

Arbeitsgemeinschaft Literarischer Gesellschaften und Gedenkstätten e.V.

## Panorama and Perspectives.

Literary Societies and Literary Museums in Europe

Panorama und Perspektive. Literarische Gesellschaften und Literaturmuseen in Europa

Newsletter 6 – 11/2010

### ■ Belgium

■ In addition to its other activities, the Letterenhuis (House of Literature, Flemish Literary Archives) in Antwerp also organises in-depth colloquia and exhibitions with the aim of making the Flemish literary archives accessible and making full use of them. The acquisition of the archives of the writer Willem Elsschot (1882-1960, pseudonym of Alfons de Ridder) led to the *major exhibition entitled "Close to Elsschot"*, the main component of the City of Elsschot 2010 festival in Antwerp. The archives provided most of the material, and the visitor seemingly looks over the author's shoulder and follows at close quarters the genesis of such novels as "Kaas" (Cheese; in Germany: Käse), "Lijmen" (Soft Soap; Leimen) and "Het dwaallicht" (Will-o'-the-Wisp; Maria in der Hafenkneipe). We can follow in Elsschot's footsteps not only as a writer, but also as a businessman (in advertising) and as the head of a family, complete with authentic 8mm family films.

■ The House of Literature regularly organises study days. October 2010 saw the *third Flemish-Dutch Symposium on Scholarly Editing*, entitled "Heritage! On Scholarly Editing and the Accessibility of the Literary Heritage". There was also a great deal of interest in the colloquia on the subjects of biographies, digital literary criticism and the writers Hugo Raes and Hubert Lampo.

■ **Early January** will see the *publication of "Zuurvrij"* (no. 19), our colourful newsletter. The booklet (108 pages) again contains lots of information on new acquisitions, literary research based on the collection, and other archive news. There will again be a lot going on at the Letterenhuis next year. Keep up with it all at [www.letterenhuis.be](http://www.letterenhuis.be).

Leen Van Dijck | Letterenhuis (Archive for Flemish Literature) | [www.letterenhuis.be](http://www.letterenhuis.be) |

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### ■ Denmark

■ Søren Sørensen, i.a. poet, researcher, President of the Association of Literary Societies in Denmark and Chair of the Danish Bellman Society, would like to establish contact with *European colleagues doing research on Petrarca*. Please contact Søren Sørensen at: [kirsoeren@pc.dk](mailto:kirsoeren@pc.dk)

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### ■ Estonia

■ The *outdoor-exhibition "Estonian Writer in Caricature"*, made by the Association of Estonian Writers' Museums, won the honorable ADC Estonia Design Prize in the category of Environment friendly Design. The exhibition is right now waiting for the spring to continue travelling around Estonian city parks. – For more information about the exhibition, see Newsletter 4, 06/2010.

■ *The Museum of Eduard Vilde celebrates the author's 145th anniversary* this ending year 2010. The main theme of the celebrations was Vilde's travels and travelogues as he has been one of the most travelling writers in Estonia, and also because this side of the author has been somehow a bit forgotten. The Museum presented an exhibition about his travels, called "The Writer with a Suitcase", arranged a conference and travelogue competitions for school children aged from eight to eighteen.



The exhibition "Writer with Suitcase" won the second prize at the Festival of Estonian Museums. Also the travelogues competition was very successful. The museum received almost 200 different travel stories that give a pretty good

picture of what modern children see in different countries; where they like to travel; and how, through these experiences, they see life in their home countries.

■ **3 December 2010 / Tallin** – At the beginning of December will take place the *6th Annual Conference of the A. H. Tammsaare Museum: "The Question of Paradise"*. We are focusing on the image of Paradise in Estonian literature.

After the conference there will be an opening of the exhibition "New Mistress of the Paradise: Leida Kibuvits at Tammsaare's". The exhibition continues the series presenting various Estonian writers of the 20th century at the Tammsaare Museum.

■ **Until 14 December 2010** will take place a *reading project "Let's read 'Son of Kalevi'!"*. "Kalevipoeg" (Son of Kalevi) is the Estonian National Epos, compiled by Fr. R. Kreutzwald in 1853. The purpose of the project is to continue the tradition of reading the whole Epos out aloud. This tradition has been kept already for 140 years! The reading project of course takes place in the Fr. R. Kreutzwald Museum. This project is part of the Year of Reading that was announced in Estonia in 2010.

