of his Innsbruck friend, publisher and host, Ludwig von Ficker. That machine is characterized by its comparatively small type face. It can easily be distinguished from others on the basis of its irregular left margin. And because Trakl was in Salzburg before and after that, the copy written on the Innsbruck machine could only have been produced in December 1913. The revision in pencil is preliminary to making a copy on handmade paper which Trakl only used in April 1914.

Beim jungen Wein.

Sonne purpurn untergeht,
Schwalbe ist schon ferngezogen.
Unter abendlichen Bogen
Junger Wein die Runde geht;

~~Kind dein wildes Lachen.~~

Nymf fällt finstern Bogen

Schmerz, darin die Welt vergeht.

Kommt tiefes Grün rausch,

~~Reich der Augenblick gezogen.~~

Dünne Rinde vom Hald gezogen

Da im Abend ^{heller} hüzner Bogen

Junger Wein die Runde geht;

~~Kind dein wildes Lachen.~~

Nymf fällt finstern Bogen.

~~Flackerstern am Fenster weht,~~

Abend mit die Stern stürmt

Kommt die schwarze Nacht gezogen,

Wenn im Schatten ^{heller} dunkler Bogen

Junger Wein die Runde geht;

~~Kind dein wildes Lachen.~~

Nymf fällt finstern Bogen

Walter Methlagl

“Loss of Text” and the Blossoms of the Imagination

In the cellar of the house, in which Georg Trakl's sometime friend and editor, Karl Röck, lived in at the end of his life, there was a large square basket, nay, the remains of a basket, delapidated and crooked, only half as high as it once was then, when it was filled with its final contents: letters, manuscripts and part of that diary that is now treasured as a unique source for both Georg Trakl's biography and the cultural history of the Tyrol. Repeated floods of a ripping Alpine current, the Inn, had turned the lower half of the basket together with everything in it to earth. You could plant flowers in it. There was nothing left to read and in disquieting nights the lonesome spirit brooded over the literature that had turned to earth.

Where the paper became humus a few sheets of the diary had taken on a half moldering consistency like that of an empty wasp's nest. One could barely still read the type with its daily entries on the gray stiffly bent substratum but the least disturbance turned the material into dust never-more-to-be-read.

With baited breath the little piles were carried to the nearest typewriter and the typing of what remained to be typed commenced. What fell to bits as pages were turned is designated in the subsequent edition by a row of dots in square brackets with the words “Textverlust im Original” (“original text lost”).

One is overcome with shuddering: how much of what has been written over the millennia has not come down to us? Perhaps much more precious than everything which we know: Vergil, Shakespeare... — A glimpse into that abyss is enough to make one dizzy: the whole of the world's literary heritage merely a torso, a bundle of rags wafted to us or withheld from us by forces blindly determining. However, is there not a place that lies on the frontier, where what has been spoken grows mute and what is written breaks off, a place from which new horizons again and again open up? Does not all that has been irrevocably lost deliver that musty substratum, from which the human fantasy sprouts its loveliest blossoms, in its imaginary archives?

HERBST 1931.

FRÜHHERBST (= SEPTEMBER) 1931.

2

1. Herbstwoche: SO 30. VIII. - SA 5. IX.

SO vm mit Guido u. Frau (u. s. Maturakollegen Menghin u. DR. Fuchs) im Volkemusikmuseum. Abs. Lini b. Hellenst. abgeholt (Pa-Brilliantnadel verloren) ins Theresienmatur.Kreis (Menghin von Sailer.); im Pavillon getanzt. Guido verstimmt.
MO vm Guido zur. getroffen; ihn vom Hellenst. z. Bahnhof begleitet (er. Sterzing) abs. Theresiasaal (Ungarn z. letzt. mal); Erwin u. Kritzler; Falknerkeller, Auetriabar, C. Tirol bis 5. (schlafen dann bei mir.) Vom Avisier. Fischen zurück.
DI nm am Innstrand vorm Pulvert. geschlafen. Im Zentral Leitg. u. Sander (v. Sommer) Verzeichnisse für Guidos 270 Gedichte angelegt; Auslese u. Beurteilung.
DO heute dies fortgesetzt. (Abs. Christl. z. im C. Münch. gesehn in Gesellsch.)
MI nm in Bucht vor Kraneb. gebadet, lang; dann Kraneb. u. Gartn. (Vergal.).
FR "Roter Aufbau" (v. Erwin) geloes; übr. Gundolf. Abs. b. Fr. Taubeklat. Konjugat.
SA nm mit Gechnitzl (Hastaba), Schuller u. Ingen. Silleschlucht bezangen. Biel-südseite; übr. Gluirachhöfe m. Gechn. Bretterkeller. *Hilf. von Dina geloes.

2. Herbstwoche: SO 6. - SA 12. IX.

SO vm Uni. Karw. Brücke ("Rhapsodie"); Ostwind-Schönwetter. Ganzn. Tag Guido-Gedichte maschin. geschr. Kaltes Wetter. Abs. Zentral (Obm. Schober erlitt Schl.)
MO vm n. Völs; zurückgef. nm. Zentral Leitg. u. Punt (übr. Ariane); Lechl. Klaatsch Theoris. (Punt gegen 8et. Kommunistn.). Abs. Guidoged. (100) fertig maschin. geschr.
DI Zahnarzt reißt mir Wurzel (1. Eckzahn). nm. m. Erwin übr. Meisel. Münch. Chrli.
MI nm m. Fr. Pau Pädag. Gartn. Dann heuer 1. Hallenbad, m. Erwin u. Kritzler.
DO um 11 n. Götzens; b. Neu. Apfelkühl; Verse; übr. Eichhof heim. Abs. V. V. Sitz.
FR vm m. Dr. Ringler Frähdorf; s. Grabkreuz. Um 11 unvermutet (Gechn. fährt Lichte Guido u. Lini aus Meran zurück; Ges. -Auswahl gezeigt. Zus. ins Weiß (wo Fi u. Wenter), dann Zentral (Lechl. Punt, Leitg. P. u. R.) Bf. West. (Wenter, die andern nicht.) mit Wenter noch z. Delevo (übr. Weinb.-Traktl.; Bernance-Roman; Fedekind)
SA kalter Regentag; viel V. V. SO Guido-Ged. ausgewählt (f. Fi). M. Waki Zentral zeigt ihm Dina-Brief. u. Verwandtschafts (Ahnen-)Kreis.

