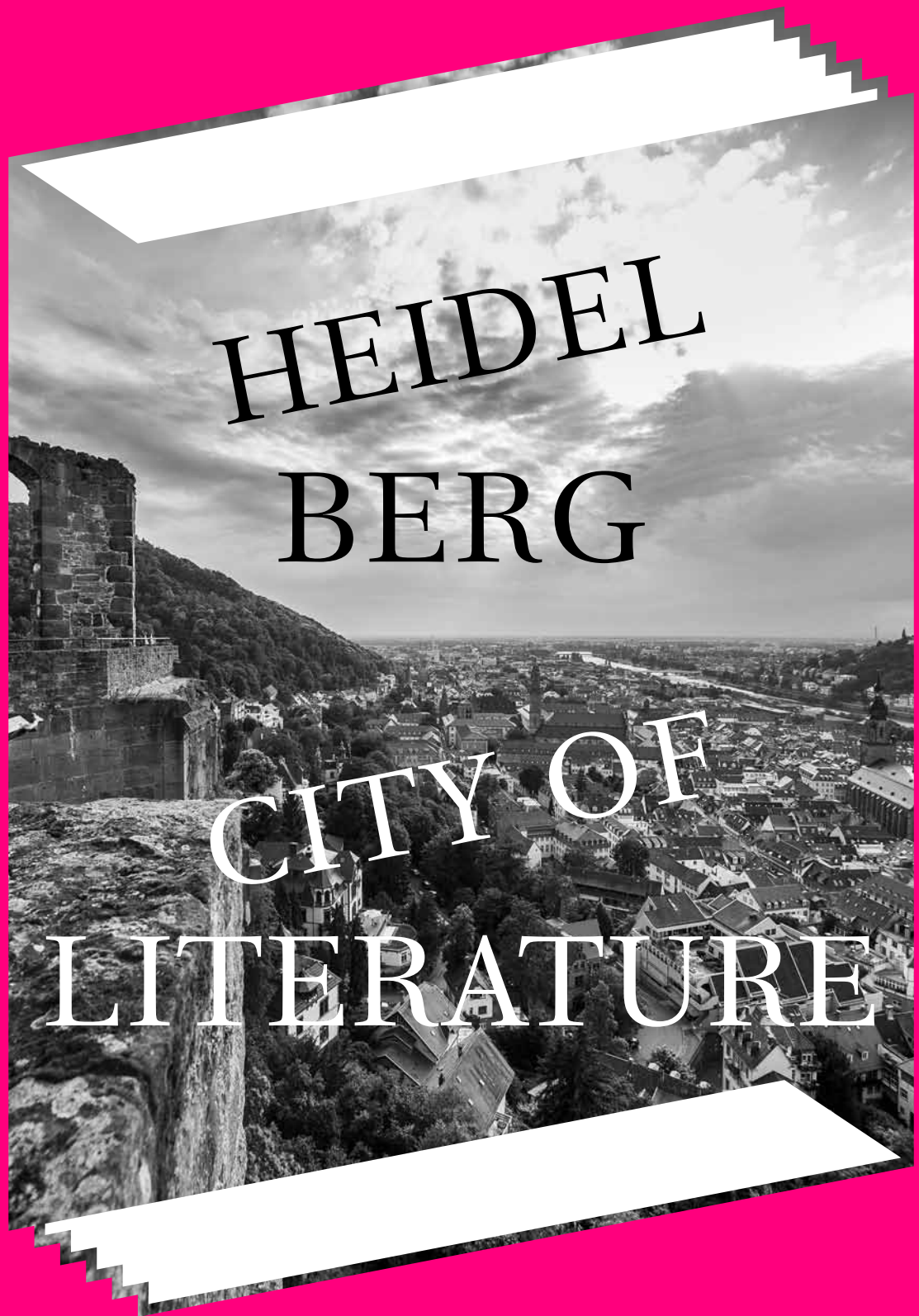


HEIDELBERG UNESCO CITY OF LITERATURE

English



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“... and as Carola brought him to the car she surprised him with a passionate kiss before hugging him, then leaning on him and saying: ‘You know how really, really fond I am of you, and I know that you are a great guy, but you do have one little fault: you travel too often to Heidelberg.’”

Heinrich Böll *Du fährst zu oft nach Heidelberg*
in *Werke. Kölner Ausgabe*, vol. 20, 1977–1979, ed. Ralf Schell and
Jochen Schubert et. al., Kiepenheuer & Witsch Verlag, Cologne, 2009

“One thinks Heidelberg by day—with its surroundings—is the last possibility of the beautiful; but when he sees Heidelberg by night, a fallen Milky Way, with that glittering railway constellation pinned to the border, he requires time to consider upon the verdict.”

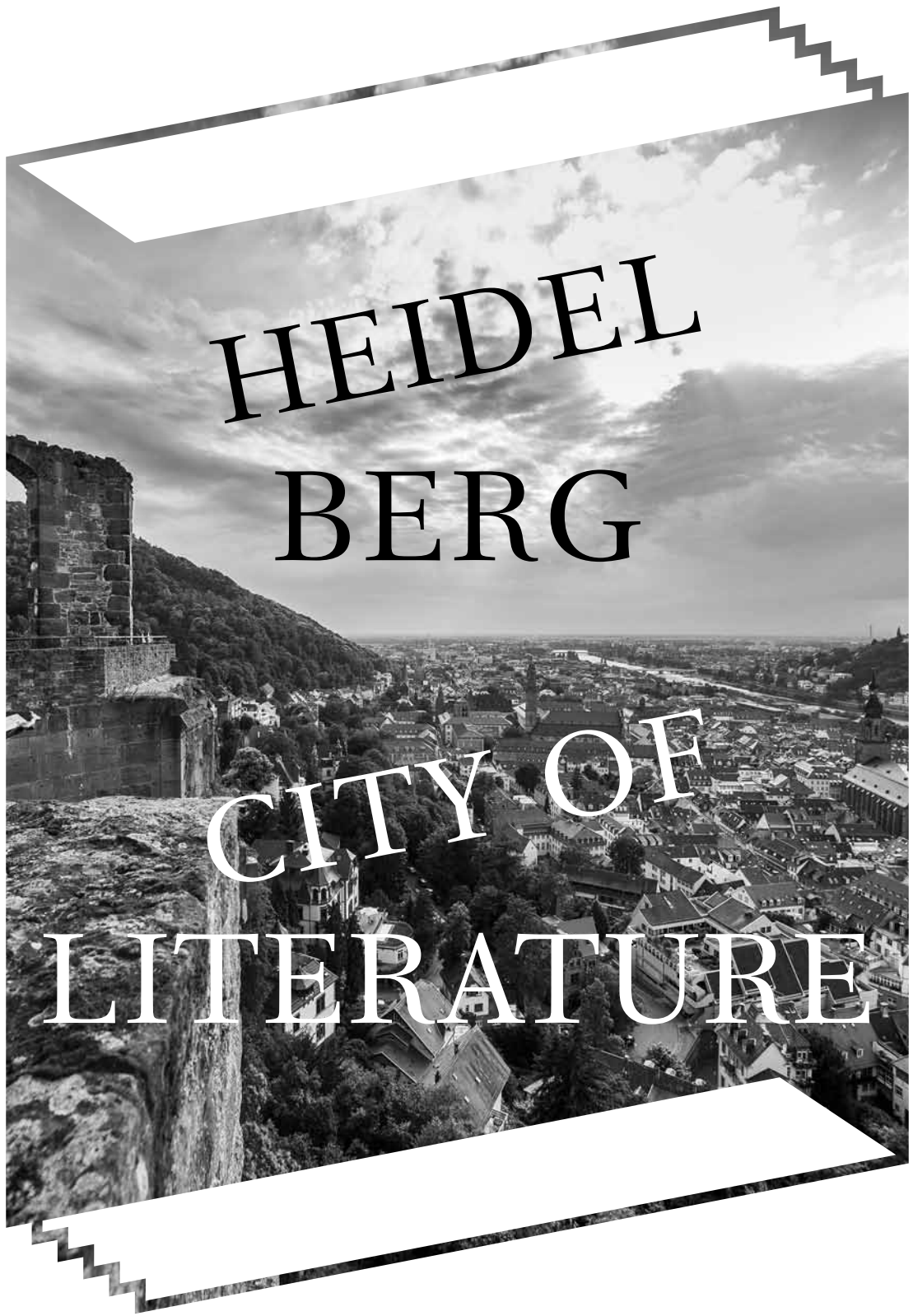
Mark Twain *A Tramp Abroad*

Following the Equator, Other Travels, Literary Classics of the United States, Inc., New York, 2010

“The banks of the Neckar with its chiseled elevations became for us the brightest stretch of land there is, and for quite some time we couldn’t imagine anything else.”

Zsuzsa Bánk *Die hellen Tage*

S. Fischer Verlag, Frankfurt am Main, 2011



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FIG. 01 (pp. 1, 3) Heidelberg City of Literature

A

HEIDELBERG CITY OF
LITERATURE
The City of Magical Thinking



An essay
by Jagoda Marinić

I think I came to Heidelberg in order to become a writer. I can only assume so, in retrospect, because when I arrived I hadn't a clue that this was what I wanted to be. Not even today can I really say whether I went to Heidelberg for that reason. Whether I discovered my wish or had it fulfilled here. What I do know is that I will never shake off the feeling that someone had already earmarked the spot for me before I even realised it. Someone who knew that I had to come to this town if I was to write.



FIG. 03 Slavoj Žižek

That's how it is with Heidelberg: whatever happens to you in this city, you have the feeling there's a reason for it. What you've just experienced, what you saw, the person you just met—it cannot simply have happened like that. It's as if thoughts gave rise to moments. And moments to other moments. And yet other thoughts. As if there was a hidden meaning waiting to be discovered. Nothing simply happens. An idea at the back of everything. And how else could it be, in the city of the "living spirit"? The living spirit invoked above the portal of the new university building, which sometimes even comes and takes a place inside, as for instance when Slavoj Žižek guests there and makes us forget what it was he actually intended to talk about. His latest book? Forget it! The world is large. And the lecture hall full of youngsters who scarcely can follow the swirling stream of thoughts spouting in glorious Slavenglish from this sixty-something philosopher. Heidelberg, where the tickets for such events are sold out almost before they can be organised, where the city's largest halls must be enlisted and even then the doors are closed in the youngsters' faces because of fire regulations ... We know all about that. It is Heidelberg, where at one of those lectures I'll meet one of my former students who is about to leave Heidelberg in a day or two, who is saying farewell to me yet nevertheless says: "But you never leave Heidelberg." And he's right. Žižek goes. And Žižek stays. In the rooms. In the people. In the spirit of Heidelberg.

Anyone who lives and works here is in danger of themselves becoming so lively and spirited that everything becomes imaginable and everything imaginable feasible. Hilde Domin, the now departed *grande dame* of poetry in Heidelberg, wrote: "I set my foot upon the air and it carried me". Naturally I wanted to get to know this air-borne lady after my first book was published. My editor once was her editor. Ulla Berkéwicz, wife of the publisher Siegfried Unseld, connected us up. I saw Hilde Domin five times. Three times at her home in

FIG. 04 Hilde Domin in her study



Graimbergweg. At our first meeting she wept. And forgot me afterwards. At our second meeting her beaming face competed with the spray of margarites on the balcony, the sun alighted on her wonderfully time-aged face and bathed the age marks on her skin. This sun of a face is the one I see when I think of her. She forgot me. The third time we went together to the theatre, Frank Wedekind's *Spring Awakening*, school theatre. My goodness how she had dressed herself up, and what a good mood. "Entranced" by the play. Until she got up from her chair—and fell. She forgot me again. With me, her fall, the evening. Every time I fetched her she asked: "And where do we know each other from?" At which I would relate the story of our last meeting. She simply nodded. Sometimes she smiled. Once she even said: "I can imagine that, that I liked you". I did not call her any more after her fall. I would have had to tell her how she fell. And was unhappy when she arrived home. So at the door I added: "It was lovely, wasn't it?" She took my hand and said: "Yes. But I had a fall". She looked at me so sadly as she said it; yes, I thought, helplessly, a thing like that shouldn't happen to someone who is borne by the air. I hoped she would forget it, like all of our previous meetings. After that evening I no longer dared to take this lady—who still had her hair done regularly—to the theatre or to readings on my own. Then one day the phone rang. The woman who had arranged my meetings with Hilde Domin wanted to know whether she had suffered a fall at our last meeting. She was in pain and didn't know what from. "Yes", I said. I should have told her right away, I thought to myself. Perhaps I had hoped her forgetfulness would also eliminate the pain. "After the play", I said. "There were some steps

between the chairs. She set foot on the air ...”—“... and it didn't carry her”, the woman finished. We laughed. It will heal, she assured me. A bruise that would go away. I never ventured to visit her again. She has gone. And stayed.

The air, that carries you. Yes, Heidelberg is the city of magical thinking, and like everything magical it is slightly removed from reality. When you enter Heidelberg you step through an invisible gateway. It is said that it was not by chance that Joanne K. Rowling introduced the *Heidelberg Harriers* team in her “Harry Potter” books. Some actually say it all began with a reading by the author at the beginning of the new millennium. Even before she rose to world fame at the end of 2000, she came to Heidelberg in the spring of that year to receive the “Heidelberger Leander”—the prize for children’s books. It was presented to her at a specially organised Harry Potter party. Naturally the *Heidelberg Harrier* do not stick to the rules of German declination, but they come close. And all that speaks more for the magical existence of this city than against it. We exist. We have a real railway station—it may not be King’s Cross, but it’s still a station. The number of tracks is ten. So 9¾ certainly fits in. We are currently looking for our track 9¾ so as to arrive in the future as a city of literature. Alison Bowden, adviser at the UNESCO Cities of Literature, said on her visit to the *Literaturtage* in Heidelberg: the fact that there is a Harry Potter team with our name shows we are almost there. Who else can claim as much? We hope we shall find track 9¾. Perhaps as many readers will follow us as him, Harry. We should be so lucky.