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## ■ France

■ The *23rd edition of the newsletter "Bulletin d'informations"* published twice a year by the *French Fédération nationale des maisons d'écrivain & des patrimoines littéraires* is now at your disposal. You can download it from our website: [www.litterature-lieux.com/ressources/bulletin-informations.asp](http://www.litterature-lieux.com/ressources/bulletin-informations.asp)

■ **25 - 27 March 2011 / Normandy** – *General meeting, Conference and Visits of writers' houses in Normandy (76)*

The Fédération nationale des maisons d'écrivain & des patrimoines littéraires organises its next General Meeting in March 2011. Topic of the conference: "Writers' Houses and Universities". The debates and meetings will take place in Rouen.

### Preliminary Programme

March 24, 2011

**Meeting of the Committee**

March 25, 2011 / *Flaubert and Medicine Museum in Rouen*

**Reception** by the local authorities

**Debate** : "Writers' Houses and Universities, the Links between Literary Heritage and Research"

**Lunch**

**Pedestrian visit**: Flaubert Museum, literary stroll in Rouen, visit of Corneille's Museum, reception at the Town Library and presentation of manuscripts

**Dinner** of the Federation's members



Native room of Gustave Flaubert © Bruno Maurey.

March 26, 2011 / Town Hall of Canteleu

Reception

General meeting

Board of directors

Lunch

Visit of Victor Hugo's Museum in Villequier and trip along the Seine valley on the abbey's road

Free dinner in Rouen

March 27, 2011

Visit of Miromesnil Castle (native place of Guy de Maupassant)

This programme will be finalised shortly.

Jean-Claude Ragot | Fédération des maisons d'écrivain & des patrimoines littéraires |

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## ■ Germany

■ **3 - 5 December 2010 / Berlin** – *Preparatory Meeting for a Grundtvig Learning Partnership Project focusing on the European literary heritage*

As announced in two e-mails in late summer, we are considering to apply for an EU-funded Grundtvig Learning Partnership project. These are small-scale cooperation projects with the focus on adult education.

In the meeting in December, partners from six European countries will come together in Berlin to discuss and to draft a possible project; further two partners are interested in the Grundtvig project. As Preparatory Meeting for the Learning Partnership, the upcoming event is supported by the National Agencies of the EU's Lifelong Learning programme.

More information about Grundtvig Learning Partnerships you can find at: [http://ec.europa.eu/education/grundtvig/doc878\\_en.htm](http://ec.europa.eu/education/grundtvig/doc878_en.htm). For more information about our plans, please contact: [schubert@alg.de](mailto:schubert@alg.de) or +49 30 804 902 07.

■ *We have set up a basic website for the European project "Panorama and Perspectives. Literary Societies and Literary Museums in Europe":* <http://literaryheritage.culturebase.org/>

On the website you can find general information about our aims and activities, including our publications. There are lists of umbrella associations and other project partners, and there is a section where you can download our newsletters and other documents.

We look forward to receiving your comments and suggestions for improvement; please contact: [schubert@alg.de](mailto:schubert@alg.de)



Gesa Schubert | Arbeitsgemeinschaft Literarischer Gesellschaften und Gedenkstätten |

www.alg.de | [schubert@alg.de](mailto:schubert@alg.de) ■

## ■ Greece

■ *The humanitarian Austrian Albert Schweitzer Society honoured the multi-dimensional personality and ecumenical work of Nikos Kazantzakis by awarding him posthumously the Gold Medal.*

The initiative of this honorary prize for the great Cretan writer belonged to Baron Toni Breidel-Hadjedemetriou who is the delegate of the Austrian Society in Greece.

Baron Breidel-Hadjedemetriou presented the medal to the President of the Museum of Nikos Kazantzakis, Professor George Grammatikakis, indirectly honouring and recognizing the work and contribution of the museum.

The ceremony took place in the conference hall of the Kazantzakis Museum in Myrtia (Heraklion, Crete), Sunday, 12 September 2010, at 12 pm.

After a brief tour of the renovated museum, Baron Breidel-Hadjedemetriou unfolded all aspects of the personality of Albert Schweitzer, as doctor, philosopher, musician, musicologist and great humanist.

Ms. Athena Vougiouka, scholar and member of the Steering Committee of the International Society of Friends of Nikos Kazantzakis talked about the relations between the two men in her presentation titled “Kazantzakis-Schweitzer: Parallel Paths”.



### *The Society*

The Austrian Albert Schweitzer Society celebrated 25 years since its foundation, while 2010 is the “Year of Albert Schweitzer”, commemorating the 45th anniversary of the death and 135 years since the birth of this great humanist.

The spirit of humanism, as demarcated by Albert Schweitzer through the ethic of his universal declaration of “Respect for Life” for which he received the Nobel Peace Prize in 1952, inspires still today the world’s volunteers of the humanitarian Austrian Albert Schweitzer Society

Headquartered in Vienna, the organization, which is part of the United Nations and UNESCO, operates in many countries in the areas of humanitarian, medical, scientific, cultural, environmental and animal welfare.