3. Herbstwoche: SO 13. - SA 19. IX.

SO Univ. Karw. Brücke (um Wegwartn. f. Zeisig); "Rhapsodie"; Ostwind-Schönwetter nm. m. Luise übr. Allerh. E. n. Kraneb. (Leutstube; Kasserl; Schwalbn auf Geweihn)
MO in d. Zeitg Heimatwehr-Futsch gestern in d. (Pantast. Lichteffekte Strafen. Seiermark; groteske Operette. (Konzert (ich 1. mal)
DI vm u. nm viel V. V. (bei Frau Schober auch). Abs. m. Luise u. Frli. Z. Dorkocaken- MI vm Zahnarzt; zieht mir Weish. Zahn r. unt. (Dann Hüllriegl. u. Weinh.).
FR im Seiferte Gedichte für d. Katir zu Frau Dr. Knötz (wo dann Frli. wass. Gebrach)
DO neues Rezept für Wisfl. rauchen konzip. (Zündholz auslöschn). abs. Faber; ich soll f. Frli. latein. Dissert. maschin. chr. Sacc. ab. Lass ihn Weinb.-Gedichte les
FR vm viel Entschuldigungs-Atmung von selbst. nm. ins Weiß, wo b. Fi Janowitz u. Fr.
SA vm zum Fr. Sir. Janowitz Verlag; Nachlass m. ihm durchzesehn; zer möchte ihr Wollat. gedruckt. Im 11 zu Frli. Vesela; meine Beding. für lat. Diss. Acordakata.
4. Herbstwoche: SO 20. - SA 26. IX. Hans leindr. gek.

4. Herbstwoche: SO 20. - SA 26. IX.

MO viel Entschuldigungs-Atmung. Sammlung u. Beginn (innere Vorbereitung auf 3 Wochen scharfe Arbeit; außer V. V. auch lat. Diss.)
MO mit lat. Diss. begonnen. (3 Stdn. fert. 10 Seiten a 35 g exel. Papier). Eng-land stellt Geldzahlung ein! Um 6 h. Bau- um 8 h. Ges. V. V. Sitzg.
MI vm von G. gen. herauf (Schober-Post) im Waltherrpark; frühlich! nm mit Ried- müller bei Graupelroten A. Hoferweg u. Silleschluchtweg (Sprangung). Krone.
DO nm bei Gechnitzl; Kinder in Papierkorb. Wetter ganz Sept. wie im Okt. (Koch)
FR gestern u. heut viel V. V. Arbeit. In d. Zeitg. von Schwalbntr. in Flurzungen.
SA 10-11 erstes Kollationieren bei mir m. Frli. Vesela. Zahnarzt lässt mir lin- ken Weish. Zahn noch stehn, plombiert, schreibt mir die Rechnung. Abs. C. Mün- (chen; Frau Lina u. Frli. Kalus; bis 1 h.

5. Herbstwoche: SO 27. - SA 3. X.

SO durch erste Woche Hall. rauchen von Gesichtsausschlag befreit.. vm 1. Stun- de heuer mit Henri Rüd. Billige Trauben. Nm v. Völs d. Kem. Au (Jecer am Wal)
MO 2. Woche lat. Diss. Im Weiß zeigt mir Wenter s. ebenerach. "Laikan"-Buch.
MI Kollation. di. v. 5 Minutn. Stadtsaal Renner (das Frä. Kand), den ich wähln werd
DO nm v. m. weid. ungar. Judn mit Goldfarbe. Zeitzig: Briand-Laval in Berlin.
FR 3. Woche lat. Diss. im Gericht u. Steueramt wegn. Marr-Nachlass. In d. i. Nachr. Dr. Un- spitzb. Exp. Leiter abgab. Im Zentral Frli. Fircher begrüß. Frau
SA 4. Woche lat. Diss. Abds. zu Dr. Ber. Gedichte v. Kistner; ich v. Guido.
FR (nm.) u. Silleschl. -Notsteg. (Traum der Erga. Leitg.
DO (nm.) u. Schober; gesprochen im Bett) Abds. C. Theresia Damen- in grün. an Helia; nachts Traum v. dieser). Stolz-Fresken ..
FR (nm.) u. Stimmungen (Schlafensohn..). Nm Husslhoferartn. C. Weiß (Wenter)
DO (nm.) u. Übung vergebens verzweifelt gesucht; rasend nervös. Kürz- ter angehoren. Im Zentral m. Punt übr. Junges. Steuer (Lehre- C. durch selb. laub. Rennweg bezl. (übr. Ganzh. Spindler)

(Almost a) page from
Karl Röck's notebooks.
From Karl Röck's literary estate,
the Brenner Archives. (First publication/
first printing as a picture, copy reduced in size)

The Contributors

Judith **Bakacsy** works on the Brenner Archives' project "Paul Engelmann".

Christian Paul **Berger** has worked on projects at the Brenner Archives since 1985. He has edited Gottlob Frege's correspondence with Ludwig Wittgenstein and is currently at work on a project dealing with the role of natural science in literature.

Allan **Janik** is employed at the Brenner Archives, where he co-ordinates international co-operation. He is also adjunct professor for the Philosophy of Culture at the University of Vienna. He has done extensive research on *Der Brenner* in the context of cultural history.

Ulrike **Lang** has been working on the Brenner Archives' edition of Grete Gulbransson's diaries since 1993.

Walter **Methlagl** is research director of the Brenner Archives, which he established in 1964. He is professor of German at the University of Innsbruck. He has done extensive research on Austrian cultural history in the 20th century and has published extensively on German literature and philology.