I succumbed to the magic of this town the very first time I walked along its streets. For one whole summer I travelled round half of Baden-Württemberg, one stop-off after another, in search of the first town of my own. I was nineteen and thought I’d look for the place where I wanted to study. Today I realise: I was looking for the town in which I can write. But because I was still thinking back then that I was looking for the town where I wanted to study, quite other things were important: this professor is interesting, or this subject can be combined with that. A tram that went up the high street could have tipped the balance, because it gave me the feeling of being in a small big city. On that first day on which I visited it Heidelberg was almost ridiculously beautiful. Not because of the students who were rollerblading over the cobblestones as if it was nothing, who ate in the student’s union in Marstall and whose open expressions awakened a yearning for the life that was waiting for me. Naturally it was also because of all the things it is impossible to avoid mentioning at such a moment: Heidelberg Castle, the old bridge, the sandstone. The hills, the location, the river ... the whole damned romantic business. And then the café tables on Market Square. This Market Square. Christian Kracht, pop author and globetrotter, also didn’t manage to ride past the Max Bar without later writing about it in *Faserland*.

Heidelberg never loosens its grip on you, even if you escape. And a lot of people return. Which even annoyed Heinrich Böll. The Nobel Laureate called one of his stories "You travel too often to Heidelberg." This story still hangs on the door of the office at Galerie Staeck and is, of course, a political one. Klaus Staeck, graphic artist and president of the Akademie der Künste in Berlin, could tell how the story came about because he had whispered the sentences to Böll that inspired him to write it. Staeck could also tell us about Joseph Beuys, and about how closely they worked together.

But I had known none of that at the time. All I knew was what I saw: the town, the castle, the masonry. It happened in that moment shortly before nightfall, as I was walking in fact towards Market Square in order to marvel once more at the castle. As I reached University Square, I saw the way the evening light caught on the windows of the house on the corner. I turned round and that was it. This twilight. Later, much later, a person who knew the sun from surfing in California told me that Heidelberg has a very special relationship to light, and that he had only survived many years of Heidelberg because the light shines down here almost the way it does on the West Coast—and I thought back to that image. I learnt a lot about reading from that surfer, who incidentally was a philosopher. He loved Gottfried Keller and Jack London, *The Call of The Wild*. After he left Heidelberg I heard nothing more about him, except one thing: apparently he had stopped reading. Followed the call of the wild.

As a nineteen year-old I decided of course against beauty and chose the town with the tram in the pedestrian precinct. Let's call this town Not-Heidelberg. **My mind was made up. Until just a couple of nights after visiting Heidelberg, I dreamt I was standing on a hill, looking down into the valley.** But lying in front of me was Not-Heidelberg and its tram, and standing beside me was my father. I'm going, I said. I'm going to my town. It's beautiful, he said, your town. Its river. There isn't a river flowing through the town that is Not-Heidelberg. To which I replied there is no river there, there's no river anywhere. Yes there is, he said, there it is, it's flowing through the town like an artery. Next day I knew that the city that wanted me was Heidelberg. The others didn't care much for me.

There are not many cities in Germany that can do that, that give you the feeling you can talk about them, feel and think about them like a person. A city that occupies a place in your inner map where otherwise there are only the people you love. And sometimes hate. Heidelberg is not simply a town you live in. It's a town that lives in you. Perhaps that is also due to that strange feeling that everything in this town has a connection, is a unity and part of a whole that enters your life, just as you enter it.

Heidelberg spelt the beginning of a new life for me. I came from a city that revolved around fast, sturdy cars, around well-paid engineers and unstoppable conveyer belts. The night shift was the time to get down to the grind of work, not to party. It was not easy to make out the pulse of my home town. Heidelberg was Mediterranean. And a city of the spirit. The spirit in my motor city, which I left for Heidelberg, was above all

visible at the railway station. There you could read "... this fear of making mistakes is itself the mistake". I had no fears when I left. The station is slowly disappearing. That strange feeling once again when I think of it, and only Heidelberg remains.

In Heidelberg I became acquainted with what is simply termed student life. Reading. Learning. Getting to grips with nocturnal vigils. My friends from school studied at home so as to make a career from it. I studied in Heidelberg so as to make a life from it. I had no choice, student life in this city exerted such a draw it was hard to escape. I met young people from all over the world, who suddenly told me about countries I knew only from the news and history books. They gave me books and the key to their languages. Suddenly I was reading Cortázar and Borges, read Alejandra Pizarnik. Creative writing was on the syllabus, and the tutor had only one thing to say, the only one in fact that can be imparted, which is: nobody can or will help you on your journey. But we will listen ... One of the first texts a student read out was "The day Sinatra died". I sat enthralled in front of someone who had been intrigued by Sinatra's death and felt inspired to write a story. The kind of life then, I thought to myself, where you sit at your desk after watching the news and write about it. Suddenly the world took a seat in my seminar rooms. It was interesting. And affected me. I no longer simply went to a documentary about Che Guevara, I went with a group of Argentinians who each had "their own Che", who told me about him and taught me his songs. I could hardly believe how much the tutors and students at the Universidad de Buenos Aires loved Hölderlin, that they taught and read *Hyperion*. It was no accident that my friends had left the capital of Argentina for Heidelberg, and not for Berlin, they had set out for the "fairest of the fatherland". They were not the only people I got to know who owed their sabbatical abroad to Hölderlin, Goethe, Brentano, and Keller ... Heidelberg, the City of Romanticism in which so many young talents handed over their lives amid so much Romanticism, love and literature. But at the same time those spirits who dissect reality also felt at home here, and generally got on better. I had friends in other student towns who came to Heidelberg to sleep on the floor in my little room in the student's residence because Paul Watzlawick was constructing reality in Helm Stierlin's circles, which for them was a big event. Paul Watzlawick is the world-famous man with the world-famous story about the man with the hammer. I was constantly sucked into events like this, mostly events belonging to others, to those I knew. And yet: soon every road led me to thinkers and poets. I took the bus to the university and rubbed shoulders with people taking about Hans Georg Gadamer and Jacques Derrida. While I myself had just learnt about Watzlawick, the radical constructivist, the talk in the bus had now turned to Derrida, the pathological Deconstructivist. Nowadays the bus passengers talk incessantly

about Judith Butler and gender studies. And of course one eavesdrops because buses are made to do just that. I also liked to sit on my own with my books in cafés and thought nothing of it, because looking around there were at least three other people sitting on their own with their books. Suddenly I was surrounded by thinking. Talking. Words.



FIG. 05 [Hans-Georg Gadamer](#) and [Jacques Derrida](#) at the Goethe Institute Paris, April 1981

A little later, after I had heard about Derrida and Gadamer in the bus, Derrida and Gadamer were on everyone's lips. Derrida visited Gadamer in Heidelberg. A thousand metres as the crow flies from the house where I lived. Of course that hit me like a flash, how couldn't it. I set out, bought books by Gadamer and Derrida, a hundred metres as the crow flies from the place where they were talking together. A famous discussion which—like few others in the history of discussions—has been written and talked about as not actually having been one. "The discussion that never took place", as we often read. Derrida nevertheless gave the speech in commemoration of Gadamer. As also befits the city of magical thinking. There's no accounting for what is spoken here while nothing is actually said, but evidently it leaves a deep impression.

It was in this city that I met the person and the reader who saw the writer in me. I didn't even mention that I wrote, but he sensed it. He came to this city to give one of his last student seminars. His role as a tutor had drawn for him to an end. Yet an undying passion for the creative processes in authors had remained. For their words. And the relationship between author and editor. He was head of the publishing programme at Suhrkamp Verlag, the Gallimard of Germany. The publishing house which, as Gustav Seibt puts it, "belongs to the iconography of the old Federal Republic". During the first hours of the seminar he read out a letter by Kafka addressed to Max Brod. I sat there stunned by this devotion, this belief in what is unsilenceable in a writer. The editor's passion for Kafka's letter was like a thing from the past; it contained a love for people who do not—or cannot—push themselves into the limelight at any cost, and yet who strive to express themselves

and find their place. You soon find a place in Heidelberg. A Spanish traveller who looked like Hemingway and came to Heidelberg for a week, told me he would have to leave soon because already after just three days he was living the life of yesterday. *La vida de ayer*; he was already being drawn today to the same squares, down the same streets and into the same antiquarian bookshops as yesterday. And that (as he did so) he met and saw the same people as yesterday. Yes, I nodded, a lot of people have their place here. The life of yesterday is forever there. For some people here yesterday is actually the present time. And yet things move on. In this yesterday there was still for instance Weiss's bookshop on University Square, one of the oldest in Germany. Anno 1593. Yesterday the publisher Siegfried Unseld parked his famous blue Jaguar in front of the shop as he came to collect me for the first time in Heidelberg. Yesterday celebrated books and authors came and went there. Listeners were guests. The bookseller's Croatian wife entertained them with love and care. Siegfried Unseld liked to send his authors to Weiss's. And they were happy to go. And you could talk and argue with the authors right into the night. On one such evening, Austrian novelist Norbert Gstrein explained to me why Peter Handke can do anything he likes. Because he simply draws red rabbits in a world in which everyone paints what they see. Even Heidelberg sometimes loses the life of yesterday. Weiss's is no more. One of the last books to be presented there was Frank Schirrmacher's bestseller, the *Methusalem-Komplott* about our ageing society. But what are the old folks to do when there are no more Weisses?

Later, once we had known each other a little longer, I asked my editor—who had also lived in Heidelberg as a young man and then left—whether I would also have met him in Not-Heidelberg. Yes, he said. I'm sure. Quite sure. But I wasn't. I had fallen for it, this city of magical thinking. I have never left. Never completely. There is no other town in Germany which I could fall in love with as I have with this one. With this river, which is its artery, above all in winter, when the snow falls and remains on the banks. In winter as in summer, the sun sets into the river each evening. It's almost criminal having the fortune to live in such a city. In a city where the sun sets *into* and not *across* the river. I only first noticed that when I decided to move to Munich, after having lived in Berlin, and was waiting for the sun to set by the River Isar. I waited, until it struck me that here the sun would set somewhere altogether different. I knew at once that this was not on: I cannot love a city whose sun sets into the river each evening and then chose to live in a city where you have to sit in a park in order to see the sundown.

Until this day Heidelberg is the only German city where I can write. Simple as that. Or perhaps not. I wrote for a newspaper in Berlin. That was okay. But my own writing hardly got

off the ground. I collected or veritably hoarded stories, but I couldn't write. I think it has to do with how much everything in Heidelberg is concerned with Heidelberg. In that way the stories gain a certain weight: even if it is never mentioned, the town is tangibly there. Even in Bernhard Schlink's *The Reader* you know already on the first pages that it is set in Heidelberg, although only one street is mentioned: Blumenstraße, the sort of street you could find in every second city in Germany. It is not always easy when the city leaves its imprint on every occurrence. When its penchant to create meaning arranges everything in a certain order. Does this city compel us to read a meaning from it, and does that mean it will never develop a thrilling Francophile intellectual culture of deconstruction? Gadamer repeatedly said he simply did not understand Derrida's questions. Shut away forever in the closedness of the provinces? There are corners that have a way of shutting this closedness away. They breathe their own breath. According to their own rules. Are more questions than answers. In the unique Prinzhorn Collection, for instance. It was precisely in the art of the mentally ill, the incarcerated, that Paul Klee, Max Ernst and Pablo Picasso sought inspiration. Outsider Art, it's called. It is not at all easy to be an outsider. Or to remain one. And the art shows just how much work it takes to be an outsider. And once again attempts have been made to this day to find a meaning. Connections. Coherence. How else could it be in the city of hermeneutics. That is its gift and its neurosis: reading a meaning into everything.

Naturally a writer is always a person who fills in the gaps. But also leaves them. How is one to leave a gap then in a town where everything is Heidelberg? I think that was the question that prompted me to leave the city for a while. The crazy thing is that it was New York of all places that answered my question. A city that could hardly be more different shares a neurosis with Heidelberg that governs their nature: the peculiarity of always conjuring up a meaning that tells of the city's magic. In New York the New Yorkers say "That's New York for you!" to anything and everything! And shake their heads in disbelief. You're standing in a museum and someone is charming to you? The woman at the cash desk says at once with a radiant smile: This is New York!! People read about an accident on 156th Street? And someone's already shaking their head and saying, This is New York! In every mad moment, whenever a person lands up in an incredible situation, the words are already there: This is New York! It's much the same in Heidelberg, if only the other way round. Incredible things are a rarity. What often happens is actually normal. Familiar. And yet it seems special. Unique. Unknown. And with everything that happens here you always sense: that story belongs to this city. It could only happen here. Just here. To me, just as long as I am here. When the question came up as to whether I should write this essay, I discussed the matter with a member of the Application Committee who said to me: Of course you should write it. He was scarcely able to convince me. We were no more successful in our attempt to get a discussion going than the celebrated Messers Gadamer and Derrida. It is not easy to give the city of magical thinking a text that does it justice, I concluded. I stood there silently and pondered when a woman emerged from the dark and stood between us, a mature woman, tired if not with a slightly lost look in her face. She asked for a light. I didn't have one. But he did.

He took his lighter out of his jacket pocket and tried to light her cigarette. He didn't manage it. One attempt after another. All of a sudden the woman said: "This is Heidelberg. It's this city!" We shook our heads. Yes, how could it have simply been the wind. Or the lighter. It's this city. I knew once again why this was the only German city I can write stories in. And the only one to write an essay on.

In Heidelberg, in the German Department where I studied, I was presented as an author by my publisher and his wife, who at that time was an author and now is also a publisher. Unseld was sitting in the courtyard of the beautiful institute at the end of the Hauptstraße and quoted Rilke, one of the few German poets whose work has Romantic traits but who was never in Heidelberg. Unseld quoted Rilke's line "eyes opened as if inwards" and repeated it several times. The guests hung on his every word and with each repetition came a millimetre closer, and with every millimetre they drew closer he fell freshly in love with this passage, for that was proof of its power. A few lines on from the place where Unseld found his Rilke quotation we read: "Just as it is the spirit that fashions the body". Unseld did not stop until Ulla Berkéwicz got up to read. The text she had written for Heidelberg bore a Croatian title that may be translated as "fate". Yet in Croatian there are two words for fate in order to distinguish between good and bad luck—*sudbina* and *kob*. The name of the essay was *sudbina*.