The delegation of Greece is active in a number of areas such as music therapy for children with disabilities, awareness

campaign for African children, assistance to the Orthodox mission in Africa, voluntary blood donation and education.

### *The Friendship*

The friendly relation that existed between Kazantzakis and Albert Schweitzer was close and well known. Indeed, Albert Schweitzer inspired Nikos Kazantzakis on writing the novel “God’s Pauper”, which he dedicated to his friend.

### *The Nikos Kazantzakis Museum*

The newly renovated Nikos Kazantzakis Museum, which reopened last July, introduced a new style and concept of the newest acquisitions and the less enlightened aspects of the life and work of Nikos Kazantzakis.

The Museum is open Monday to Sunday 9 - 17 between March and October and every Sunday 10 - 15 between November and February. Tel: +30 2810 741689.

*Foto: Nikos Kazantzakis (left) and Albert Schweitzer at his house in Gunsbach (Alsace), 11 August 1954.*



**Antonis Leventis | Nikos Kazantzakis Museum | [www.kazantzakis-museum.gr](http://www.kazantzakis-museum.gr) | [info@kazantzakis-museum.gr](mailto:info@kazantzakis-museum.gr) ■**

## ■ Italy

■ **1 December 2010 / Florence** – *The prestigious Gabinetto Vieusseux in Florence presents the proceedings of the international seminar held in Verona on 22 and 23 May 2009, “Literary Societies. An Exchange between Italy and Germany”, organised by Verona’s Società Letteraria in collaboration with the German umbrella organisation ALG. The volume (in Italian) can be sent free of charge to persons interested.*

The Gabinetto Scientifico Letterario G.P. Vieusseux of Florence ([www.vieusseux.fi.it](http://www.vieusseux.fi.it)) is the most important literary archive in Italy. It is, however, much more than an archive. Besides having a very long-standing tradition (it was established in 1819), it is one of the first cultural institutions in Italy to be actively involved in the project of preserving and valorising documents, papers and objects of highly prominent figures in all spheres of cultural life.

In October 1975, on the initiative of the then director Alessandro Bonsanti, the Contemporary Archive was established. Named after Bonsanti and currently occupying the 14th century Palazzo Corsini Suarez, since 1979 the Contemporary Archive has housed private archives and libraries of many figures of 20th century culture, including Luigi Dallapiccola, Alberto Savinio, Emilio Cecchi, Pier Paolo Pasolini, Eduardo De Filippo, Giuseppe Ungaretti, to

name just a few. The 130 collections are preserved according to an original plan for integrating all the documents that serve to “characterise a literary or artistic or scientific life”. These are manuscripts, letters, books (often embellished with notes and dedications), autographs, photographs, paintings, sculptures, furniture and many other objects bearing the marks of those who have produced and collected them in the course of their lives. The Archive is particularly characterised by the multi-faceted nature of the disciplines covered. Subjects range, in fact, from creative literature (narrative and poetry) to literary criticism, from music to theatre, from architecture to painting, from photography to art criticism. In keeping with this line, the cultural initiatives focus on contemporary authors and are often accompanied by rich biographic and bibliographic exhibitions. Since 2007 the Gabinetto Scientifico Letterario G.P. Vieusseux has been run by Gloria Manghetti, who is also in charge of the Contemporary Archive.

■ **7 December 2010 / Florence** – *The fifth anniversary of the founding of the Associazione Case della memoria* ([www.casedellamemoria.it](http://www.casedellamemoria.it)) is celebrated in the 16th century palazzo which houses the historic home museum dedicated to scholar, writer and politician Piero Bargellini. The Associazione Case della memoria – which today, with its 22 house museums, is the only umbrella organisation of this kind in Italy – was officially established on 24 October, 2005 in another highly prestigious historical building, the 15th century Palazzo Datini in Prato, marking the end of a long procedure, promoted by the Regione Toscana, which began with the registration of the house museums located in the region of Tuscany. – For a more detailed presentation of the Association see Newsletter 4, 06/2010.