Christine **Riccabona** is producing a database (in co-operation with the Literaturhaus am Inn) at the Brenner Archives on contemporary literature in the Tyrol and Tyrolean literary history as part of the research project "Literary and Cultural Processes in the Tyrol".

Eberhard **Sauermann** has been employed at the Brenner Archives since 1976. He is co-editor of the new critical edition of the works of Georg Trakl ("Innsbrucker Ausgabe").

Ursula **Schneider** has done research on Paula Schlier and Paul Engelmann and is currently working on the critical edition of the writings of Christine Lavant (jointly organized by the Robert Musil Institute for Literary Studies in Klagenfurt, Carinthia, and the Brenner Archives) and on the edition of the correspondence of Christine Lavant.

Monika **Seekircher** has been working on projects at the Brenner Archives since 1991. She is currently working on a digital edition of Wittgenstein's complete correspondence and on an edition of Ferdinand Ebner's works and has published on philosophy of science.

Ilse **Somavilla** has been involved with projects concerning Ludwig Wittgenstein since 1990. She is co-editor of Wittgenstein's correspondence with Ludwig Hänsel and of the new edition of the complete correspondence with Paul Engelmann as well as the Wittgenstein notebooks mentioned in her contribution.

Annette **Steinsiek** has worked on projects at the Brenner Archives since 1994. She has edited various texts by Christine Lavant and is currently working on the critical edition of the writings of Christine Lavant and on the edition of the correspondence of Christine Lavant.

Anton **Unterkircher** has been employed at the Brenner Archives since 1986. He is co-editor of the collected correspondence of Ludwig von Ficker and author of numerous publications on literature in the Tyrol.

Erika **Wimmer** has been employed at the Brenner Archives since 1983. She is co-editor of the collected works of N.C. Kaser. She has published on Karl Kraus and Albert Bloch as well as the care and conservation of literary estates. Since 1997 she has been co-director, from 2000 director, of the Literaturhaus am Inn.

Hermann **Zwerschina** established the true dating of Georg Trakl's works. He has been involved in research at the Brenner Archives since 1980 and is co-editor of the new critical edition of the works of Georg Trakl ("Innsbrucker Ausgabe"). He is also contributing to the new "Wörterbuch der Editionsphilologie" (Dictionary of Edition Philology).

Information on the Brenner Archives Research Institute

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Open to the public Monday to Friday from 9:00 until 12:00.
Visits, lengthy research stays and guided tours can be arranged.

The History of the Archives

The Brenner Archives was founded in 1964 as a division of the University of Innsbruck's Department of German on the basis of a contract between the Federal Republic of Austria and the editor of the Innsbruck cultural review, *Der Brenner* (1910-1954), Ludwig von Ficker. It should be a repository for the numerous manuscripts and extensive correspondence pertaining to the journal as well as Ludwig von Ficker's own wide circle of friends and acquaintances. It should also make those papers available for scholarly research by providing reliable transcriptions and, where appropriate, producing scholarly editions of them. Since 1979 a contract between the federal government and the province of the Tyrol established the archives as an independent research institute of the university. Its leader is Walter Methlagl. Its activities are overseen by a curatorium including representatives of the Ficker family, the Faculty of Humanities, the Republic of Austria and the Tyrolean provincial government. The Brenner Archives Research Institute has been the home of a Literaturhaus in the Tyrol, the "Literaturhaus am Inn", since its foundation in 1997.

"Der Brenner"

This cultural review, edited by Ludwig von Ficker for 40 years from 1910, was central to the cultural history of the Tyrol — and Austria itself. Max von Esterle, Carl Dallago, Karl Röck, Hugo Neugebauer, Josef Leitgeb and Anton Santer published regularly in *Der Brenner*. If the publication began chiefly as a vehicle for Tyrolean authors to break through a rigid middle-class conventionalism

and provincialism — it would soon be joined by writers and philosophers from the whole of the German-speaking world. At the outbreak of World War I it had a reputation for scathing cultural criticism and was on a par with *Der Sturm* and *Die Aktion* as a leading vehicle for Expressionist writers.

Karl Kraus' *Die Fackel* was its primary inspiration. Ficker's most important literary discovery was Georg Trakl, whose poetry gave the periodical a new orientation in the years between 1912 and 1915. Ludwig Erik Tesar, Karl Borromäus Heinrich, Theodor Haecker and the young Hermann Broch appeared in its pages. Ficker was also a known quantity to the young Ludwig Wittgenstein, a fact that has not gone without influence on the current holdings of the archives.

The horrors of World War I intensified an already sharp confrontation with the Catholic Church and Christianity generally, which in turn led to a new intellectual orientation. It produced a concept of literature refracted through a Christian lens and from around 1926 a strongly visionary-oriented discussion of the burning religious and spiritual issues of the day. From a journal for the literary avantgarde devoted to social and cultural criticism, *Der Brenner* became a platform for a reflective Christian avantgarde devoted to spiritual renewal. The authors who contributed most to this effort were Ferdinand Ebner and Theodor Haecker, whose translations of Søren Kierkegaard and John Henry Cardinal Newman were especially important to that task.

Selected publications relating to *Der Brenner*:

- Ludwig von Ficker, *Briefwechsel*, Vols. 1-4 (see bibliography).
- Sieglinde Klettenhammer, Erika Wimmer-Webhofer, *Aufbruch in die Moderne: Die Zeitschrift "Der Brenner" 1910-1915* (Innsbruck: Haymon 1990).
- *Untersuchungen zum Brenner*, eds. Walter Methlagl et al. (Salzburg: Otto Müller 1981).
- Gerald Stieg, *Der Brenner und die Fackel: Ein Beitrag zur Wirkungsgeschichte von Karl Kraus* (Salzburg: Otto Müller 1976).

Staff

The Brenner Archives Research Institute currently employs three full-time and two half-time scholars as well as a full-time secretary. More than ten other researchers are employed in its various research projects.