HEIDELBERG CITY OF LITERATURE APPLICATION TO THE UNESCO CREATIVE CITIES NETWORK

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DEFEITLICHE MERKENDUNG



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FIG. 11 Lord Mayor Dr. Eckart Würzner at the Bürgerfest 2009

LETTER OF ENDORSEMENT

Heidelberg, October 2013

Heidelberg is a city steeped in literature—a cherished motif in writing as well as a starting point and melting pot for literary movements. The intellectual atmosphere in the city has inspired writers and scholars over the centuries. Heidelberg is a place where not only are literary traditions preserved, but literature continues to be a vital force in literary education, in creative projects and in spreading the art of writing in every conceivable form. This is a city with a deep, ongoing history of learning, scholarship and culture, a city of literature and the book trade, with a lively scene for authors, translators and the theatre. And as a city of knowledge it has the potential to act in future as an important address for every form of literary expression and the accompanying technology and media.

Heidelberg is home moreover to a number of large specialist publishing houses, not to mention newspaper companies and independent publishers. Printing presses the world over are emblazoned with the city's name, its university is a traditional place of learning for literary studies, linguistics and the humanities, and booksellers have received their training here for many decades. Literary prizes, reading incentive programmes and writing workshops are self-evident matters in Heidelberg, and literary fixtures are almost a daily part of its cultural programme. Publishers, literary scholars, media and communications specialists in Heidelberg work with partners all over the world and have built up exceptional networks.

For this reason, Heidelberg decided in 2011 to submit an application to the UNESCO Creative Cities Network for "City of Literature" status. The process alone of applying for the title of UNESCO City of Literature has triggered new impulses, led to new projects and cooperations with the UNESCO Creative Cities of Literature, initiated a development in which people from a wide variety of fields have come together, and forged a greater awareness of the city's literary riches and its possibilities for the future. This new dynamism could and should be fostered and given wing by the UNESCO title, so that literature can be made visible, tangible and a daily concern for generations to come, and pave the way for a vibrant writing culture. Heidelberg as a literary capital can help bring literary education and cultural values to society. For this reason we see the title "UNESCO City of Literature" not only as an honour but above all as a mission.



Dr. Eckart Würzner
Lord Mayor, City of Heidelberg

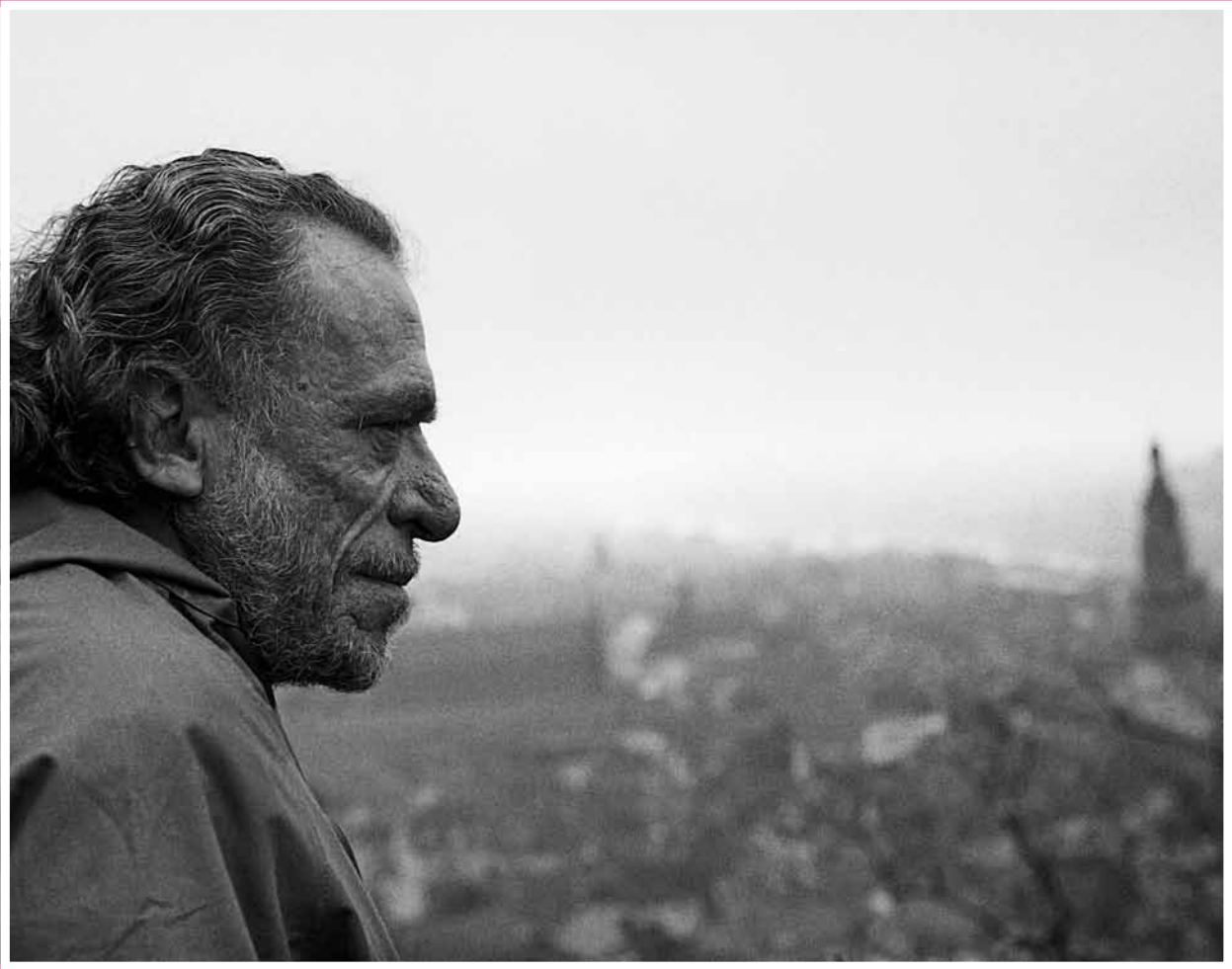


FIG.12 Charles Bukowski on the castle terrace

B

HEIDELBERG



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HISTORY

The jawbone of *Homo heidelbergensis* found in 1907 in the village of Mauer proves that what is now the Rhine-Neckar Region was already settled over 600,000 years ago. Further traces of settlements in the Heidelberg area go back to the days of the Celts and the Romans. Heidelberg's first mention in the annals dates back to 1196. The town was then laid out in the thirteenth century according to plan, commencing with the construction of the castle. Not least the founding of the university in 1386 heralded Heidelberg's heyday as the capital of the Electoral Palatinate. Twice destroyed during the Palatine Wars of the Succession, the city was rebuilt in the Baroque style using the mediaeval groundplan. In 1803, Heidelberg was made over to Baden and developed into an important university town that was a popular destination for philosophers and poets.

LOCATION

Heidelberg lies in a delightful spot where the River Neckar leaves the Forest of Oden and enters the Rhine plain, at a height of 116 metres above sea level. Together with Mannheim and Ludwigshafen, it is one of the three main centres in the Rhine-Neckar conurbation with its around 2.36 million inhabitants.

The city lies 80 kilometres south of Frankfurt (State of Hesse) and 120 kilometres north-west of the regional capital of Stuttgart (State of Baden-Württemberg). Compared to other cities, it has a very high proportion of green space.

POPULATION STRUCTURE

Heidelberg has currently around 150,000 inhabitants in 15 districts. The smallest district, Schlierbach, has some 3,400 inhabitants, the largest, Handschuhsheim, about 18,500.

“HEIDELBERGERS” FROM EVERY CORNER OF THE GLOBE

The City on the banks of the Neckar exudes a cosmopolitan, international air. It is twinned with cities all round the globe and receives millions of tourists each year. Of its around 150,000 inhabitants, roughly 25,000 are from outside of Germany.

WELCOME VISITORS

The name Heidelberg stands not only for the world famous castle, Germany's oldest university, and winding alleys steeped in tradition, but also for a modern, internationally renowned hub of science and commerce, as well a very lively and varied cultural scene. People the world over are attracted to the city: around 3,5 million guests visit each year, with 65 per cent visiting Heidelberg for business.

B

CULTURAL TOPOGRAPHY

For every realm of culture—whether theatre, music, literature, history, education, the visual and performing arts, film or the media arts—there are a host of readily accessible venues, the majority of which are concentrated in the old town and city centre. Over past decades, this central focus has broadened out to the west along the axis from the Kulturhaus Karlsruhbahn to the central railway station thanks to such institutions as the DAI (German-American Institute), the Musik- und Singschule, the TaeterTheater, the Akademie für Ältere, the Volkshochschule, the Heidelberg Public Library, the Kulturfenster, and the Prinzhorn Collection.

SCIENCE AND RESEARCH

Heidelberg compels today with its trail-blazing science and research, and has become both a strong developing hub for commerce in the Rhine-Neckar region and a lively centre.

Ten Nobel Prizes for professors at the University of Heidelberg give impressive testimony to the standards and expectations for science in Heidelberg. Also exceptional for a city of its size is the large number of institutions that perform cutting edge research, as for instance the German Cancer Research Centre, four Max Planck Institutes, the European Molecular Biology Laboratory, and the Heidelberg Akademie der Wissenschaften. A number of outstanding research prizes are also awarded in the city, such as the Klaus Tschira Prize and the Lautenschläger Research Prize.

Heidelberg University—which currently has around 30,000 students—is the oldest university in Germany. In 2012 it was once again awarded “excellence” status by the Federal Ministry of Education and Research and the German Research Council. But Heidelberg is also home to a number of other universities and colleges. These include the University of Jewish Studies, founded in 1979, the University of Education (Pädagogische Hochschule) with 4,000 students, the University of Maryland, the Schiller International University, and the privately owned, state-approved SRH University Heidelberg which offers courses geared to practice.

ECONOMIC STRUCTURE AND DEVELOPMENT

For many centuries, the old university town has been a “home of the spirit”. Industrial development only first properly commenced at the dawn of the twentieth century, and was accompanied by the expansion of the municipal area onto the undeveloped plain to the south and west. Of the approximately 107,000 jobs in the city, 16,700 (15.6 per cent) are in the production sector and 89,900 (84 per cent) the service sector.

The jobs provided by the latter are largely connected with university and research institutions. In addition, the publishing trade has a large position of importance.

SUSTAINABLE URBAN DEVELOPMENT

Heidelberg attaches particular value to sustainability in urban development: it shapes the ways in which people will live together and is thus more than just geographical planning. It has a social component and a responsibility to society. The question here is always: how can we realise our demands for adequate living conditions without jeopardising the opportunities for future generations.

Under the motto “Wissen-schaft-Stadt”—approx. knowledge + science (makes a) city—, for ten years beginning in 2012 Heidelberg will present a host of model solutions for the future city and room for creative ideas at various places of learning. This will also have an impact on the “International Building Exhibition” in Heidelberg, as well as on the application by Mannheim and the region to become European Capital of Culture.

ECOLOGICAL CITY

Heidelberg has already received the “European Sustainable City Award” twice over, was elected in 2007 as “Capital for Nature Conservancy”, and convinces with its city-wide campaign titled “Climate seeks Protection in Heidelberg”.

Heidelberg has also shown its ecological savvy by renaturing and cleaning its waterways, in its approaches to building and refurbishment, in its waste management counselling, and not least by its incentive programmes for environmental protection. Every two years since 2005, the City of Heidelberg has awarded an environment prize.

More Information: www.heidelberg.de

DIALECT

The “Kurpfälzisch” or “Badisch-Pfälzisch” still spoken in Heidelberg and the region by old-established families belongs to a group of Palatine dialects from the right of the Rhine.

French has had a remarkably strong influence on the development of the dialects of the Electoral Palatinate. Even today, we find it in a large number of common idioms, such as “Droddwaa” (trottoir), “alla” (allez) and “mallad” (malade). The dialect has also been influenced by Yiddish, so expressions from the latter are often understood by the local populace—as is true of the “Pennsilfaanisch Deitsch” spoken by the Amish People in the USA, who come in part from the Palatinate.

One of the foremost champions of the dialect was the lawyer and poet Karl Gottfried Nadler (1809–1849). A further notable practitioner was Mannheimer-cum-Heidelberger Elsbeth Janda (1923–2005). Poets who today work with the Kurpfälzisch dialect are not only set on its preservation and documentation, but also personally involved in dialect prose, poetry and drama.

B

Heidelberg¹

Lange lieb ich dich schon, möchte dich, mir zur Lust,
Mutter nennen und dir schenken ein kunstlos Lied,
Du, der Vaterlandsstädte
Ländlichschönste, so viel ich sah.

Wie der Vogel des WaLds über die Gipfel fliegt,
Schwingt sich über den Strom, wo er vorbei dir glänzt,
Leicht und kräftig die Brücke,
Die von Wagen und Menschen tönt.

Wie von Göttern gesandt, fesselt' ein Zauber einst
Auf die Brücke mich an, da ich vorüber ging
Und herein in die Berge
Mir die reizende Ferne schien,

Und der Jüngling, der Strom, fort in die Ebne zog,
Traurigfroh, wie das Herz, wenn es, sich selbst zu schön,
Liebend unterzugehen,
In die Fluten der Zeit sich wirft.

Quellen hattest du ihm, hattest dem Flüchtigen
Kühle Schatten geschenkt, und die Gestade sahn
All' ihm nach, und es bebte
Aus den Wellen ihr lieblich Bild.

Aber schwer in das Tal hing die gigantische,
Schicksalskundige Burg nieder bis auf den Grund,
Von den Wettern zerrissen;
Doch die ewige Sonne goß

Ihr verjüngendes Licht über das alternde
Riesenbild, und umher grünte lebendiger
Efeu; freundliche Wälder
Rauschten über die Burg herab.