During the event several new initiatives will be presented:

- The new Act on Culture, issued by the Regione Toscana in the context of the valorisation and fruition of cultural heritage, particularly museums. This represents a valuable tool in helping the members of the Association gain accreditation for their institutions.
- The first ever meeting of the Association’s scientific committee, composed of Marino Biondi (University of Florence and Fondazione Serra, Cesena), Maria Raffaella De Gramatica (State Archives of Prato), Maria Gregorio (ICOM Italia), Gloria Manghetti (Gabinetto Vieusseux and Fondazione Primo Conti, Fiesole), Claudio Rosati (Regione Toscana) and Diana Toccafondi (Superintendency of the Archives for Tuscany and President Emeritus of the Association).
- The agreement recently signed by the Association with the organisation Paesaggio Culturale Italiano/I Viaggi dell’Elefante with the aim of valorising and promoting the museum network for tourism purposes also.
- The proposal to hold a study conference for two regions of central Italy, Tuscany and the Marches, focusing on the registration of the house museums in the region of the Marches, where the house dedicated to Maria Montessori is already a member of the Association.

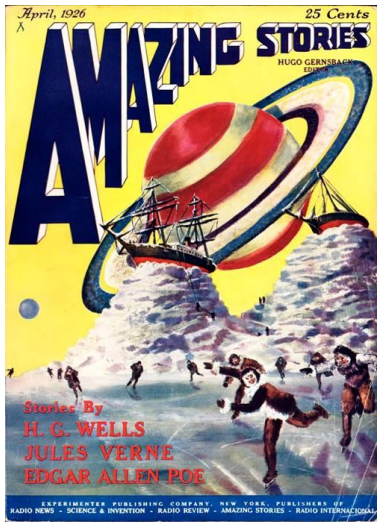
After the speeches and celebrations, accompanied by culinary delicacies and toasts, the evening will finish off with a concert offered by our host, Maestro Gregorio Nardi, the current owner of Casa Bargellini and a renowned pianist.

**Maria Gregorio | ICOM Italia | [mariagreg@tiscali.it](mailto:mariagreg@tiscali.it) ■**

## ■ Luxembourg

■ **26 October 2010 – 18 March 2011** – *The Centre national de littérature (CNL) in Mersch hosts the exhibition “Hugo Gernsback: An Amazing Story”.*

This event puts the focus on the Luxembourg-born author, editor, inventor and businessman Hugo Gernsback, considered to be the father of the term “science fiction”, thus marking the 125th anniversary of his birth. The rich exhibition shows the life story of the self-made man Gernsback, who chose to emigrate to the United States in 1904 and died in New York in 1967. The CNL presents a wide array of rare material, introduces the visitor to the fascinating aesthetic of Gernsback’s numerous publications, and addresses five different stages of his activity. First his family background, Gernsback’s childhood and adolescence in Luxembourg, as well as his studies and his emigration to the US. Second the facets of technology and



science, which deeply marked Gernsback's professional life. Third a major part of the exhibition addresses the important aspects of Gernsback's huge contribution to science fiction literature and to the development of science fiction fandom. Finally the exhibition provides an overview of the national and international reception of Gernsback's life and oeuvre.

The exhibition catalogue (ISBN: 978-2-919903-21-4, 25 €), produced by the curators Luc Henzig, Paul Lesch, and Ralph Letsch, is a must-buy for everyone interested in science fiction literature and paraphernalia. It is available by mail order at the Centre national de littérature. Guided tours of the exhibition can be arranged on request.

**Germaine Goetzinger | Centre national de littérature (Mersch) |**  
**www.cnl.public.lu | cnl@cnl.etat.lu ■**

## ■ Sweden

■ Stefan Bohman, the manager of the Strindberg museum in Stockholm, has written an *interesting book on museums dedicated to one particular person* "Att sätta ansikten på samhällen" (Faces for Society) published by Carlssons in Stockholm.

The book stresses that never before has society felt such a strong need to put faces on the national image than today. The concept of a Genius loci, the characteristic spirit of a place, has become increasingly important and personally dedicated museums give the Genius loci a face. Our society seems to make us want to identify ourselves with nationally admired figures and our society can afford museums for them.

During the 20th century authors and artists became more important for the Swedish national image. There are to-day 61 museums in Sweden dedicated to one person and 45 of them are authors, artists or musicians. In Europe and in the rest of the world there are hundreds of them. The author describes a few of them. For example the Bela Bartók Museum in Budapest, Beethoven's birthplace in Bonn and the Wagner Museum in Bayreuth.

To-day we seem to be more interested in our cultural image than in our scientific image. In Sweden we have only three museums dedicated to politicians. Our national image has also become more dependent on people who are famous for contribution to popular culture than the fine arts.