A Brief Description of the Projects Currently Running at the Brenner Archives

Ferdinand **Ebner**: The Transcription of His Literary Estate

A contribution to the documentation of the development of language philosophy in Austria. The literary remains of Ferdinand Ebner, *Brenner* philosopher and pioneer philosopher of dialogue, is being transcribed with commentary. The method of transcription is based on the model developed at the Wittgenstein Archives in Bergen (Norway). The Ebner project is a pilot project involving co-operation between the Universities of Innsbruck, Salzburg, Vienna and Trento. - Begun in 1998.

Directors: Walter Methlagl, Heinrich Schmidinger, Johann Figl

Staff: Monika Seekircher, Richard Hörmann

Paul **Engelmann** and the Central European Heritage: Architecture, Judaism and Modernity between Vienna, Olomouc and Israel.

Paul Engelmann (1891-1965), architect, writer, pupil of Adolf Loos, friend of Wittgenstein, private secretary of Karl Kraus, was an important transmitter of Austrian modernism in his Palestinian/Israeli emigration. The project involves organizing a symposium (1997), a travelling exhibition with catalog (1999), publication of a complete edition of the Wittgenstein-Engelmann Correspondence (2000) and finally materials from Engelmann's literary estate (2001). The project is being carried on in co-operation with the University of Olomouc (Czech Republic) and the Jewish National and University Library (Jerusalem). - Begun in 1996.

Director: Allan Janik

Staff: Ursula Schneider, Judith Bakacsy

Grete **Gulbransson's** Diaries

A detailed reconstruction of cultural life in Munich in the first third of the twentieth century is being produced on the basis of the diaries and correspondence of the Vorarlberger writer, Grete Gulbransson-Jehly, the wife of the *Simplicissimus* caricaturist Olaf Gulbransson. With this project the Brenner Archives aim at developing a South-German focal point to research into cultural history analogous to "Viennese Modernism". Since cultural developments in the Tyrol were strongly influenced by those in Munich, this is of particular importance for a research institute of the University of Innsbruck. - Begun in 1993.

Director: Walter Methlagl

Staff: Ulrike Lang

Erich **Kräutler**: The People of the Xingú

The cultural and social practices of the natives of the Xingú region of Brazil will be documented and reconstructed with precision on the basis of a rich collection of sources in the form of writings and photographs from the estate of the late Bishop Erich Kräutler († 1985) and the Xingú mission that he led. The documentation will include both literary and ethnological publications. - Begun in 1988.

Director: Walter Methlagl

Staff: Angelika Meusbürger, Bishop Erwin Kräutler

Christine **Lavant**: Complete Correspondence (Computer Edition)

Since Christine Lavant has left no diaries or other personal notes, her letters are of central and fundamental importance for any biographer. Furthermore they are rightly considered a true

part of the author's works. The letters not only testify to Christine Lavant's vision of herself as a poet but also document her creative use of language during those "phases of voicelessness" in which "producing works" was apparently impossible for her. Letters can bridge distances, a fact that was of advantage to a person who - due to her physical condition - was not very mobile. They also show how a network of interregional contacts was woven from a minor provincial point, a phenomenon which can help us to gain deeper insight into the literary and artistic world of Austria. Until now more than 1.200 letters have been collected (as photocopies), which are being transcribed and commented upon. A selection of the letters in book form will also be published. - Begun in 1997. (Since 2000 supported by the Austrian Research Council; Directors: Wolfgang Wiesmüller, Arno Russegger.)

Team: Ursula Schneider, Annette Steinsiek

Christine Lavant: Critical Edition

A critical edition of the complete work of the writer Christine Lavant both as CD Rom and in book form (eight volumes). The project is an effort of the Robert Musil Institute in Klagenfurt, in conjunction with the Brenner Archives. - Begun in 1998.

Director: Klaus Amann

Staff: Ursula Schneider, Annette Steinsiek

Erich Lechleitner: A Biography of the Artist and Educator

The pictures and papers in the estate of Erich Lechleitner (1879-1959), painter and long-time school inspector for art in western Austria, provides the documentary basis for a biographical study with a strong focus on the history of European art. The project employs interdisciplinary research methods as well as interdisciplinary modes of presentation for its results. - Begun in 1988.

Director: Walter Methlagl

Staff: Johanna Dehler, Susanne Jäger, Martin Alber, Walter Methlagl (jun.)

Josef Leitgeb: The Collected Works

The edition documents the writing of the texts from Leitgeb's literary estate. It illuminates the texts for today's readers on the basis of a historical and cultural commentary.

Begun in 1996.

Director: Walter Methlagl

Staff: Sabine Frick, Sabine Hofer, Manfred Moser, Hans Prantl

Literary and Cultural Processes in the Tyrol

After spending more than 30 years on collecting and researching sources in the Brenner Archives, this pilot project is developing a model for research in literary history in literary archives. The aim is to establish what consequences building up a continually developing database documenting literary activities in the Tyrol has for the presentation of the context in which literature is produced and, vice versa, how literary history has an impact on the content and the structuring of data on developments in literature. - Begun in 1997.

Director: Anton Unterkircher

Staff: Christine Riccabona

Literature and the Natural Sciences

The impact of contemporary science upon literary development is being analyzed on the basis of five selected examples (Goethe, Kleist, Stifter, Trakl, Bernhard). The transformations of the concept of "movement" provides continuity for what may develop into a perspective for the presentation of literary history generally. - Begun in 1997.

Directors: Walter Methlagl, Allan Janik
Staff: Christian Paul Berger, Monika Seekircher

Max Riccabona

The literary remains of the Vorarlberger lawyer and writer Max Riccabona (1915-1998) will be made accessible to the public in a manner corresponding to the peculiarities of his style both as a writer and artist. As a writer Riccabona cultivated a technique for combining bizarre combinations of words and sentences, which grotesquely juxtaposes images that are only remotely related to one another. As an artist he did something similar with pictures and printed texts. The bizarre character of the prose and pictures that resulted must be seen as part and parcel of an equally bizarre life spent in the shadow of his experiences in Dachau during World War II. The Riccabona project will elucidate these complex sets of references in his literary and artistic works by producing both new editions of them and monographic studies on them. - Begun in 1999.