Sträucher blühten herab, bis wo im heitern Tal,
an den Hügel gelehnt oder dem Ufer hold,
Deine fröhlichen Gassen
Unter duftenden Gärten ruhn.

Heidelberg²

Long have I loved you and for my own delight
Would call you mother, give you an artless song,
You, of all towns in our country
The loveliest that ever I saw.

As the forest bird crosses the peaks in flight,
Over the river shimmering past you floats
Airy and strong the bridge,
Humming with sounds of traffic and people.

Once, as if it were sent by gods, enchantment
Seized me as I was passing over the bridge
As the distance with its allure
Shone into the mountainscape,

And that strong youth, the river, was rushing on down
To the plain, sorrowing-glad, like the heart that overflows
With beauty and hurls itself,
To die of love, into the floods of time.

You had fed him with streams, the fugitive, given him
Cool shadow, and all the shores looked on
As he followed his way, their image
Sweetly jockeying over the waves.

But into the valley hung heavy the vast
And fate-acquainted fort, by lightnings torn
To the ground it stood on; yet
Eternal sun still poured

Its freshening light across the giant and aging
Thing, and all around was green with ivy,
Living; friendly woodlands ran
Murmurous down across the fort.

Bushes flowered all down the slope to where,
In the vale serene, with hills to prop them, shores
For them to cling to, your small streets,
Mid fragrant garden bowers repose.

1 The original draft of Friedrich Hölderlin's ode *Heidelberg* has resided in the Kurpfälzische Museum since 1895. The version of the manuscript in Heidelberg is a two page draft that the poet has worked over repeatedly in ink and pencil. The first line of the poem has been set in stone at the *Hölderlin Anlage* on Philosophers' Way in Heidelberg.

2 Hölderlin, "Heidelberg", translated by Christopher Middleton, from "Hyperion and Selected Poems", by permission of Continuum, an imprint of Bloomsbury Publishing Plc.

C

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„UND KEINEM HAT DER
ZAUBER NOCH GELOGEN“³ —
“AND THE MAGIC HAS YET TO
LIE TO A SINGLE SOUL” —
HEIDELBERG AS A LITERARY
LOCATION



Of Books and People—Heidelberg’s Literary History p. 40 “A Glorious Romanticism” p. 54
History at Every Turn—Literary Tours p. 59 Literary Map of the Town p. 60

³ [Joseph von Eichendorff](#)

OF BOOKS AND PEOPLE— HEIDELBERG'S LITERARY HISTORY

Friedrich Hölderlin → With this ode to Heidelberg from 1800, Friedrich Hölderlin (1770–1843) left a literary monument to the city. His eye cast on both the city and the landscape, Hölderlin conjures up an artfully structured poetic space in which topography and inner world fit harmoniously together. **The myth of Heidelberg seems already to have found a poetic high point at the time of its writing.**

Oswald von Wolkenstein → Heidelberg had already served however as a poetic motif on occasion. The lays of singer Oswald von Wolkenstein (around 1377–1445) have been handed down in two magnificent manuscripts that number among the greatest treasures of the Middle Ages. In two songs, written in 1428 in Heidelberg, he praised Count Palatine Louis III. **Bibliotheca Palatina** →

Count Palatine Louis III (1378–1436) was a great book collector and played a key role in ensuring that Heidelberg soon had a true treasure trove of books. On his death he bequeathed 150 manuscripts to the collegiate church of the Holy Ghost and with that enriched the library installed in the church gallery. Through several major additions, above all by Elector Palatine Otto Henry (1502–1559), the library became the world famous *Bibliotheca Palatina*. Among its outstanding works are the *Sachsenspiegel*, a fourteenth century illustrated codex that is the oldest German book of law, the gospel harmony of Otfrid von Weissenburg (*Liber evangeliorum*), and the *Manesse Codex*.

Peter Luder, Michael Beheim → Elector Palatine Frederick I the Victorious appointed the early humanist Peter Luder (around 1415–1472) to Heidelberg University in 1456. In 1458 Luder gave a panegyric of Heidelberg in Latin—in the tradition of the *laudes urbium* of antiquity and under the influence of his student years in Italy. This is regarded today as the oldest description of the town. The life of the elector palatine was in turn the subject of the mastersinger Michael Beheim, who arrived at the Heidelberg court in 1467 and in 1469/71 rendered Mathias Widman's princely chronicles in rhyme form. **Rudolf Agricola** → Peter

Luder was hardly able to gain a foothold at the university. One of the most influential scholars at court was, on the other hand, Rudolph Agricola (1444–1485), who as a “free lecturer” gave a number of talks in Heidelberg in 1485 from May until his death in October. Among the audience was Konrad Celtis (1459–1508), who in 1487 was the first German to be named “poet laureate” by Emperor Frederick III in Nuremberg. **Heidelberg Catechism** → Heidelberg became a centre

of Calvinism under Elector Palatine Frederick III. In 1563 he commissioned above all Zacharias Ursinus (1534–1583) to write the *Heidelberg Catechism*. The book met with the acclaim of the Synod of Dort and was disseminated around the globe, being translated into 40 languages, and to this day is a central catechism for reformed congregations the world over. **Martin Opitz & Julius Wilhelm Zingref** → Heidelberg's importance as a place of humanist learning, together

with the largest library north of the alps, attracted many students, including Martin



[Martin Opitz \(1597–1639\)](#) ↗



Opitz (1597–1639). The baroque poet lived on the Neckar in 1619/20. Here in the middle of the Thirty Years War he dedicated a number of sonnets to Heidelberg and wrote the preface to his *Buch von der deutschen Poeterey* (1624)—the first German book of poetry that set the direction for the Baroque. Opitz joined up in Heidelberg with the poet Julius Wilhelm Zingref (1591–1635), who in 1624 published Opitz’s collection of German poetry, *Teutsche Poemata*, and in 1626 distinguished himself by his Apophthegmata, *Der Teutschen scharfsinnige kluge Sprüch*, a collection of aphorisms and anecdotes.

Liselotte of the Palatinate/Princess Palatine ↪

After the Thirty Years’ War, the Heidelberg Elector Palatine Charles Louis (1617–1680) strove to rebuild his territory. He also tried to woo France: in 1671 he married his daughter Elisabeth Charlotte, known as Liselotte of the Palatinate (1652–1722), for political reasons to Philippe I. Duke of Orléans, brother of Louis XIV of France. Her voluminous correspondence, of which some 5,000 letters have been preserved, is an impressive document of the times and reflects on life at the court of *le Roi-Soleil* in Versailles.

The Castle Ruins ↪

With the death of Liselotte’s brother, Elector Palatine Charles II in 1685, Louis XIV laid claim to the Palatinate. The War of the Palatine Succession flared up, with the consequence that the walls and tower of Heidelberg Castle were blown up in 1693 by French troops. In 1720, Elector Palatine Karl Philip decided to move his residence from Heidelberg to Mannheim, because as a Catholic he had come into conflict with the Protestant Church in Heidelberg. With that, the rudely patched castle was left to further decline. In 1764 it burned down once again after being struck twice by lightning, and from then on—at first subliminally—it coloured the city’s image as a ruin.

Adolph Freiherr

Knigge ↪ Adolph Freiherr Knigge (1752–1796), one of the foremost writers of the Enlightenment, lived from 1783 to 1787 as a “free man” and theatre critic in Heidelberg. During that time he wrote his magnum opus, *Über den Umgang mit Menschen* (On Human Relations, German edition 1788). From 1780 to 1784 he was a leading member of the Illuminati. He also belonged to the “Kurfälzische Deutsche Gesellschaft”, which was founded in 1775 to promote the German language, above all on stage. This society brought him in contact with Friedrich Gottlieb Klopstock, Gotthold Ephraim Lessing, Christoph Martin Wieland, and Friedrich Schiller, among others.

The Myth of Heidelberg ↪

The “The Myth of Heidelberg”, which the city continues to draw on, has its origins in the late eighteenth century. Hölderlin allowed himself to be inspired like no other by Heidelberg’s singular physiognomy. All he required was a fleeting impression while passing through. Unlike the Romantics, who found the right living and working conditions in Heidelberg to produce their literary oeuvres: they took over Heidelberg between 1804 and 1808 as a city of literature in the broadest sense.


Clemens Brentano & Achim von Arnim ↪

Heidelberg University, the oldest in present-day Germany, reached a new zenith after its reorganisation in 1803. Thanks to skilful

Clemens Brentano (1778–1842) ↗

„UND KEINEM HAT DER ZAUBER NOCH GELOGEN“—
“AND THE MAGIC HAS YET TO LIE TO A SINGLE SOUL”—
HEIDELBERG AS A LITERARY LOCATION

Of Books and People—Heidelberg’s Literary History



recruitment, an intellectual atmosphere came to reside in its academic circles that attracted unruly young spirits like Clemens Brentano (1778–1842) and Achim von Arnim (1781–1831). → Clemens Brentano came to live in Heidelberg in 1804 and soon was able to persuade his friend Arnim to help him assemble a collection of folk songs dating from the Middle Ages right up to the eighteenth century and prepare it for publication. Faced with the political confusions that accompanied Napoleon, these brothers in song resolved to strengthen national identity by reviving folk poetry and popular traditions. → The unique ensemble of historical buildings set amidst an idyllic landscape, and above all the view of the castle ruins as a symbol of transience and the vicissitudes of time, provided the perfect backdrop. Heidelberg offered spiritual inspiration and the opportunity of intellectual feedback—and was simultaneously workplace and place of publication.

Des Knaben Wunderhorn →

The first volume of *Des Knaben Wunderhorn. Alte Deutsche Lieder*—The Boy's Magic Horn. Old German Songs—was published in 1805 (dated to 1806) by Mohr und Zimmer in Heidelberg. The frontispiece shows the boy in the title mounted on a horse, brandishing a magic horn, which today is the logo of the Heidelberg publishing house “Das Wunderhorn” founded in 1978. The book was followed in the next three years by two further volumes from Mohr und Zimmer—printed by Joseph Engelmann, who in 1812 had entered the market in Heidelberg with his own publishing company for art and travel literature. → Reactions to *Des Knaben Wunderhorn* were enthusiastic, and even Goethe recommended it after the appearance of volume one. The collection soon enjoyed great popularity and is seen today as a major work of German Romanticism, with Heidelberg as one of the main centres of the new literary movement.

Mohr und Zimmer →

In Heidelberg, Arnim and Brentano were able to depend on the support of the university scholar Joseph Görres (1776–1848) and the classical philologist Friedrich Creuzer (1771–1853). The publisher Johann Georg Zimmer (1777–1853), who together with Jakob Christian Benjamin Mohr had founded Mohr und Zimmer in Heidelberg in 1805, was also receptive to the writings of the Romantics. Mohr und Zimmer was the central academic publishing house connected with the university. In 1822 it became Universitätsverlag Winter—today Heidelberg's oldest publisher. It seems that at first women were excluded from this male-dominated circle of friends. And yet they played a major role in Heidelberg Romanticism, not merely as the muses and lovers as which they were to be remembered for years to come.

Sophie Mereau →

The poet Sophie Mereau (1770–1806) married Clemens Brentano in 1803. She had already made a name for herself with her poems on nature and the countryside. She was among the contributors to Friedrich Schiller's journals *Thalia* and *Die Horen*. Her novellas revolve around issues of female self-determination. In addition, she translated from English, French and Italian, including works by Boccaccio and Montesquieu.

Karoline von Günderrode → The author Karoline von Günderrode

[Achim von Arnim \(1781–1831\)](#) ↗



C

(1780–1806) published *Gedichte und Phantasien* (Poems and Fantasies) in 1805, followed by the *Poetische Fragmente* (Poetic Fragments), both under the pseudonym Tian. She also wrote historical dramas—a genre which, as generally agreed at that time, women were incapable of writing. In 1804 she embarked on an affair in Heidelberg with a married man, Friedrich Creuzer, which ended in a hapless *ménage à trois*. Creuzer, a classics professor, passed her poem “Melete von Jon” on to Mohr. But it only first appeared 100 years later. In 1806 Günderröde committed suicide after Creuzer broke off the affair, stabbing herself three times in the heart in Winkel am Rhein. Her tragic death became a myth. Yet by the nineteenth century she was acclaimed as the “Sappho of Romanticism” after Bettina von Arnim (1785–1859) paid lasting tribute to her in her epistolary novel *Die Günderröde* (sic.) in 1840.

Bettina von Arnim → Bettina von Arnim (1785–1859) underwent a meteoric rise to fame as a writer in 1835 upon the publication of her *Goethes Briefwechsel mit einem Kinde* (Goethe’s Correspondence with a Child). Her first poetical attempts were done under the influence of her brother, Clemens Brentano, during his Heidelberg days, when she was actively involved in collecting songs for *Des Knaben Wunderhorn*. She married Achim von Arnim in 1811.

Journal for Hermits →

The circle around Arnim and Brentano was not only concerned with reviving and renewing old German literature through *Des Knaben Wunderhorn*. With their *Zeitschrift für Einsiedler* (Journal for Hermits) they launched in 1808 “a declaration of war on the philistine public” (Joseph von Eichendorff), a short-lived mouthpiece for the Romantic movement in Heidelberg which found itself under increasing attack by the older generation of classicists around anti-Romantic Johann Heinrich Voß (1751–1826). The *Zeitschrift* published contemporary prose and poetry, including early poems by Ludwig Uhland and Justinus Kerner, who became the mainstays of the Swabian School of Poetry. The last issue already appeared in August 1808: first Brentano and then in November 1808 Achim von Arnim left the town once and for all. But Heidelberg continued to be an arena for literary controversies and feuds between Romantics and “Rationalists”, which manifested in high-worded polemics and satires.