Summary of the book "Att sätta ansikte på samhällen"

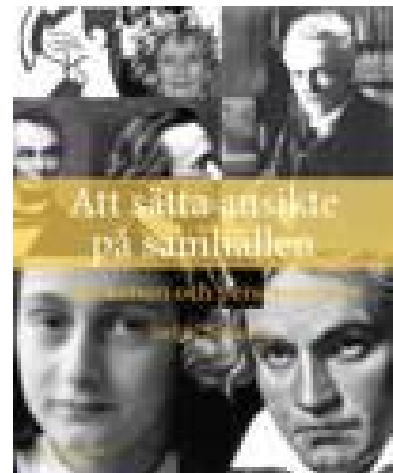
The first chapter gives an overall picture of the museums dedicated to one particular person. Generally the 19th century was a period when kings and queens personified the countries that they ruled. In Sweden this is above all to be seen in the many statues of the kings up to Karl XV. Scientists were also important for the national image. Statues of an appropriate selection of Swedish scientists, such as Berzelius and Linné, were put up towards the end of the century.

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The number of European museums dedicated to composers shows to what lengths some countries have gone to present music in general



and its composers as faces for the national image. Austria heads the European nations with 58 composer museums. The tiny Baltic republics have plenty of composer museums, while big countries like France and Britain have relatively few. Music has been central for building a national identity and composer museums gives both music and nations a face.

After the first chapter the book describes individual person-museums according to how they have solved certain inherent problems. How has the Bela Bartók museum in Budapest solved the authenticity problem? Authenticity is a difficult concept. It implies that one thing is genuine in comparison to another thing. But sometimes it is difficult to define this other thing. In the case of the Bartók museum, and of many other person-museums, does "genuine" mean that the environment looks exactly the same as when the person in question lived there? Or is an environment genuine in so far as it presents the whole range of that person's life and work? Not only genuine environments are difficult but also genuine objects, for example musical instruments, discussed in the book.

The third chapter is about the concepts of cultural heritage, of a cultural canon and of how a cultural canon can be built up, with illustrations from Beethoven's birthplace in Bonn. If a cultural heritage is defined as what we especially want to keep from a selection of all the cultural objects surrounding us, then a cultural canon would be a further and more exclusive selection – just that cultural heritage which one group for varying ideological reasons chooses as a model or norm.

Beethoven's music become part of the cultural canon and the composer himself has become a hero, almost a saint, who bore the suffering of his deafness and created sublime works of art. Listening to his music becomes an act of worship. There are in Europe twelve museums dedicated to Beethoven, probably more to any other person. Even though it is uncertain that all of them really have been his home, the canonical demand is so great that to-day few worries about this.

A lot of things associated with Beethoven have acquired fetish status. For example the hearing aids that he used in old age have a prominent place in the house in Bonn where he was born. They reinforce and symbolises the image of the suffering artist. An important part of a person-museum is that the person in whose honour the museum was created really lived and worked there. "You are now standing on the very floor that our hero once stood on."

The Latin term *Genius loci* was explained above as "the characteristic spirit of a place" and a person-museum claims to house the characteristic spirit of the person in question. For example Edvard Grieg is the *Genius loci* of the museum at his home in Trolldhaugen and the museum staff want visitors to feel this spirit,

which is discussed in the forth chapter of the book. There are several ways of doing this: one is to restore the building to more or less as it was when this person lived there: another way is to display significantly personal objects, associated with special events in the person's life or in some other way symbolising the person: yet another are such physical memories as a lock of hair, a plaster cast of a hand or a death-mask of the face. Good examples of all these are to be found at Edvard Grieg's Trolldhaugen.

The problem of what is truly authentic is related to the problem of how to preserve a cultural heritage. How ought we to preserve what we are supposed to display? How ought we to encourage people to see and experience what we are supposed to preserve? Museums suffer nearly always from the inherent conflict between preserving and displaying. This conflict is often evident at person-museums, which may include the person's former home as something to be displayed and at the same time preserved. Much of the attraction of a person-museum disappears if people are not allowed to go into the former home, but too many people going in will wear it out irreparably. The book illustrates in the fifth chapter different ways in which the Strindberg museum and the Ibsen museum have solved this problem.

A specific problem taken up in the book is the floor. To visit a museum in a former home can give the feeling of "treading the same floor" as a notable person, an essential feeling for a person-museum. But what do we mean by "the same floor"? What floor did Ibsen and Strindberg tread? Which is more authentic: the boards of the bedroom floor which are now worn but are the very boards from Strindberg's home, or the boards in Strindberg's study, which are new but look exactly as the floor did when Strindberg lived there?

In conjunction with Lincoln's birthplace the book discusses in the sixth chapter the relationship between myths and cultural canons. We treat our cultural heritage according to a certain pattern. This pattern is defined according to what we consider important to emphasise in our history. Given this emphasis, we choose more specific themes. Finally, to make it easier to hand on our cultural heritage, we simplify it and make it more convincing – a stereotype.