Director: Walter Methlagl
Staff: Petra Nachbaur

Georg Trakl: The Innsbruck Critical Edition (Innsbrucker Ausgabe)

The edition can be compared with the Frankfurt Hölderlin edition. Its basis is the reproduction of all Trakl manuscripts in facsimile with a view to producing a synoptic representation of the genesis of the text. The idea is to make the extraordinarily complex origin and development of Trakl's texts comprehensible on the basis of a visual presentation of his poetic text with exact commentaries on their genesis in the context of a new edition of Trakl's complete correspondence. - Begun in 1988.

Team: Eberhard Saueremann, Hermann Zwerschina

Ludwig Wittgenstein: The Complete Correspondence

The project aims at collecting, transcribing and providing commentary upon the whole of Wittgenstein's correspondence with a view to providing clarity with respect to establishing the significance of the personal relationships for Wittgenstein's philosophical development as well as a comprehensive account of the changing cultural situation (e.g., in Austria, England, Norway, Ireland) in which Wittgenstein lived. The project has as its focal point the cultural and historical side of Wittgenstein's literary remains, whose philosophical pendant is the subject of research at the Norwegian Wittgenstein Archives in Bergen. - Begun in 1988.

Directors: Walter Methlagl, Allan Janik

Staff: Martin Alber, Brian McGuinness, Monika Seekircher, Ilse Somavilla, Christian Paul Berger, Anton Unterkircher

Ludwig Wittgenstein: The Notebooks

The discovery of new notebooks from the years 1931 to 1937 has been the occasion for organizing a project to compliment the Wittgenstein correspondence edition. The "Notebooks Project" aims at transcribing and providing commentary upon all of Wittgenstein's notebooks. As in the case of the correspondence the relation to Wittgenstein's clearly philosophical works will be established. - Begun in 1996.

Director: Allan Janik

Staff: Ilse Somavilla

List of the Literary Estates in the Brenner Archives

Anna Maria **Achenrainer**
Paul **Bargehr**
Raimund **Berger**
Gerald **Bisinger**
Albert **Bloch**
Carl **Dallago**
Theodor **Däubler**
Bartholomäus **Del-Pero**
Silvia **Del-Pero**
Joseph E. **Drexel**
Ferdinand **Ebner**
Albin **egger-Lienz**
Paul **Engelmann**
Max (von) **Esterle**
Exl-Bühne
Herta **Fein**
Florian (von) **Ficker**
Julius von **Ficker**
Ludwig (von) **Ficker**
Paula (von) **Ficker**
Rudolf (von) **Ficker**
Arthur **Fischer-Colbrie**
Alois **Fischnaler**
Joseph **Fischnaller**
Aloys Casimir **Flir**
Eberhard **Fricker**
Paul **Fröhlich**
Sophie **Gasser**
Hermann von **Gilm**
Rudolf **Greinz**
Ruprecht **Gsaller**
Franz **Gschnitzer**
Arthur **Gstöttner**
Ludwig **Hänsel**
Josef Matthias **Hauer**

Karl **Hauptvogel**
Fritz (von) **Herzmanovsky-Orlando**
Karl Emerich **Hirt**
Hans **Hömberg**
Angelika von **Hörmann zu Hörbach**
Ludwig von **Hörmann zu Hörbach**
Friedrich Marius **Hofmann**
Richard **Huldschiner**
INN (Zeitschrift)
Martin **Jahoda**
Rudolph Christoph **Jenny**
Hildegard **Jone**
Bernhard **Jülg**
Norbert C. **Kaser**
Hans **Kestranek**
Julius **Kiener**
Emilie **Klotz**
Ernst **Knapp**
Rudolf **Koder**
Franz Josef **Kofler**
Franz **Kranewitter**
Karl **Kraus**
Walter **Kuen**
Luise **Kulterer**
Eduard **Lachmann**
Wilhelm **Lackinger**
Elsa **Lanser**
Christine **Lavant**
Michael **Lazarus**
Erich **Lechleitner**
Hans **Lederer**
Josef **Leitgeb**
Leopold **Liegler**
Erwin **Mährholdt**
Alexander **Mayr**

Klaus Mazohl (Ps. f. Klaus Webhofer)	Ludwig Seifert
Erich Messing	Rudolf Sinwel
Walter Methlagl	Robert Skorpil
Otto Mitter	Kaspar Speckbacher
Felix Mitterer	Wolfgang Stegmüller
Anton Müller (Ps. Bruder Willram)	Eberhard Steinacker
Sidonie Nádherný v. Borutin	Raoul Henrik Strand
Joseph Netzer	Felix F. Strauss
Hans Obrist	Josef Streiter
Walter Obrist	Alfred Strobel
Matthias Ortner	Caroline von Terlago
Siegfried Ostheimer	Ludwig Erik Tesar (Ps. Ludwig Erde)
Karl Paulin	Ingeborg Teuffenbach
Sammlung Pembaur	Gertrud Theiner-Haffner
Adeline Perckhammer	Georg Trakl
Adolf Pichler von Rautenkar	Marie Turnovska
Klara Pöit-Nordheim	Heinrich Suso Waldeck
Max Pranti	Arthur von Wallpach zu Schwanenfeld
Simon Marian Prem	Josef Wenter
Friedrich Punt	Fanny Wibmer-Pedit
Josef Räuscher	Ulla Wiesmann-Ficker
Oskar Regele	Ludwig Wittgenstein
Anton Renk	Karl Felix Wolff
Gottfried Riccabona	Ignaz Zangerle
Max Riccabona	August Zechmeister
Gustav Richter	Ottmar Zeiller
Walter Ritzer	August Zieber
Karl Röck	Kosmas Ziegler
Daniel Sailer	Ignaz Vinzenz Zingerle von Summersberg
Bruno Sander (Ps. Anton Santer)	Oswald Zingerle von Summersberg
Irma Sander	Joseph Zoderer
Franz Schamann	Anna Zoller
Aldemar Schiffkorn	
Paula Schlier	
Josef Schnell	
Ludwig Schnell	
Karl Schönherr	
Birgit von Schwingen-Ficker	
Heinrich (von) Schullern	
Marko Schwarzbach	

Selected Bibliography of Recent Publications from the Brenner Archives

Christian Paul **Berger**: *Bewegungsbilder. Kleists Marionettentheater zwischen Poesie und Politik*. Paderborn, München, Wien, Zürich: Schöningh 2000. ATS 934.