Joseph von Eichendorff →

The reputation of Heidelberg University also lured Joseph von Eichendorff (1788–1857). He arrived in the spring of 1807 as a young student for a one-year course in law and attended the lectures given by Görres, whom he admired as a prophet. He was seized by the atmosphere in Heidelberg, as testified to in his diary entries. In his fragmentary memoirs *Halle und Heidelberg* (Halle and Heidelberg, 1856/57) he noted: “Heidelberg is itself a glorious Romanticism; the spring here winds its way around house and home and the commonmost things with vines and blossoms, and the hills and dales tell a wondrous tale of days gone by, as if there were nothing menial in this world”. Eichendorff was transported by the intellectual currents of Heidelberg Romanticism. → The city proved to be his poetic awakening. Under the impact of an unrequited love, in 1807/08 he wrote his celebrated poem “In einem kühlen Grunde” (translated as “The Mill of

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the Valley”), which was set to music by Friedrich Glück and became a famous folk-song. Together with like-minded souls such as the poet Count Otto von Loeben, he founded his own literary circle, the Eleusinian League. However, much as for Brentano and von Arnim, Heidelberg remained but a temporary station in his life: Eichendorff left the town in April 1808.

Johann Wolfgang von Goethe →

Johann Wolfgang von Goethe (1749–1832) paid many a visit to Heidelberg, not least in November 1775 when, in opposition to his hostess Dorothea Delph, who was already forging plans for his career, and contrary to his own plans to embark on a journey to Italy, he decided literally over night to accept the invitation of Carl August Grand Duke of Saxe-Weimar-Eisenach to travel to Weimar. Heidelberg remained however associated with Goethe. In 1797 he noted in his diary from his Swiss travels: “The town with its location and the whole setting has, if I may say, something ideal about it.” Years later the town proved to have an indirect effect on his work.

Boisserée Collection →

Goethe devoted a lot of time to the Romantic artists. *Des Knaben Wunderhorn* prompted him to look at the German mediaeval period and folk poetry. He visited Heidelberg in 1814 and 1815—both times in autumn—on the invitation of the Boisserée brothers to view their collection of German and Netherlandish panel paintings from the late Middle Ages. After the French occupation of their home town of Cologne and its ensuing secularisation, Sulpiz and Melchior Boisserée began in 1804 to collect and preserve ecclesiastical paintings. They moved in 1810 to Heidelberg and until their departure in 1819, exhibited the works at Sickinger Hof, the current home of the German Department at the University of Heidelberg. → As Sulpiz Boisserée wrote in a letter, the artworks left an “enormous impression” on Goethe.

Marianne von Willemer → While in Heidelberg, Goethe met the young Marianne von Willemer (1784–1860). She became his muse for the book “Suleika” in Goethe’s *West-Eastern Divan*. Three of the poems in it were in fact from her own hand. In 1825, Johann Friedrich Heinrich Schlosser set up a Goethe collection in the newly secularised Neuburg Abbey, the first Goethe memorial and simultaneously a popular meeting place for late Romantic painters and poets.

Jean Paul → After Goethe’s sojourns, the visit Jean Paul (1763–1825) paid in 1817 appears to have been a public literary event. He was awarded an honorary doctorate by the University of Heidelberg, represented by the philosophy professor Georg Wilhelm Friedrich Hegel together with Friedrich Creuzer, and lauded by the students as a “fighter for right and freedom” and “Germany’s favourite writer”. While on his visit, Jean Paul visited the Boisserée collection and felt his “heart quake”. Another visit to Heidelberg in 1818 failed to meet up to his expectations—perhaps showing that the era of literary Romanticism in Heidelberg was gradually drawing to a close.

Eichendorff’s view of Heidelberg → Scarcely a poet did more to shape the current picture of Heidelberg as the City of Romanticism than Joseph von Eichendorff in his late work: looking back over the passage of space

↖ [Sophie Mereau \(1770–1806\)](#)

and time with an idealizing gaze, in 1855 Eichendorff conjured up the feelings of bygone days in the opening and closing lines of his narrative poem “Robert und Guiscard”. Heidelberg is elevated to a fairytale place of Romantic longings and untrammelled youth.

Nikolaus Lenau → The Austrian author Nikolaus Lenau (1802–1850), one of the foremost representatives of the *Vormärz* whose nature poetry echoes between melancholy and calls for political liberty, studied medicine in 1831 in Heidelberg. In 1832 he set off for a one-year intermezzo in America, where he composed the poem “Die Heidelberger Ruine” (The Heidelberg Ruin).

Friedrich Hebbel → The poet and dramatist Friedrich Hebbel (1813–1863) was drawn in summer 1836 as guest auditor for the law course to Heidelberg. In his brief period in Heidelberg he wrote over 30 poems, including his famous “Nachtlied”.

Berthold Auerbach → The 1848 Revolution in Paris also fired demands in the German states for liberal constitutions, a German nation state, and improvements in the socio-economic situation. A milestone on the road to the revolution of 1848/49 in Germany was the Heidelberg Declaration drawn up in 1848 at a meeting of 51 liberal and democratic politicians from the south-west. One participant—exemplary of the political involvement of Jewish writers in the *Vormärz*—was Berthold Auerbach (1812–1882), whose *Schwarzwälder Dorfgeschichten* (*Black Forest Village Stories*), a set of realist descriptions of rural life, became very popular over and beyond the borders of Germany. Auerbach lived from 1845 until his departure for Vienna in April 1848 in Heidelberg.


Gottfried Keller → The young Swiss author Gottfried Keller (1819–1890) was similarly enthusiastic about liberal-democratic ideals during his studies in Heidelberg between October 1848 and April 1850. In autumn 1848 he listened to the lecture the philosopher Ludwig Feuerbach gave in the town hall, and followed him in his anthropological reinterpretation of faith and religion. This turnabout is reflected in his autobiographical coming-of-age novel *Der grüne Heinrich* (Green Henry). For all of its realism, he was still tinged by Romanticism: in his poem “Alte Brücke” (1849), Keller interwove a painful personal experience with the visual impressions of Heidelberg’s famous old bridge.

Joseph Viktor von Scheffel → Heidelberg Romanticism lived on in the popular theme of romantic student life. The City of Romanticism became the City of Romance: Joseph Viktor von Scheffel (1826–1886) studied law in Heidelberg from 1844 until 1847 and advanced, as a protagonist of a second Biedermeier who wrote humoristic poems and historical epics and novellas, to become one of the most popular writers of the late nineteenth century. He wrote his poem “Alt-Heidelberg, Du feine” in 1851/52 and included it in his debut, the epic poem *Die Trompeter von Säckingen* (*The Trumpeters of Säckingen*). The work was successfully set to music and still belongs to the standard repertoire of the student fraternities. “Old Heidelberg” → Wilhelm Meyer-Förster worked the material into his play

↖ [Johann Wolfgang von Goethe \(1749–1832\)](#)

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Old Heidelberg, a bitter-sweet romance set in the Heidelberg student milieu which was premiered in November 1901 in Berlin. Neither Bertolt Brecht's scathing attack on this "dog of a drama," nor Kurt Tucholsky's plea "Dear directorate of Germany! We demand a new play" were able to halt its triumphal progress. The operetta version, *The Student Prince* by Sigmund Romberg, became a sweeping success on Broadway in the 1920s and still enjoys great popularity. → With this sentimental student romanticism, the reception of the Heidelberg's literary Romanticism underwent a rapid process of trivialisation, as demonstrated by the tide of light student fiction that appeared with the centenary celebrations at Heidelberg University in 1886. The myth of "old Heidelberg" had been invented—and however much it smells of kitsch it is also a facet of Heidelberg's literary past.

Russian Heidelberg →

Heidelberg was however never solely coloured by Romanticism. During the second half of the nineteenth century, the city was a Mecca for Russian learning and culture. Heidelberg became an intellectual centre for Russians abroad. At times the Russian colony in Heidelberg was so large that it sometimes seemed like its own "small Russian town". In addition to the wealthy Russians who passed through on their travels came any number of students who studied in Heidelberg after the closure of Petersburg University in 1861. Their meeting place was the Russian reading hall ("Pirogovsche") in the heart of the old town. Here they could read all that was banned in Russia, along with the latest French, German and English books, journals and pamphlets of a socialist persuasion. At times the proportion of Russian students reached almost ten per cent. Many a celebrated poet and thinker from the Russian intelligentsia lived for a spell in Heidelberg, including the writers Ossip Mandelstam and Ivan Turgenev and the philosopher Fyodor Stepun. The Heidelberg writer Kurt Wildhagen (1871–1949) was in close contact with the Russians in Heidelberg. He translated a number of Turgenev's novels and plays, and compiled a complete edition of his works between 1911 and 1931. In 1920, Wildhagen translated Nikolai Gogol's story *The Ogre* into German.

José Rizal → "Russian Heidelberg" is a clear example of the magnetic attraction the city exerted on foreign students. The author José Rizal (1861–1896), who is hailed in the Philippines as a national hero, studied ophthalmology in 1886 in Heidelberg. During this time he wrote his book *Noli me tangere*, which appeared in 1887 in Berlin in Spanish and which openly attacked the Spanish leadership and above all the power of the Catholic clergy over the indigenous population. He returned to the Philippines in 1892, where he struggled for liberation from the Spanish colonial forces. He was executed in 1896 for inciting rebellion in Manila.

Muhammad Iqbal → The poet and philosopher Muhammad Iqbal (1877–1938), one of the foremost Muslim thinkers of his time, stayed in Heidelberg in 1907 to study philosophy and German language and literature. Among his foremost works are *Asrar-i-Khudi* (*Secrets of the Self*, 1915) and *Payam-e-Mashriq* (*Message from the East*, 1923), which was his response to Goethe's *West-Eastern Divan*. He is

↖ [Joseph Viktor von Scheffel](#) (1826–1886)



C

honoured in Pakistan as one of the masterminds behind the creation of the state.

Mark Twain → Heidelberg was also discovered in the nineteenth century as a tourist destination. One of most renowned travelogues was penned by Mark Twain (1835–1910), who spent a number of months on the banks of the Neckar while touring Europe in 1878. His enthusiasm is reflected in his 1880 work *A Tramp Abroad*.

Richard Benz → Around 1900, attempts were made to rekindle literary Romanticism in Heidelberg. In particular, the centenary of the publication of *Des Knaben Wunderhorn* in 1906 presented a circle of young writers and scholars in Heidelberg around the cultural historian Richard Benz (1884–1966) with a welcome opportunity to trace the spirit of Romanticism, not least in evenings dedicated to mediaeval legends. Over the following years, Richard Benz translated Jacobus de Voragine’s late Mediaeval collection of hagiographies, the *Legenda Aurea*, from Latin into German. His translation is still a standard work for theologians, mediaevalists and art historians. The climax of the Romantic celebrations in 1906 was a festival of songs and round dances at Neuburg Abbey.

Neuburg Abbey / Alexander von Bernus → Under the auspices of writer Alexander von Bernus (1880–1965), the at that time owner of Neuburg Abbey, the former monastery became a favoured meeting place for men of letters such as Richard Dehmel and Alfred Mombert. Stefan George and his circle, including Karl Wolfskehl, were also familiar guests at Neuburg Abbey.

Stefan George and his circle → The poetic declamations of Stefan George (1868–1933) were regarded at the turn of the century as an oratic event of the highest order. He elevated poetry to the rank of an artistic religion and created his own milieu and world of ideas, the “secret Germany”. Initially influenced by the French Symbolists around Stéphane Mallarmé, in 1892 he founded the *Blätter für die Kunst* and soon developed his own aesthetic, which essentially was determined by the ideal of the “New Realm” in which a still invisible order of the German spirit was to assume form. The poet gathered his friends and admirers around him, who revered him as the “Master”. From 1911 on, Heidelberg was the main centre of his activities, but his intellectual presence extended far beyond the town and lived on for generations in his “disciples”.

Friedrich Gundolf → No few scholars met up in these circles under George’s intellectual nimbus, including the historian Ernst Kantorowicz, the economist Edgar Salin, the literary scholar Norbert von Hellingrath, and above all the Germanist and poet Friedrich Gundolf (1880–1931), who had made a name among other things as a Shakespeare translator. Gundolf taught German literature in Heidelberg from 1916 to 1931. It is he who coined the motto “to the living spirit” which is inscribed above the entrance to the New University building.

Max Weber → The much vaunted “Heidelberg spirit” is strongly connected in these years with another intellectual giant: using interdisciplinary exchange, the cultural sociologist Max Weber (1864–

↖ [Iwan Turgenjev \(1818–1883\)](#)

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1920) created in Heidelberg the methodological bases for a historically-oriented science of culture and society. His works number among the classics of sociology. Max Weber and his wife, the women's rights campaigner Marianne Weber (1870–1954), opened their doors each Sunday from 1912 onwards for open discussions between academics, writers and artists. Among the members of Max Weber's circle were the theologian Ernst Troeltsch and the philosophers Ernst Bloch, Karl Jaspers and Georg Lukács, who worked on his influential *Theorie des Romans* (The Theory of the Novel, 1920) in Heidelberg.

Richard Weißbach → The Heidelberg publisher Richard Weißbach gathered the literary avant-garde around him: in 1912 he published one of the earliest anthologies of Expressionist poetry, with works by Else Lasker-Schüler, Franz Werfel and the Berlin poet Ernst Blass, who successfully debuted in Weißbach's programme in 1913 with his volume of poems, *Die Straßen komme ich entlang geweht* (I come wafted along the streets), and in 1914 edited the literary monthly *Die Argonauten* in Heidelberg. In 1923 Weißbach published Walter Benjamin's (1892–1940) translations of Charles Baudelaire's *Tableaux Parisiens*, prefaced by his programmatic essay on the "Task of the Translator".

Wilhelm Fraenger → In 1919, the art historian Wilhelm Fraenger (1890–1964) founded "Die Gemeinschaft" in Heidelberg, an association devoted to Expressionist art, literature and theatre. Fraenger's circles included for instance the psychiatrist Hans Prinzhorn, the writer Carl Zuckmayer, and Wolfgang Frommel, who in 1951 founded the literary journal *Castrum Peregrini* in Amsterdam. During the Weimar Republic, Heidelberg University was regarded as a stronghold of liberal, cosmopolitan thought, not least on account of professors such as Karl Jaspers, Gustav Radbruch and Alfred Weber, and became an intellectual magnet for scholars and students alike.

Anna Seghers → The writer Anna Seghers (1900–1983) studied in Heidelberg: she did her doctorate in 1924 at the university with a dissertation on "The Jew and Judaism in Rembrandt's Work".