According to this model, the emphasis at Abraham Lincoln's birthplace is on America as the home of freedom. The specific theme is the contribution of America's presidents, in this case Abraham Lincoln. The stereotype is the image of Lincoln as the hard-working poor boy who in all his simplicity symbolises a noble American virtue and the possibility in America to rise from poverty to presidency - "The American dream". The log cabin at Lincoln's birthplace is a perfect complement to this stereotype. The stereotypes of Abraham Lincoln or for example Gustav Vasa

in Sweden have become all-important. Stereotypes are politically and ideologically necessary and the myths become more important than historical accuracy.

The Wagner museum in Bayreuth opened in 1976. The present political climate has been very important for a museum dedicated to Richard Wagner, who is highly controversial, both for what he did during his life and for how his life and work has subsequently been used. Controversy is inescapable. What symbolic attributes shall the honoured composer have? In other words, why should Richard Wagner's life and work be part of the cultural canon? And what roll should the Wagner museum have?

The book gives in the seventh chapter a relatively detailed description of Wagner's symbolic and political importance, particularly during the 20th century. It is both complicated and contradictory. What pressures were brought to bear when the museum was built? The direct and indirect symbols of a cultural heritage always derive from ideological or political interpretations.

The Mendelssohn museum in Leipzig opened in 1997 – a significant date, no less than 150 years after his death. The book sketches in the eighth chapter some fundamental ideological and political steps to the creation of the museum. Person-museums are often created with several objectives: to reinforce a local identity, to satisfy the descendents' family pride, to make money or

to promote national or socio-political aspirations. All these ingredients are to be found in the Mendelssohn museum, although the socio-political motive is there expressed more clearly than in other museums, based as it is on an acute political history.

A person-museum need not necessarily be founded on a person who was exceptional in any way or in any sphere. The person does not need to be a Henrik Ibsen or an Abraham Lincoln. There are in America museums for less distinguished presidents. Why does America have museums for politicians, but not Sweden? Furthermore, why can even unsuccessful politicians have their museums? Those questions are discussed in the ninth chapter of the book. An explanation might lie in the constitution's supreme importance in American history and in the American national consciousness. The essential is that these people did become president and not whether they were good presidents, although that of course is important. The American constitution gives the president an all-embracing roll, the outward face of a nation. A little town that wants to be well known can overlook a president's shortcomings, if he nevertheless lived there. He was after all at some time the president and so the little town has its place of honour in American history. Come and visit us, experience our museum and do some shopping! (Translation: Jonathan Howard)

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www.dels.nu | catharina.soderbergh@telia.com ■**

## ■ Switzerland

■ *On the occasion of its 20th anniversary the Swiss Literary Archives organises a series of events "Zu Gast - Begegnung mit Autorinnen und Autoren - zum 20-jährigen Jubiläum des Schweizerischen Literaturarchivs". The readings and discussions take place at the Swiss National Library / Schweizerische Nationalbibliothek, Hallwylstrasse 15, Bern.*

■ **2 March 2011** – "Von Sprachbildern und Wortklängen": Lesung und Gespräch mit Klaus Merz und Melinda Nadj Abonji; Moderation: Christa Baumberger .

Die Autoren-Soiree bringt zwei Schriftstellergenerationen in einen Dialog: Klaus Merz und Melinda Nadj Abonji loten in ihrem literarischen Schaffen die Grenzen zu den anderen Künsten aus, insbesondere zur bildenden Kunst und zur Musik.

Klaus Merz (\*1945), der mit seinem 1997 erschienenen Roman "Jakob schläft" weit über die Schweiz hinaus Anerkennung fand, hat eine große Affinität zur bildenden Kunst. Bereits sein erster Gedichtband von 1967 trägt den programmatischen Titel "Mit gesammelter Blindheit". Seither sind über zwanzig weitere Publikationen mit Gedichten, Erzählungen, kurzen Romanen und Essays erschienen, und sein Werk wurde mit zahlreichen Preisen und Auszeichnungen gewürdigt. Seine "Sehstücke" zeigen, dass "Bilder uns oft mehr vom Wesen der Dinge offenbaren als das reale Vorbild selbst" (Manfred Papst).

Klaus Merz' Archiv befindet sich seit 2006 im Schweizerischen Literaturarchiv.

Melinda Nadj Abonji, geboren 1968 in der Vojvodina (Serbien), lebt als Schriftstellerin und Musikerin in Zürich. 2004 erschien ihr Romandebüt "Im Schaufenster im Frühling". Ihr Roman "Tauben fliegen auf" wurde 2010 mit dem Deutschen Buchpreis und dem Schweizer Buchpreis ausgezeichnet.