Carl **Dallago**: *Im Anfang war die Vollendung*. Hg. v. einer germanistischen Arbeitsgemeinschaft und Walter Methlagl. Innsbruck: Haymon 2000.

Dieser Band versammelt Texte von Carl Dallago, die zwischen 1905 und 1947 - dem Jahr seines Todes - entstanden sind: Lyrik, kulturkritische Essays, Aufsätze zur bildenden Kunst, eine Auswahl aus seiner Wiedergabe des Taoteking und politische Pamphlete gegen den Mussolini-Faschismus und den Nationalsozialismus.

Paul **Engelmann** und das mitteleuropäische Erbe. Der Weg von Olmütz nach Israel. / Paul Engelmann and the Central European Heritage. The Path from Olomouc to Israel. Ausstellungskatalog. Hg. v. Judith Bakacsy. Wien, Bozen: Folio 1999. ATS 280. (germ./engl.)

Anhand zahlreicher Bilddokumente und Texte zeichnet der Katalog das Leben Paul Engelmanns nach. Von seiner Jugend im Milieu der assimilierten deutschsprachigen jüdischen Intellektuellen in Olmütz über die rege Teilnahme am Wiener Kulturleben im frühen 20. Jh. bis zu seiner Emigration und seinem Wirken in Palästina und Israel.

Paul **Engelmann**. Architektur. Judentum. Wiener Moderne. Hg. v. Ursula A. Schneider. Wien, Bozen: Folio 1998. ATS 241.

Dokumentation des Internationalen Paul Engelmann-Symposiums (Innsbruck 1997). Mit Beiträgen von J. Bakacsy, E. Benyoëtz, E. Busek, A. Janik, P. Kampits, Ch. Mader, B. McGuinness, W. Methlagl, Y. Safran, U. Schneider, V. Šlapeta, L. Václavěk.
(zu Paul Engelmann vgl. S. 28/29)

Ludwig von **Ficker**: *Briefwechsel Bd. 4: 1940 - 1967*. (= Brenner-Studien Bd. 15) Innsbruck: Haymon 1996. ATS 488. Siehe auch: *Briefwechsel 1909 - 1914*. (= Brenner-Studien Bd. 6.) Salzburg: Otto Müller 1986. ATS 450; *Briefwechsel 1914 - 1925*. (= Brenner-Studien Bd. 8.) Innsbruck: Haymon 1988. ATS 488; *Briefwechsel 1926 - 1939*. (= Brenner-Studien Bd. 11.) Innsbruck: Haymon 1991. ATS 488. Alle hg. v. Ignaz Zangerle †, Walter Methlagl, Franz Seyr † u. Anton Unterkircher sowie Martin Alber (Bd. 4).

Bis an sein Lebensende hielt Ludwig Ficker engsten Kontakt zur Generation der jungen und jüngsten KünstlerInnen. Paul Celan, Christine Lavant, Christine Busta, Michael Guttenbrunner, der "lyrische" Thomas Bernhard u.a. nahmen Fickers Urteile über ihre Gedichte als Orientierung für ihr Schaffen an.

(zu Ludwig (von) Ficker vgl. S. 8/9, 20/21, 32/33)

Grete Gulbransson: Der grüne Vogel des Äthers. Tagebücher Band I: 1904-1912. Hg. und kommentiert von Ulrike Maria Lang. Basel, Frankfurt/M.: Stroemfeld 1998. ATS 715.

Die Schriftstellerin Grete Gulbransson lebte in München, wo sie Kontakte zu zahlreichen Künstlern und Schriftstellern der Kulturszene hatte. Grete Gulbransson hinterließ unter anderem 222 Tagebuchbände, die durch die Fülle an zeitgeschichtlichen Hintergrundinformationen und an Darstellungen von Begegnungen mit bedeutenden Künstlern und Schriftstellern bestechen.

(zu Grete Gulbransson vgl. S. 18/19)

Fritz von Herzmanovsky-Orlando: Sämtliche Werke in 10 Bänden. Hg. im Auftrag des Forschungsinstituts „Brenner-Archiv“ unter der Leitung v. Walter Methlagl u. Wendelin Schmidt-Dengler. Salzburg, Wien: Residenz-Verlag.

Bd. I: Österreichische Trilogie. 1. Der Gaulschreck im Rosennetz. Roman. Hg. u. komm. v. Susanna Kirschl-Goldberg. 1983. 243 S., zahlreiche Abb., ATS 295.

Bd. II: Österreichische Trilogie. 2. Rout am Fliegenden Holländer. Roman. Hg. u. komm. v. Susanna Kirschl-Goldberg. 1984. 348 S., ATS 385.

Bd. III: Österreichische Trilogie. 3. Das Maskenspiel der Genien. Roman. Hg. u. komm. v. Susanna Goldberg. 1989. 647 S., ATS 520.

Bd. IV: Erzählungen, Pantomimen und Ballette. Hg. u. komm. v. Klaralinda Ma-Kircher u. Wendelin Schmidt-Dengler. 1991. 287 S., ATS 385.