Hannah Arendt → In 1928 Hannah Arendt (1906–1975) completed her doctorate on "St Augustine's Concept of Love" under Karl Jaspers.

Castle Festival → In 1926, the "Heidelberg Schlossfestspiele" opened for the first time with a staging of Shakespeare's *Midsummer Night's Dream* by among others Gustav Hartung, an outstanding champion of Expressionist theatre. The festival soon gained an international name for being an exceptionally progressive event, as Carl Zuckmayer recalled. In 1929/30, financial deficits caused the festival to be abandoned. With the "Reichsfestspiele" from 1934 to 1939 under the aegis of Minister of Propaganda Joseph Goebbels—he had completed his doctorate in 1921 in Heidelberg in literary studies—the idea of the festival received an ideological charge as an expression of National Socialist art. In 1974, the Heidelberg Schlossfestspiele was revived in the tradition of the 1920s, with for many years the Old Heidelberg operetta *The Student Prince* forming the highpoint for tourists and achieving cult status. Up until the National Socialist leap to power, Heidelberg's

↖ [Stefan George \(1868–1933\)](#)

“living spirit” bathed in the aura of the university. The enforced ideological conformity that was swiftly imposed on the university by the National Socialists soon brought it the name of a “Nazi university”. Numerous students and lecturers were expelled for their political opinions or Jewish origins. Heidelberg also looked on as books were burned without compunction on 17 May 1933 on University Square. A plaque at the site serves as a grave reminder.

Hermann Lenz → Just how the National Socialists increasingly coloured the streets and academic life is vividly presented in the novel *Andere Tage* (1968) by Büchner Prize winner Hermann Lenz (1913–1988)—as seen by his literary alter ego Eugen Rapp. Lenz had studied in Heidelberg from 1933 to 1937.

Marianne Weber → Even during the Third Reich, anti-regime middle-class intellectuals, such as the circle around Marianne Weber, remained active and privately formed a spiritual antithesis to the “National Socialist University of Heidelberg”, albeit with little perceivable effect on the general public.

Ricarda Huch → The writer and historian Ricarda Huch (1864–1947) was living in Heidelberg at the home of social politician and women’s right campaigner Marie Baum (1874–1964) when, in 1933, she announced her resignation from the Prussian Academy of Arts in Berlin out of protest at its “nationalist attitude”.

Alfred Mombert → The Jewish writer Alfred Mombert (1872–1942) was—as a literary fore-runner of Expressionism—a member of the Prussian Academy of Arts from 1928 until his expulsion by the National Socialists in 1933. He had lived for decades as a recluse in Heidelberg until, on 22 October 1940, he and 280 Heidelberg Jews were transported by the Gestapo to Gurs concentration camp in the Pyrenees. In April 1941, his Swiss friend and patron Hans Reinhart succeeded in buying him free from Gurs. Reinhart offered him exile in his house in Winterthur. Alfred Mombert died on 8 April 1942, six months after his arrival in Switzerland.

The University after 1945 → The archaeologist Ludwig Curtius (1874–1954) noted shortly after the National Socialists’ accession to power in 1933 that the university was in ruins, like Heidelberg castle. During the post-war period the university underwent fundamental intellectual renewal. It drew young people hungering for learning—not least because Heidelberg had been left undamaged—who streamed into the lectures given by Karl Jaspers, Alfred Weber and Gustav Radbruch. In his recollections of his student days in Heidelberg from 1945 to 1951, which appeared under the title *Rendezvous mit dem Weltgeist (Rendezvous with the World Spirit)* (2000), Nicolaus Sombart (1923–2008), cultural sociologist and long-standing member of the Council of Europe, summed it up as follows: “As students in Heidelberg we had the exhilarating feeling of being at a new beginning. The world had to be thought anew, measured anew—and we were ready to do that.”

Die Wandlung → After the end of the war, the untouched city of Heidelberg developed a lively literary scene—if at first mainly in the form of booklets and journals due to the restrictive licensing and

↗ [Hannah Arendt \(1906–1975\)](#)

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inspection procedures. In November 1945, the academic publishing house Winter produced the first issue of *Die Wandlung*—literally *The Transformation*. It was founded by the writer and political scientist Dolf Sternberger as editor, in cooperation with the philosopher Karl Jaspers, the Romance scholar Werner Krauss, and the sociologist Alfred Weber, and received the support of the U.S. occupation authorities. Its goal was “that Germans become conscientious and independent thinkers, who are aware of their rights and responsibilities, who do not merely obey orders but grasp their true selves, and who do not parrot empty phrases but speak their own language”. A lively depiction of the work of the first editorial team is given by Geno Hartlaub, for many years editor of *Die Wandlung*: “The manuscripts that had piled up came in part from the allegedly empty drawers of German authors who had been condemned to silence, and of foreign authors and emigrants with whom the journal’s founders had never lost complete contact ... *Die Wandlung* was the most modern journal during the first years after the war”. The journal strove to help bring about political and cultural renewal in Germany and tackled the “underlying philosophical and moral questions” of the times. The reaction was extremely positive. In 1946, the journal reached its zenith with a circulation of 35,000 copies. When the repercussions of the monetary reform pushed *Die Wandlung* to the financial brink, it folded in late 1949—a fate shared by many cultural political journals during the early years of the Federal Republic.

Hans-Georg Gadamer → In 1949 Hans-Georg Gadamer (1900–2002) was appointed Karl Jaspers’s successor in Heidelberg. Apart from him, numerous celebrated philosophers taught in Heidelberg, including Karl Löwith, Dieter Henrich and Ernst Tugendhat. In 1961, Jürgen Habermas began his university career at the Philosophy Department in Heidelberg, before moving in 1964 to the University of Frankfurt as successor to Horkheimer. Hans-Georg Gadamer became professor emeritus in 1968 and lived in the city on the Neckar until his death in 2002. With his magnum opus, *Truth and Method* (1960), he advanced to become one of the leading German philosophers of the twentieth century. For many years he enjoyed a philosophical friendship with Jacques Derrida—despite differences of opinion and contrary notions, a “dialogue ininterrompu”, as Derrida summed it up in his eulogy to Gadamer. The Philosophy Department at Heidelberg University honoured Gadamer in 2001 by inaugurating a Gadamer Professorship aimed at focusing international scholars on hermeneutics. Outside of the university, Heidelberg always offered a creative home for writers and translators—whether for those simply passing through, or for a short period of their lives, or as a place they are glad to stay.

Eva Rechel-Mertens → Eva Rechel-Mertens (1895–1981) rendered in Heidelberg among other works Marcel Proust’s *À la recherche du temps perdu* into German (published between 1953 and 1957). This brought her the 1966 Johann Heinrich Voß Prize for Translation, which is awarded by the Deutsche Akademie für Sprache und Dichtung.

Hans Bender → The writer Hans Bender (b. 1919) was living in Heidelberg when, in 1953, he and the writer and literary scholar Walter

↖ [Max Weber](#) (1864–1920)

Höllerer launched the still extant journal *Akzente* as a forum for young contemporary German-language literature. Bender had already edited his own literary journal prior to that entitled *Konturen* (Contours).

Arnfried Astel → In 1959 the poet Arnfried Astel (b. 1933) founded the journal *Lyrische Hefte* in Heidelberg. Up until 1970 he published his own poems in it under the pseudonym Hanns Ramus. In 1968 he followed with *Notstand* (State of Emergency), his first book publication as a poet.

Erica Jong → The protest movement in the late sixties appeared to deconstruct the “Myth of Heidelberg”. A deep feeling of unease was felt for instance by Isadora Wing, the young protagonist in Erica Jong’s *Fear of Flying* from 1973, during her sorties through Heidelberg in the sixties: “I explored Heidelberg like a spy, finding all the landmarks of the Third Reich”. Erica Jong (b. 1942) lived from 1966 to 1969 in Mark Twain Village on the US Army base in Heidelberg; her novel, which is a classic of female erotic literature, has sold well over 15 million copies and is a world bestseller.

Heidelberg in the 1970s → The left alternative scene in the Heidelberg student movement during the 1970s also saw a potential in literary creativity for social change. They wanted a “counter-public” instead of the middle class establishment, forged by a free, independent, alternative culture. The members of the scene founded a newspaper, *Carlo Sponti*, that appeared every week from 1973 to 1978. Political statements and demands were conveyed performatively by means of a dedicated cinema programme, theatre co-ops and readings. The publishing house Das Wunderhorn founded in 1978 came out of this movement and oriented its programme to the still valid formulae: “The renewal of literature comes from the peripheries, not the metropolises”, and “poetry lies on the street”. Key figures in the programme from the outset were the writer and bookseller Jörg Burkhard (b. 1943) and Michael Buselmeier (b. 1938), who in 1996 wrote a poem in six lays, *Ich rühm Dich Heidelberg* (I laud you, Heidelberg), that pays critical homage to Heidelberg, and whose poems and prose and literary tours of the city have brought him acclaim. In 2011 his theatre novel *Wunsiedel* was one of the six finalists shortlisted for the Deutscher Buchpreis.

Hilde Domin → As scarcely another literary figure, the poet Hilde Domin (1909–2006) made her presence felt in Heidelberg’s cultural life as a self-assured, socially committed intellectual of great literary power. Hilde Domin (b. Löwenstein) grew up in Cologne in comfortable circumstances. After leaving school she reads law in Heidelberg before changing to economics. In summer 1931 she became friends in Heidelberg with the Jewish student of classics and archaeology. Erwin Walter Palm (1910–1988), with whom she went to study in Rome in 1932. She completed her degree in social and political sciences in 1935 in Florence; in October 1936 the couple married in Rome. These semesters in Arcadia proved to be the first leg of their exile. They were quick to recognise the dangers posed by National Socialism and that there was no prospect for them of living in Germany. The Italian Race Laws of 1938 forced the Palms to flee from Italy in 1939,

↖ [Ricarda Huch](#) (1864–1947)

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taking them via Paris, London, Minehead in Somerset, Canada, Jamaica and Cuba 1940 to finally Santo Domingo, where they lived until their return to Germany in 1954. It was here that she wrote her first poems, and her pen name Domin likewise recalls this time. → For her, language was “unloseable”, her true place of refuge. In Heidelberg Hilde Domin and her husband found from 1961 on an external *heimat*. In 1959 she made her debut as a poet with *Nur eine Rose als Stütze* (*Only a Rose for support*). This was followed by numerous other successful volumes of poetry—including *Rückkehr der Schiffe* (*Return of the Ships*), 1962, *Ich will Dich* (*I want you*), 1970—which she accompanied in 1968 with a penetrating essay titled *Wozu Lyrik heute?* In addition she published autobiographical texts, a novel and essays, and kept up an intensive correspondence with Nelly Sachs, who was in exile in Sweden. Her poems have been translated into over 26 languages, and she has received numerous awards. In 1987/88 she gave the lecture in the Frankfurter Poetikvorlesungen series, in 1992 she was awarded by the Carl Zuckmayer Prize, in 1999 the Jakob Wassermann Prize. These were followed by many other accolades. In 2004 she was made honorary citizen of Heidelberg, and in 2005 she received the highest order of the Dominican Republic. She was also honoured with the Heidelberg Prize for Literature in Exile in 1992, which now bears her name in remembrance.



↪ [Alfred Mombert \(1872–1942\)](#)



↖ [Hilde Domin](#) (1909–2006)

“A GLORIOUS ROMANTICISM”

Between 1804 and 1808, a number of poets and scholars met up in Heidelberg who entered the annals of literary history under the name of “Heidelberg Romanticism”—not least so as to distinguish it from the “Early Romanticism” of Jena. A major characteristic of this branch of Romanticism in the arts and humanities was above all the rediscovery of “old German literature” from the Christian mediaeval period, and the enthusiasm for mostly orally transmitted folk literature in the form of songs and tales. Without doubt the most popular document and the signature as it were of Heidelberg Romanticism was the collection of songs edited by Clemens Brentano and Achim von Arnim, *Des Knaben Wunderhorn*, which was published in three volumes by Mohr und Zimmer in Heidelberg.

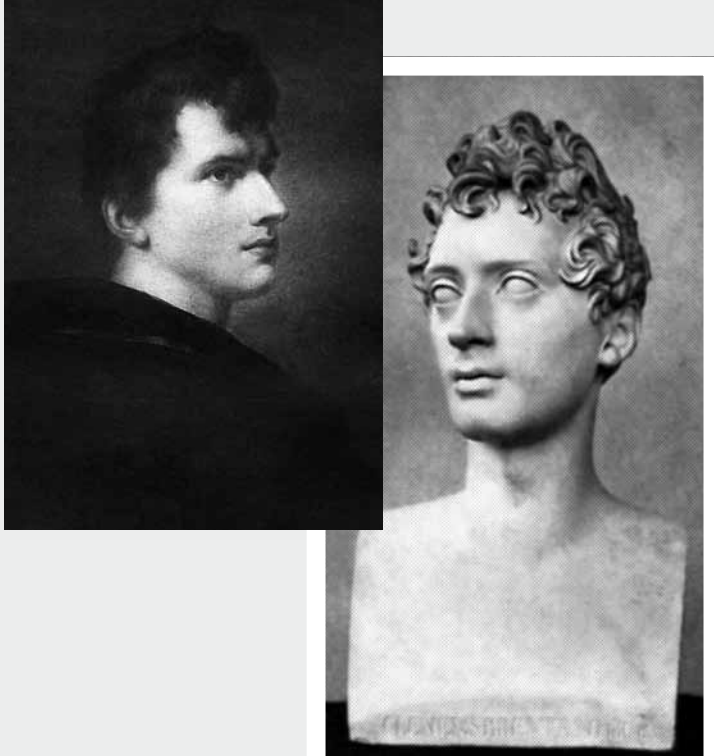


FIG. 15 Achim von Arnim (1781–1831), painting by E.H. Ströhling

FIG. 14 Clemens Brentano (1778–1842), bust by Friedrich Tieck




FIG. 13 Title page of the *Wunderhorn*, volume 1, University Library, Heidelberg

The subtitle is “old German songs” and points to the work’s mission to forge unity and identity as a kind of national song book. But not all of the songs were old, and not even German. Nor did the two editors rely solely on orally transmitted folklore, for they also included poems already published by verifiable authors, and some of their own work. In one case Brentano gives the source of a song as: “written down in the spinning room of an Hessian village”. As has since been ascertained, the editor himself was behind it. Some critics found this reprehensible. But viewed as a Romantic artwork, the *Wunderhorn* enawed its critics and even convinced Johann Wolfgang Goethe. While the broad impact that the editors hoped for on the reading public failed to materialise, the collection left a deep impression on music. We have only to think of the arrangements by Robert Schumann, Johannes Brahms and Gustav Mahler.