In ihrem literarischen Schaffen bringt sie politische Anliegen und aktuelle Fragen zu Integration, Krieg und Gewalt in einer hochmusikalischen und poetischen Sprache zum

Ausdruck. Bekannt ist Melinda Nadj Abonji zudem durch ihre Solo-Performances und ihre Auftritte mit dem Rapper und Beatboxer Jurczok 1001.

■ **27 April 2011** – “Sprache als Zeichen und Laut”: Felix Philipp Ingold und Raphael Urweider im Gespräch über Lyrik; Moderation: Ulrich Weber.

Im Gedicht kommt das literarische Spiel mit den Eigenarten des Mediums Sprache in konzentriertester Form zum Ausdruck. Felix Philipp Ingold und Raphael Urweider, zwei profilierte Lyriker aus unterschiedlichem kulturellem Milieu, entfalten im Vergleich die heutigen Möglichkeiten poetischer Sprache.

Felix Philipp Ingold (\*1942 in Basel) arbeitet nach langjähriger Lehrtätigkeit als Schriftsteller, Publizist und Übersetzer in Romainmôtier. Ingolds Lyrik liegt in vielen Einzelbänden sowie im Sammelwerk “Wortnahme” vor. Im Band “Gegengabe” verbinden sich Gedichte mit Aufzeichnungen und poetologischen Essays.

Felix Philipp Ingold hat seine Manuskripte und Briefe dem Schweizerischen Literaturarchiv 2006 als Schenkung übergeben.

Raphael Urweider (\*1974 in Bern) ist Lyriker, Dramatiker, Rapper und Übersetzer, von 2008 bis 2010 war er Ko-Leiter des Schlachthaus-Theaters Bern. Er lebt in Bern. Seine Gedichtbände erscheinen im Dumont-Verlag, zuletzt “Alle deine Namen” (2008).

■ **8 June 2011** – Jürg Amann und Andreas Neeser; Moderation: Corinna Jäger-Trees.

Zwei Autoren – zwei Generationen: Mit ganz unterschiedlichen Sprachbildern und Figurenkonstellationen spüren beide Schriftsteller in ihren kürzeren Prosawerken der Fragilität und der Unbeständigkeit menschlicher Existenz nach. Ihre Figuren gehen auf unsicherem Grund und sind dabei doch immer wieder erfüllt von der Hoffnung auf Stabilität. Daneben pflegen die beiden Schriftsteller auch unterschiedliche literarische Formen – der Lyrik, Texten für Musik und Mundarttexten Neesers stehen Amanns Theaterstücke und Hörspiele gegenüber.

Aus dieser Begegnung ergeben sich spannende Fragen zum Literatur- und Sprachverständnis sowie zu Arbeitsprozessen und gestalterischen Aspekten, die im Gespräch mit Corinna Jäger-Trees erörtert werden sollen.

Jürg Amann (\*1947), Studium der Germanistik und Publizistik an der Universität Zürich, anschliessend Arbeit als Journalist in Berlin und Zürich; Dramaturg am Zürcher Schauspielhaus. Seit 1976 lebt er als freier Schriftsteller in Zürich. Jürg Amann ist Verfasser von Prosawerken, Theaterstücken und Hörspielen.

Andreas Neeser (\*1964), Studium der Germanistik, Anglistik und Literaturkritik an der Universität Zürich. Längere Aufenthalte in London, Paris, Berlin, Lissabon. Seit September 2003 Aufbau und Leitung des Aargauer Literaturhauses Müllerhaus in Lenzburg. Neben kürzeren Prosatexten verfasst Andreas Neeser auch Lyrik sowie Texte für Musik.

Irmgard Wirtz Eybl | Schweizerisches Literaturarchiv |

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## ■ Upcoming Events

This list includes upcoming events announced in earlier newsletters as well as major events announced above

■ **10 October - 14 December 2010 / Estonia.** Reading project “Let's read *Son of Kalevi!*” at the Fr. R. Kreuzwald Museum. “Kalevipoeg” (Son of Kalevi) is the Estonian National Epos. Info: [www.hot.ee/muuseumvoru/](http://www.hot.ee/muuseumvoru/)

■ **26 October 2010 - 18 March 2011 / Luxembourg: Mersch.** Exhibition “Hugo Gernsback: An Amazing Story” hosted by the Centre national de littérature (CNL) in Mersch. The event puts the focus on the Luxembourg-born author, editor, inventor and businessman Hugo Gernsback, considered to be the father of the term “science fiction”. Info: [www.cnl.public.lu](http://www.cnl.public.lu) ; Contact: [cnl@cnl.etat.lu](mailto:cnl@cnl.etat.lu)