Bd. V: Zwischen Prosa und Drama. Erzählte und dramatisierte Fassungen gleicher Stoffe. Der Kommandant von Kalymnos. Die Krone von Byzanz. Apoll von Nichts. Exzellenzen ausstopfen – ein Unfug. Der verirrte böse Hund. Hg. u. komm. v. Susanna Kirschl-Goldberg. 513 S., ATS 480.

Bd. VI: Dramen. Die Fürstin von Cythera. Kaiser Joseph II. und die Bahnwärterstochter. 's Wiesenhendl oder Der abgelehnte Drilling. Prinz Hamlet der Osterhase oder „Selawie“ oder Baby Wallenstein. Hg. u. komm. v. Klaralinda Kircher. 1985. 451 S., ATS 480.

Bd. VII: Der Briefwechsel mit Alfred Kubin 1903 bis 1952. Hg. u. komm. v. Michael Klein. 1983. 484 S., zahlreiche Abb., ATS 480.

Bd. VIII: Ausgewählte Briefwechsel 1885 bis 1954. Hg. u. komm. v. Max Reinisch. 1989. 591 S., zahlreiche Abb., ATS 520.

Bd. IX: Skizzen und Fragmente. Hg. u. komm. v. Klaralinda Ma-Kircher u. Wendelin Schmidt-Dengler. 1992. 378 S., ATS 425.

Bd. X: Sinfonietta Canzonetta Austriaca. Eine Dokumentation zu Leben und Werk. Hg. und kommentiert von Susanna Goldberg und Max Reinisch. 1994. ATS 980.

Allan Janik, Monika Seekircher, Jörg Markowitsch: Die Praxis der Physik. Lernen und Lehren im Labor. Wien, New York: Springer 2000. ATS 398.

Diese Fallstudie in der experimentellen Physik basiert auf Ludwig Wittgensteins pragmatischer Sprachauffassung und Michael Polanyis Konzept vom impliziten Wissen.

Norbert C. Kaser: Gesammelte Werke. In Verbindung mit dem Forschungsinstitut „Brenner-Archiv“ hg. v. Hans Haider, Walter Methlagl u. Sigurd Paul Scheichl. Innsbruck: Haymon-Verlag.

Bd. 1: Gedichte. Hg. v. Sigurd Paul Scheichl. Lesehilfen u. Materialien v. Robert Huez. 1988. 544 S., ATS 385.

Bd. 2: Prosa. Hg. v. Benedikt Sauer u. Erika Wimmer-Webhofer. Lesehilfen u. Materialien v. Benedikt

Sauer u. Toni Taschler. 1989. 470 S., ATS 385.

Bd. 3: Briefe. Hg. v. Benedikt Sauer. Mit Nachträgen zu Bd. 1 u. Bd. 2. 1991. 421 S., ATS 385.

norbert c. kaser Literaturkalender 1999. Hg. v. Christine Riccabona u. Benedikt Sauer. Innsbruck: Haymonverlag / Literaturhaus am Inn 1998.

(zu N.C. Kaser vgl. S. 24/25)

Erich Kräutler: Menschen am Xingu. Eine dokumentarische Autobiographie. Hg. v. Angelika Meusburger im Auftrag des Brenner-Archivs. Wien: Böhlau 1997. ATS 398.

Erich Kräutler (1906-1985) erzählt aus seinem Leben als Missionar in den Jahren 1934 bis 1965 im brasilianischen Regenwald. Auf zahllosen, oft gefährlichen Reisen lernt er die schwierige Situation der Indianer zwischen ursprünglicher Lebensform, Anpassung und Untergang kennen.

Christine Lavant: Das Kind. Hg. n. d. Handschrift im Robert-Musil-Institut u. m. e. editorischen Bericht versehen v. Annette Steinsiek u. Ursula A. Schneider. Nachwort v. Christine Wigotschnig. Salzburg, Wien: Otto Müller 2000. ATS 198. Christine Lavants literarisches Debüt.

Christine Lavant: Das Wechselbälgchen. Hg. u. m. einem Nachwort versehen v. Annette Steinsiek u. Ursula A. Schneider. Sbg., Wien: Otto Müller 1998. ATS 198. "Das Wechselbälgchen" - eine Erzählung über ein behindertes, uneheliches Kind und seine in Glauben und Aberglauben erstarrte ländliche Umwelt.

Christine Lavant: Herz auf dem Sprung. Die Briefe an Ingeborg Teuffenbach. Im Auftrag des Brenner-Archivs (Innsbruck) hg. von Annette Steinsiek. Salzburg, Wien: Otto Müller 1997. ATS 248.

Die Briefe geben einen Einblick in äußere und innere Stationen des ungewöhnlichen Lebenswegs der Dichterin.

Christine Lavant: Die Schöne im Mohnkleid. Erzählung. Im Auftrag des Brenner-Archivs (Innsbruck) hg. und mit einem Nachwort versehen von Annette Steinsiek. Salzburg, Wien: Otto Müller 1996. ATS 198.

Kurz vor ihrem 33. Geburtstag schreibt Christine Lavant an die neue Person in ihrem Leben, an die Freundin "Ingeborg", zeichnet ihr Bilder ihrer Kindheit, ihres Werdens.

(zu Christine Lavant vgl. S. 26/27)

Josef Leitgeb: Gesammelte Werke

Bd. 1 Das unversehrte Jahr. Chronik einer Kindheit. Innsbruck: Tyrolia 1997. ATS 248.

Bd. 2 Von Blumen, Bäumen und Musik. Innsbruck: Tyrolia 1997. ATS 248.

Bd. 3 Gedichte. Innsbruck: Tyrolia 1997. ATS 198.

Bd. 4 Kinderlegende. Innsbruck: Tyrolia 2000. ATS 198.

Diese Edition des Tiroler Schriftstellers und "Brenner"-Mitarbeiters wurde zum Anlaß des 100. Geburtstages des Dichters 1997 vorbereitet. Sie ist als Gesamtausgabe auf insgesamt 7 Bände angelegt, die bis zum Jahr 2002 erscheinen sollen.