“Heidelberg Romanticism” cannot of course be reduced to this collection of songs and their editors. The circles around Brentano and von Arnim also included Professor Friedrich Creuzer, who taught classics at the University of Heidelberg, and the private tutor Joseph Görres. At the same time, Joseph von Eichendorff, who came in 1807 as a student to Heidelberg and attended lectures by Creuzer and Görres, had evidently no contact with Brentano and von Arnim, even though his own poems written on the Neckar gave early expression to his love of “Romantic song”. In his essay *Halle und Heidelberg*, written at a ripe old age, he made a very decisive contribution to coupling the town with the concept with Romanticism: “Heidelberg is itself a glorious Romanticism; the spring there winds its way around house and home and the commonmost things with vines and blossoms, and the hills and dales tell a wondrous tale of days gone by, as if there were nothing menial in this world”, as we read.

Eichendorff may well have failed to come in contact with the two *Wunderhorn* editors in Heidelberg because, by the time he arrived, Brentano and von Arnim were already about to leave. That Heidelberg remained for them but a stop on the way was



due not least to another person who lived in the town, Johann Heinrich Voß, the celebrated Homer translator, enlightened rationalist and declared enemy of Romanticism: “In the recently published volumes the *Boy’s Magic Horn*, as a means for rejuvenation to the age of boyhood, we find an unholy jumble of all kinds of niminy-piminy, reckless and feckless ditties, complete with stale old strains and churchy refrains tipped before us”, as he wrote on the last two volumes of the collection. The at times heated discussions between the two camps—Voß also had his comrades-in-arms—were carried out in written form and followed throughout the whole of Germany. Among the attacks on Voß by the Brentano faction was a satire directed at philistinism entitled *Uhrmacher Bogs* (Watchmaker Bogs, 1807), and a caricature in the *Zeitschrift für Einsiedler* edited by von Arnim. It shows Voß likewise as a philistine, aiming a bow and arrow as Poetry, incarnate as a cherub. The arrow hit its mark insofar as Brentano and von Arnim did indeed leave Heidelberg. They did not want their feud with the Voß party to be seen as a deep-seated row between two epoch-making currents: Classicism and Romanticism. On receiving a retaliation in Berlin in 1809 in the form of a satire by Danish poet Jens Baggesen, which Voß had helped to write, they sounded rather fed-up: “Yesterday evening Arnim and I looked through Baggesen’s jingle-jangle almanac, there’s not a lot that’s as dull, futile and sick-making, especially since it does not spare the infamy; a year later these asses are still fighting all manner of enemies that do not exist.”

False Myth and Pseudo-Romanticism— “Old Heidelberg” Trivial Literature

“You don’t have to be German to feel a lump in your throat when you watch *Old Heidelberg*, nor a Redskin to feel your tears flow with those of Leatherstocking and Chingachgook, nor a Frenchman to be swept up in the joys and woes of *Cyrano de Bergerac*.” This list by theatre critic Alfred Polgar is not just any set of works that triggered the most violent passions of the day. What he presents here is a typical selection of writings that managed to etch themselves into the memories of an entire generation—and across the borders of nations. By “Old Heidelberg”, Polgar is referring to the play by Wilhelm Meyer-Förster, whose plot is easily related: crown prince Karl-Heinrich from the fictive state of Saxe-Karlsburg is sent to study in the genuinely extant town of Heidelberg. Freed of court etiquette, he dives into the merry rituals of wine and song celebrated by the student clubs, and falls head over heels in love with the innkeeper’s daughter, Kathie. But he is suddenly torn from this dream, because just four months into his stay he must urgently return to rule and marry according to his station. The student cap and sash remain for the newly-crowned king a wistful memento of the happiest time of his life, of Kathie and the place he longs for:
Heidelberg.

That all went down well with the audiences. After the premier on 22 November 1901 in Berlin, *Old Heidelberg* embarked on an unprecedented triumphal procession through Germany, then on to the international stage (translated into 22 languages!), and with that blossomed into one of the most-frequently played dramas in the first half of the twentieth century. The plot also provided the basis for several films (including one by Ernst Lubitsch) and several musical versions. Sigmund Romberg’s operetta *The Student Prince* was one of the greatest Broadway hits in twenties New York and soon was seen by the

Americans as the epitome of “good old Germany”. No question about it, the play and its adaptations raised Heidelberg’s already high renown even further, worldwide, and during the height of its popularity it doubtless added to the streams of tourists who flocked to the banks of the Neckar, and induced the one theatre-goer or other to study in Heidelberg. The hope of perhaps meeting the author there would regrettably have been in vain: Meyer-Förster never lived in Heidelberg, although in 1925 he was for understandable reasons made an honorary citizen of the town. But it is not so surprising that he took

this town with its winding alleys for his bitter-sweet romance in the student milieu.

In the nineteenth century, Heidelberg was one of the most renowned universities in Germany and visited by a stream of students. Free at last of the pressures of school and family, for many studying became first of all a secondary matter: wine, women and song were not only popular with fictional princes—a historical milieu that was presented to a wide audience home and abroad through plays, operettas, potboilers and later also popular hit songs and films. Above all Viktor von Scheffel's much-loved poem "Alt-Heidelberg, du feine" (1854) helped blend the city on the Neckar almost terminally with this kind of student idyll. The Berlin director Paul Lindau must have had much the same thing in mind when he titled the play that Meyer-Förster had submitted to him after Scheffel's catchy title: "Old Heidelberg" conjured up very concrete associations.

However, the play not only brought about a new peak in the popularisation of Heidelberg student romanticism, it also came under fire from numerous critics, who since its premiere had delivered a veritable broadside at this work. Their vigorous attacks were directed at a drama that contained "every ingredient of kitsch in a classic blend" (Kurt Pinthus). Bertolt Brecht spoke of a "dog of a drama", Kurt Tucholsky of an "anachronistic tuppenny print" and "old tear-jerker". The critique from all corners was not only aimed though at those "wishy-washy German feelings" called sentimentality, as one definition of kitsch reads from that time, and which was contrasted with true emotion. The main accusation was of a trivialised view of Heidelberg that had been forced onto it by Meyer-Förster's play and its aftermath; a highly successful hit song, *I lost my heart in Heidelberg* (1927), was similarly taken to task. With much culturo-critical gesticulating, the reproach was levelled that the city's rich image and sterling traditions had been diluted; the talk was of a "fake myth" and a "pseudo-Romanticism" which ultimately had been foisted on the unwitting tourists by a business-minded souvenir industry.

And the real myth and the real Romanticism? Suddenly we are confronted with lofty matters, the sublime. The concept of "romanticism" so intimately linked with the town has been reflected on for good historical reasons, and sometimes snatched from its popular usage for being ostensibly too imprecise. Pen-pushers like Scheffel and Meyer-Förster are contrasted with authors like Hölderlin and Goethe who conveyed their Heidelberg raptures with incomparably greater complexity. Yet in a curious way the stories linked with Heidelberg all share the modus of recollecting glorious moments from the past: the "transience of tarrying" (Albert von Schirnding) is one of the foremost experiences in Heidelberg. As we all know, trivial culture reduces things to their most banal if catchiest denominator. Peggy March, German-American hit singer, 1967: "Memories of Heidelberg sind Memories of You", as she sang, before adding that the days in Heidelberg will never return.



The New Wunderhorn

In 2006 the city theatre and philharmonia took a new look at *The Boy's Magic Horn* (Des Knaben Wunderhorn): over 400 performers took part—amateurs and professionals alike—in this unique project: The *Neue Wunderhorn* aimed to grasp the special poetic feel of the Romantic *Wunderhorn* anew and transport it into the 21st century. Completely in line with Romanticists Clemens Brentano and Achim von Arnim, who in 1805 published the first volume of *Des Knaben Wunderhorn* in Heidelberg, the *Neue Wunderhorn* sought its poetry on the street. Everyone from Heidelberg—independent of age, background or nationality—was drawn into a great creative act. The language of the city was rediscovered through workshops, music commissions, dance projects, citizens' projects, children's and youth projects—and much, much more. And the fruits of this were brought together on 21/22 July 2007 in a polyphonic medley performed in the theatre and on the square outside. Every performance was sold out.

The poetry of the *New Wunderhorn* captured the city's imagination.



FIG. 17 Das neue Wunderhorn, September 2007



FIG. 16 Das neue Wunderhorn, September 2007

HISTORY AT EVERY TURN— LITERARY TOURS

C

A History of the Town by Foot

In spring 1988, the Heidelberg writer Michael Buselmeier began to give tours of his home town that highlight its intellectual history, and from 1999 on, he and the head of the department for cultural affairs, Hans-Martin Mumm, embarked on researches and collated the findings. The result has been an unprecedented success, unbroken to this day. By telling the story of Heidelberg through the actual buildings and their one-time occupants, a new kind of city tour has come into being. Throughout this all, the “myth of Heidelberg” is being constantly tracked down, as are those who helped create it: the writers, painters, professors and composers from the Middle Ages to the present. What is so unique and special about these foot tours is that they have concentrated right from the start on Heidelberg’s literary and cultural history. And thus helped to preserve it. The “myth of Heidelberg” and the fascination it exerts are not simply explained but brought into the twenty-first century. At times over 300 participants have gone on the various tours, moving from house to house and one biography to the next—and in this way lines develop between the Middle Ages and the present and cross-connections between one thinker and another. The seventeen tours are now published in their third, expanded edition in Heidelberg by Wunderhorn Verlag.

Guided Tours

A large number of guided tours companies have included literary tours in their programmes, as for instance the Heidelberg Gästeführer e.V., which offers tours round the city in 22 languages for guests from around the world. In these tours the visitors get to know the literary figures and the places where they made their mark, their paths through life and their work, including such names intimately associated with Heidelberg as Mark Twain, or Johann Wolfgang von Goethe, Joseph von Eichendorff and Hilde Domin. Particularly popular are guides that concentrate on particular themes, such as Romanticism and Russian Heidelberg.

The city map “Poetisches Heidelberg” (Poetic Heidelberg) shows the homes, the domains and the works of over 60 poets, philosophers and scholars.

„UND KEINEM HAT DER ZAUBER NOCH GELOGEN“—
“AND THE MAGIC HAS YET TO LIE TO A SINGLE SOUL”—
HEIDELBERG AS A LITERARY LOCATION
“A Glorious Romanticism”, *History at Every Turn—Literary Tours*

LITERARY MAP OF THE TOWN

LITERARY LOCATIONS

- 1 **Russian Reading Room** *Plöck 52* → The Russian Reading Room was situated here in the second half of the 19th century.

- 2 **University Square** *Universitätsplatz* → Old and New University

- 3 **Hauptstraße** *Hauptstraße 151* → Clemens von Brentano, Achim von Arnim and Joseph Gorres would meet here while working on *Des Knaben Wunderhorn*

- 4 **Zum Goldenen Hecht/Holländer Hof** *Neckarstaden 66* → Jean Paul, Karoline von Gunderrode, and Charles de Graimberg, among others, stayed here

- 5 **Zum Faulen Pelz** *Zwingerstraße 18* → Probably the last inspection of *Des Knaben Wunderhorn* was done here by Brentano and Arnim

- 6 **Villa Lobstein** *Schloßberg 55* → Meeting point for the George Circle

- 7 **Goethe Bench** *Schloßgarten* → Goethe and Marianne Willemer met here in 1815

- 8 **Friesenberg** *Friesenberg 1* → Meeting place and home of Ricarda Huch, Alfred Mombert, Wilhelm Fraenger, Carl Zuckmeyer

- 9 **Wolfsbrunnen** *Wolfsbrunnensteige* → The myths surrounding this place go back to a spring where, according to legend, the pagan seeress Jetta was killed by a she-wolf. Beginning in 1550, the Electoral Court set out a garden there with fountains and hunting lodge. Martin Opitz mentions it in two sonnets from 1620/21. It fell into disuse in the eighteenth century, thus developing a mysterious atmosphere that attracted many artists, including the writers August Lafontaine, Heinrich von Kleist, Ludwig Tieck and Carl Zuckmeyer. A literary museum is being planned for the site.

- 10 **Villa Fallenstein** *Ziegelhäuser Landstraße 17* → Meeting place for intellectuals. Regular meetings from 1912 on at Marianne and Max Weber's home, with visitors including Ernst Toller, Gertrud and Karl Jaspers, Marie Baum, Erich Fromm, Walter Benjamin, etc.

- 11 **Philosophers' Way** *Philosophenweg* → Friedrich Hölderlin (see p. 38)

- 12 **Hilde Domin** *Graimbergweg 5* → Hilde Domin's home

- 13 **Ernst Jünger** *Sofienstraße 15* → Ernst Jünger's birthplace

- 14 **Palais Boissérée** *Hauptstraße 207-209* → From 1810 to 1849 domicile of the painting collection of the Boissérée Brothers. Goethe visited here in 1814 and 1815.

- 15 **Stift Neuburg** *Stiftweg 2* → Alexander von Bernus (see p. 47)

- 16 **Förstermühle** *Am Heiligenhaus 15* → Joseph von Eichendorff's poem "Kühler Grund" refers to here.

- 17 **Schloss (Castle)** *Schlosshof* → The castle is one of the most popular attractions in Germany and has been the inspiration for many works of literature (see pp. 41/49).