■ **24 November 2010 - 27 February 2011 / United Kingdom: London.** Exhibition “Objects in Mind”. The Freud Museum displays a self portrait by the British artist Maggie Hambling and presents Freud's ideas on psychoanalysis and objects. This major exhibition is accompanied with several literary talks and events. Info: [www.freud.org.uk](http://www.freud.org.uk)

■ **1 December 2010 / Denmark: Copenhagen.** Literaturhaus Copenhagen: Event on the occasion of the second edition of the first translations of poems from Petrarca's "Canzoniere". Info: [www.literaturhaus.dk](http://www.literaturhaus.dk)

■ **1 December 2010 / Italy: Florence.** The Gabinetto Vieusseux in Florence presents the proceedings of the international seminar held in Verona on 22 and 23 May 2009, "Literary Societies. An Exchange between Italy and Germany". Info: [www.vieusseux.fi.it](http://www.vieusseux.fi.it)

■ **3 December 2010 / Estonia: Tallin.** 6th Annual Conference of the A. H. Tammsaare Museum "The Question of Paradise". The focus is on the image of Paradise in Estonian literature. Opening of the exhibition "New Mistress of the Paradise: Leida Kibuvits at Tammsaare's". The exhibition continues a series presenting various Estonian writers of the 20th century. Info: [www.linnamuuseum.ee/tammsaare/](http://www.linnamuuseum.ee/tammsaare/); Contact: [maarja.vaino@linnamuuseum.ee](mailto:maarja.vaino@linnamuuseum.ee)

■ **3 - 5 December 2010 / Germany: Berlin.** Preparatory Meeting for a Grundtvig Learning Partnership Project focusing on the European literary heritage. Info: <http://literaryheritage.culturebase.org/>; Contact: [schubert@alg.de](mailto:schubert@alg.de)

■ **7 December 2010 / Italy: Florence.** Celebration of the fifth anniversary of the founding of the Associazione Case della memoria. Info: [www.casedellamemoria.it](http://www.casedellamemoria.it)

■ **2 March 2011 / Switzerland: Bern.** Swiss National Library: Reading and discussion "Von Sprachbildern und Wortklängen" with Klaus Merz and Melinda Nadj Abonji; presentation: Christa Baumberger. Info: [www.nb.admin.ch/org/organisation/00783/01043/index.html?lang=de](http://www.nb.admin.ch/org/organisation/00783/01043/index.html?lang=de); Contact: [arch.lit@nb.admin.ch](mailto:arch.lit@nb.admin.ch)

■ **25 - 27 March 2011 / France: Normandy.** The Fédération nationale des maisons d'écrivain & des patrimoines littéraires organises its next General Meeting in March 2011. The topic of the conference is: "Writers' Houses and Universities". Info: [www.litterature-lieux.com](http://www.litterature-lieux.com); Contact: [maisonsecrivain@yahoo.com](mailto:maisonsecrivain@yahoo.com)

■ **21 - 22 May 2011 / United Kingdom: Lichfield.** The Alliance of Literary Societies annual weekend, hosted by the Johnson Society of Lichfield/Staffordshire. Info: [www.allianceofliterarysocieties.org.uk](http://www.allianceofliterarysocieties.org.uk); Contact: [l.j.curry@bham.ac.uk](mailto:l.j.curry@bham.ac.uk)

■ **27 April 2011 / Switzerland: Bern.** Swiss National Library: Discussion about poetry "Sprache als Zeichen und Laut" with Felix Philipp Ingold and Raphael Urweider; presentation: Ulrich Weber. Info: [www.nb.admin.ch/org/organisation/00783/01043/index.html?lang=de](http://www.nb.admin.ch/org/organisation/00783/01043/index.html?lang=de); Contact: [arch.lit@nb.admin.ch](mailto:arch.lit@nb.admin.ch)

■ **8 June 2011 / Switzerland: Bern.** Swiss National Library: Discussion about literature, language and the creative process with Jürg Amann and Andreas Neeser; presentation: Corinna Jäger-Trees. Info: [www.nb.admin.ch/org/organisation/00783/01043/index.html?lang=de](http://www.nb.admin.ch/org/organisation/00783/01043/index.html?lang=de); Contact: [arch.lit@nb.admin.ch](mailto:arch.lit@nb.admin.ch)

## ■ Further Newsletters

The next newsletter is planned to be issued around February/March 2011.

Suggestions for improvement of our newsletters are welcome as well as hints on persons who could be interested in reading our news. Please contact: [schubert@alg.de](mailto:schubert@alg.de) ■

"To have great poets  
there must be great  
audiences too."

– Walt Whitman

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