Literatur Hauskalender 2000. Hg. v. Erika Wimmer. Fotografie Monika Zanolin. Literaturhaus am Inn, Edition Skarabäus 1999.

Dieser Kalender versammelt 52 "Tiroler" AutorInnen mit Foto, einem kurzen Text, einer Kurzbiographie sowie bibliographischen Angaben.

Mitteilungen aus dem Brenner-Archiv,

die Zeitschrift des Brenner-Archivs; erscheint jährlich, enthält wissenschaftliche Beiträge zu den Forschungsgebieten des Archivs, Faksimiles, Rezensionen, Notizen. ATS 150.

Eberhard Sauermann: Literarische Kriegsfürsorge. Österreichische Dichter und Publizisten im Ersten Weltkrieg. Wien, Köln, Weimar: Böhlau 2000. ATS 598.

Die Studie geht der Frage nach, wie Kriegsfürsorge und Kriegsdichtung im Ersten Weltkrieg zusammenhängen.

Georg Trakl: Innsbrucker Ausgabe. Historisch-kritische Ausgabe der Werke und des Briefwechsels mit Faksimiles der handschriftlichen Texte Trakls. Hg. von Eberhard Sauermann und Hermann Zwerschina. Frankfurt, Basel: Stroemfeld/ Roter Stern.

Bd. II: Dichtungen Sommer 1912 - Frühjahr 1913. Mit Handschriften-Faksimiles. 1995. ATS 1.080.

Bd. III: Dichtungen Sommer 1913 - Winter 1913/14. Mit Handschriften-Faksimiles. 1998. ATS 1.080.

Bd. IV/1 und IV/2: Dichtungen Winter 1913/1914 - Herbst 1914. 2000. Subskr. ATS 934.

Supplementbände im Schuber: Georg Trakl: Gedichte. Sebastian im Traum. Reprint. 1995. ATS 715.

Grundlagen der textkritischen Arbeit sind die Faksimiles der überlieferten Handschriften sowie der vom Autor selbst veränderten Typoskripte. Die verschiedenen 'Textstufen' ergeben sich aus Handschriften, Typoskripten und Druckfassungen. Es geht darum, jenen Prozeß deutlich zu machen, der Dichten bedeutet - den Vorgang, der Vorrang hat vor dem Ergebnis.

Georg Trakl 1887-1914. Katalog zur Ausstellung d. Forschungsinstituts Brenner-Archiv. Gestaltet v. Walter Methlagl u. Eberhard Sauermann. 1995. ATS 110.

(zu Georg Trakl vgl. S. 12/13, 32/33)

Johannes E. Trojer: Hitlerzeit im Villgratental. Verfolgung und Widerstand in Osttirol. Hrsg. v. Hans Augustin u. Erika Wimmer im Auftrag des Brenner-Archivs. Unter Mitarbeit v. Ingrid Fürhapter u. Martin Kofler. Innsbruck: Edition Löwenzahn/SKARABÄUS 1995. (= Brenner-Texte Bd. 1) ATS 248.

Der Villgrater Schriftsteller Johannes E. Trojer (1935-1991) schildert ungewöhnlich lebensnahe, mit welchen Mitteln das nationalsozialistische Regime im Villgratental Fuß faßte und welche Formen und Motive des Widerstands die eingesessene Bevölkerung entgegengesetzte.

Allan Janik, Hans Veigl: Wittgenstein in Wien. Wien: Springer 1998. ATS 275.

Ein Führer durch eine Architekturlandschaft und einen sozialen Raum - Wien zwischen 1860 und 1930.

Allan Janik, Stephen Toulmin: **Wittgensteins** Wien. Wien: Döcker 1998. ATS 378.

Grundthese dieses bekannten Werkes der Literatur zu Ludwig Wittgenstein ist, daß dessen Denken und seine Persönlichkeit mit dem kreativen Milieu Wiens um 1900 in Zusammenhang gebracht werden müssen. Wittgenstein wurde durch die künstlerische und intellektuelle Atmosphäre der Donaumetropole entscheidend geprägt, und er blieb Wien immer verbunden. German and English version.

Ludwig **Wittgenstein**: Denkbewegungen. Tagebücher 1930-1932, 1936-1937. Herausgegeben von Ilse Somavilla. Innsbruck: Haymon 1997. (2 Bände im Schuber, ATS 490.)

Wie eine Sensation schlug unter Wittgenstein-Forschern die Meldung ein, daß bisher völlig unbekannte Texte des großen Philosophen entdeckt wurden. Es sind Tagebücher bzw. Manuskripte, in denen Wittgenstein seiner Gewohnheit gemäß philosophische Gedankengänge neben Reflexionen persönlichen Charakters und kulturgeschichtlichen Überlegungen eintrug. (Kritische Ausgabe und Lesefassung, mit Faksimiles.)

Ludwig **Hänsel** — Ludwig **Wittgenstein**. Eine Freundschaft. Briefe, Aufsätze, Kommentare. Hg. von Ilse Somavilla, Anton Unterkircher und Christian Paul Berger unter der Leitung von Walter Methlagl und Allan Janik. (= Brenner-Studien Bd. 14) Innsbruck: Haymon 1994. ATS 488.

(zu Ludwig Wittgenstein vgl. S. 16/17, 22/23, 28/29, 30/31)

Monumental — minimal: der Tiroler Bildhauer und Holzschnitzer Ottmar **Zeiller** (1868-1921). Hg. v. Erika Wimmer im Auftr. des Brenner-Archivs. Innsbruck: Edition Löwenzahn 1996. ÖS 150,-.

Exhibitions

Norbert C. **Kaser**. Zusammengestellt v. Christine Riccabona und Benedikt Sauer. Der **Scherer**. Zusammengestellt von Sabine Falch.

Georg **Trakl**. Zusammengestellt von Walter Methlagl und Eberhard Saueremann.

Paul **Engelmann**. Zusammengestellt von Judith Bacascy. (english/deutsch)

The exhibitions can be lent.