- 18 **Bergfriedhof** *Rohrbacher Straße* → The Bergfriedhof cemetery with its atmospheric tombs and rich wealth of trees is the last place of rest for numerous important figures, including Marianne and Max Weber, as well as the poet Hilde Domin.

and many more

LITERARY VENUES

- A **Prinzhorn Collection**
Voßstraße 2

- B **German-American Institute (DAI)**
Sofienstraße 12

- C **Heidelberg Public Library**
Poststraße 15

- D **Municipal Theatre and Orchestra**
Theaterstraße 10

- E **German Department of Heidelberg University and Heidelberg Academy of Science and Humanities**
Karlsplatz

- F **Romance Languages and Literature Department/English Language and Literature Department/Institute for Slavic studies**
Seminarstraße/Kettengasse/Schulgasse

- G **Montpellier-House**
Kettengasse 19

- H **Karlstorbahnhof/One World Centre/TIKK-Theater/Media Forum**
Am Karlstor 1

- I **Kulturfenster**
Kirchstraße 16

- J **Halle 02**
Güteramtsstraße 2

- K **Museum Haus Cajeth**
Haspelgasse 12

- L **Hebelhalle**
Hebelstraße 9

- M **Friedrich-Ebert-Gedenkstätte (President Friedrich Ebert Memorial)**
Pfaffengasse 18

- N **Sinti & Roma Documentation Centre**
Kirchstraße 16

- O** Volkshochschule (Adult education centre) and Akademie für Ältere (Academy for senior citizens)
Bergheimer Straße 76

- P** Centre for Creative Industries in the former Fire Station
Emil-Maier-Straße 16

- Q** University Library
Plöck 107-109

- R** Intercultural Centre
Alte Eppelheimer Straße 50

- S** University of Jewish Studies
Landfriedstraße 12

- T** Assembly Hall of the Old University
Augustinergasse 2

- U** Theater- und Spielberatung (Theatre Mentoring)
Rohrbacher Straße 50

- V** University of Education
Keplerstraße 87

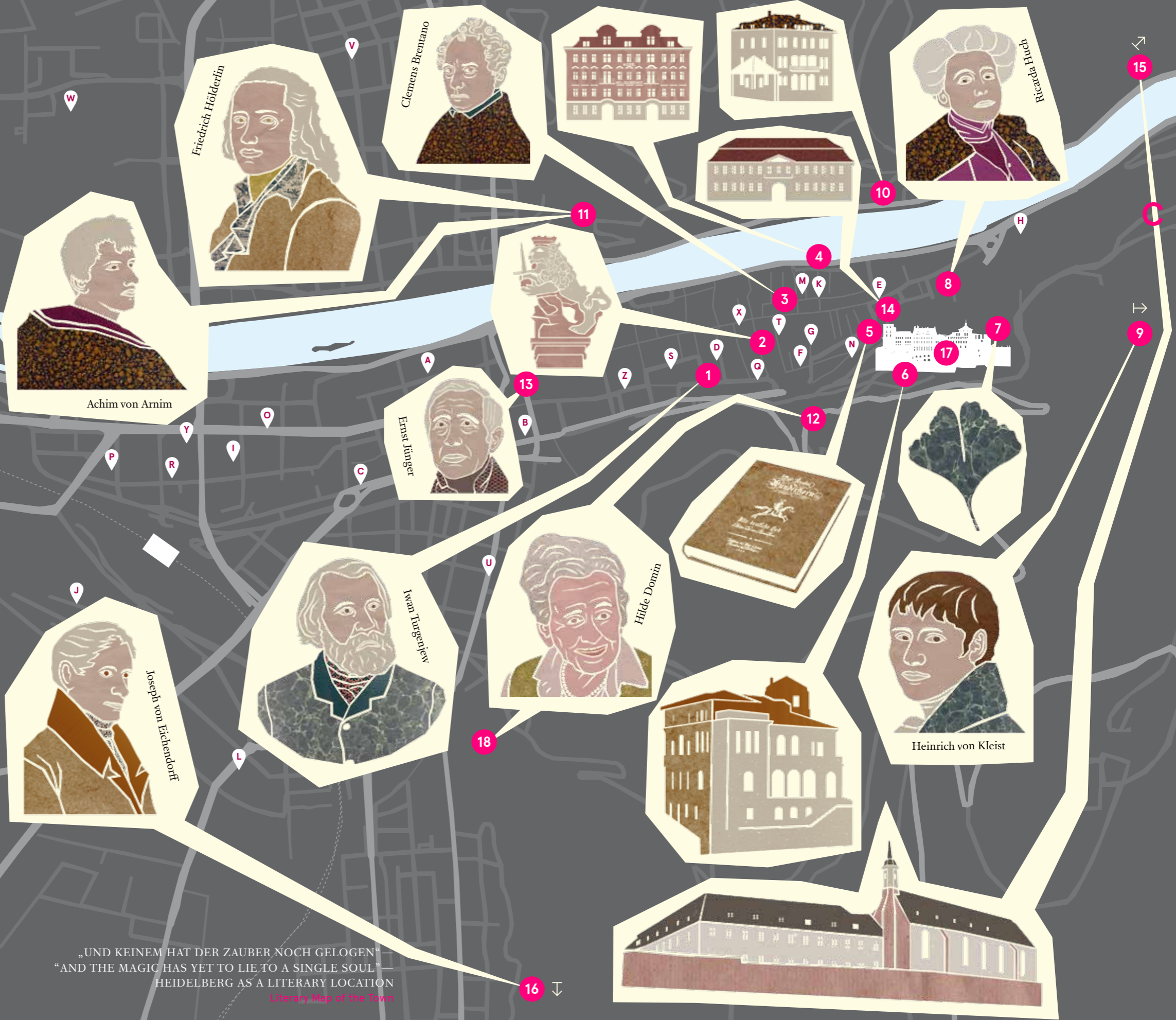
- W** South Asia Institute
Im Neuenheimer Feld 330

- X** Zimmertheater
Hauptstraße 118

- Y** Taeter Theater
Bergheimer Straße 147

- Z** Institute of Translation and Interpretation at Heidelberg University
Plöck 57a

- and many more*



Johann Wolfgang von Goethe viewed Heidelberg from "slightly above", as he noted on his visit in 1797, and numerous painters and poets have followed suit. ... But it was Friedrich Hölderlin who realised how much more impressive the "fateful castle" seems from below when he looked up from the bridge in the heart of the Old Town. ... the same perspective from which the great William Turner painted his Heidelberg with Rainbow in 1841.
(Jan Wiele, "Liegen lernen", Frankfurter Allgemeine Zeitung 22.09.2011)

„UND KEINEM HAT DER ZAUBER NOCH GELOGEN“
 “AND THE MAGIC HAS YET TO LIE TO A SINGLE SOUL”
 HEIDELBERG AS A LITERARY LOCATION
 Literary Map of the Town

“Heidelberg with its winding alleys and its historical buildings presents a splendid backdrop to our longings for hominess, for the indefinably old and mystical—
and simultaneously is a gateway to the world.”⁴

⁴ From the chapter titled “The joys of the text” (see p. 64)

Until this day Heidelberg is
the only German city where I
can write.

*Simple as that.*⁵
Or perhaps not.

⁵ From the essay “The City of Magical Thinking” (see p. 14)

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THE JOYS OF THE TEXT



Of Word Jugglers and Day Dreamers—Heidelberg’s Authors and Translators p. 64
Authors Documentation Centre p. 64 Translators’ Work Presentations p. 69
Institute of Translation and Interpretation p. 70 Associations and Initiatives p. 74

OF WORD JUGGLERS AND
DAY DREAMERS—
HEIDELBERG'S AUTHORS AND
TRANSLATORS

Anyone who has looked down from the castle on its lofty perch onto Heidelberg's old town gets an idea of the wonderful unreality of this universe steeped deep in Romanticism: Heidelberg with its winding alleys and its historical buildings presents a splendid backdrop to our longings for hominess, for the indefinably old and mystical—and simultaneously is a gateway to the world. It is as if little ever changes here. Even the new batch of freshly enrolled students simply adds each year to this curious timelessness. Young people come to the city each semester, and those who spend their lives here may sometimes feel like a museum attendant or an eternal tourist. But also like someone who is part of a very long story. This story, this grand tale is not merely being written ever on by authors born and bred in Heidelberg, but also by those who have chosen the town as their home or who were passing through when they fell for the city's charms. And anyone who stays here for a while suddenly notices: something is also changing, all the time, layers of text are in motion beneath the surface, rubbing together and merging and bringing new ideas to light.

AUTHORS
DOCUMENTATION
CENTRE

Ever since 1978, biographical material, photos, reviews, press articles, advertising material and commemorative publications concerning 100 Heidelberg literary authors have been steadily collected in the Heidelberg Autorendokumentation. The files can be inspected in the reading room of the Heidelberg Public Library. Thirty-six of the foremost authors have furthermore been given their own web portrait. The holdings relating to Heidelberg's literary scene include books and works in other media by Heidelberg authors, which may all be leant out.

The photographic exhibition of the Heidelberg public library *Schreiben am Neckar* (Writing on the Neckar) contains 27 texts and portraits of practitioners from the scene, photographed by Christian Buck.

“The quarries in nearby Oden Forest shone a rosy red”, as we read in the opening words of *Tomboy* (1998), a novel set in the Heidelberg student milieu by author and musician Thomas Meinecke. The book is a good example of the multifarious worlds of associations triggered by the literary location of Heidelberg. Meinecke’s students, totally engrossed in their idealistic notion of education, encounter the history of the city on every corner, while simultaneously immersing themselves in the latest debates about critical theory and pop. No surprise then that philosopher Judith Butler, who studied in Heidelberg and devoted herself to Hegel’s reception in France (Hegel also once lived in Heidelberg!), becomes the household deity for the lead character in *Tomboy*. Heidelberg has always straddled the two: intellectual history and contemporary discourse.

Heidelberg—for all of its apparent continuity—is constantly reinventing itself. Not least as a result of all the different angles from which authors the world over look at it. And look beyond it. Steven Bloom arrived in Heidelberg over 30 years ago from Brooklyn. And has remained. His stories, which recall Woody Allen and Saul Bellow, are set in New York and meanwhile in Heidelberg as well. His writes in English, but until now his books have only appeared in German—in the wonderfully laconic translations by Silvia Morawetz, who also lives in Heidelberg and who also renders Henry Miller and Anne Sexton into German. Indeed, the fact that renowned authors and translators can meet in this town lends wing to their enterprises.



FIG. 18 [Salim Alafenisch](#)



FIG. 19 [Elisabeth Alexander](#)



FIG. 20 [Frank Barsch](#)

The poet Hans Thill, born 1954 in Baden-Baden, is author and translator in one. He has lived now for over 40 years in Heidelberg, where he has translated any number of French writers, most notably the Surrealist Philippe Soupault. Thill's love of literature is due in no small measure to Surrealism. He plays with language, to the bafflement of his readers, by regarding the one and the same poem on various levels of language, meaning and dreams. And he distinguishes himself by his wealth of associations and his polyphony. But his poetry is not merely ironic, it also wants to get to the bottom of things, whether metaphysical or worldly, with earnest intent and without explaining them away or glorifying them. Thill's poems generate images that stay in our minds. He loves to experiment with sound, for he is as he says a "tonal writer".

Poetry of course is always about sound. As the Heidelberg-based writer and translator Ralph Dutli will tell you: the edition of Ossip Mandelstam's works that he translated and edited created a sensation, and his renderings of Joseph Brodsky and Marina Tsvetaeva capture the authors perfectly, for they are language in music. His essays constantly take a deeper look at literature and its creators. And that his vantage point on poets is that of a poet can be seen from his own poetry and prose. In Dutli's novel *Soutines letzte Fahrt* (Soutine's Last Journey, 2012) he writes: "Nothing is really sensible, except perhaps our dreams".

FIG. 21 [Wilhelm Genazino](#) reading at the University of Education, January 2005



FIG. 22 [Hubert Bär](#)



FIG. 23 [Steven Bloom](#)

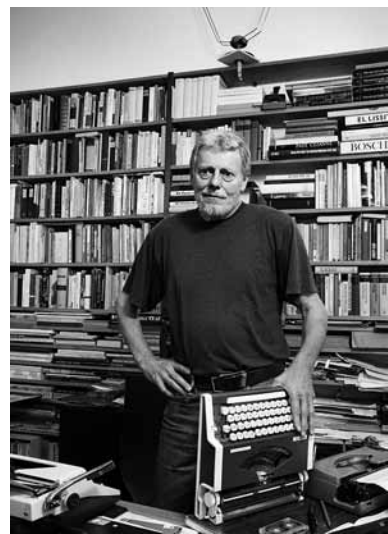


FIG. 24 [Jörg Burkhard](#)

And maybe Heidelberg is a particularly good place to dream, to fantasize and toss ideas back and forth. When the then 23 year-old Jagoda Marinić gave her very first interview before the historical setting of the castle at Karlsplatz, she said: "The one thing I really liked to do was dream". Jagoda Marinić was still studying German and English in Heidelberg when in 2001 she published her first volume of stories, *Eigentlich ein Heiratsantrag* (Actually a Marriage Proposal). A book that is a story in itself, connected to some extent with the special spirit in Heidelberg. Marinić, a daughter of Croatian parents, felt drawn to the city of Romanticism, which itself is already a literary location. And at the university she came in contact with a reader from the publishers Suhrkamp Verlag, who had also studied in Heidelberg and was running a course at the German department on publishing, where he took note of this young writer. Interactions and encounters of this kind are the rule rather than the exception here, even if they are of course prompted when various institutions—whether publishers or university or other organisers—create the possibilities. The town is small but lively and full of creatives, so soon enough everyone meets up with everyone else. And receives mutual inspiration. A special atmosphere seems to hold sway at the city's institutes: any number of editors, journalists, translators and writers have sat here in the lecture halls and made an early start writing for newspapers or launched literary journals. One that was set up a few years ago by young literature students and which bore a telling name for a Heidelberg venture, *Metamorphosen*, was not only a springboard for writers, but also led to a publishing house in Berlin: the Elfenbein Verlag. One could relate such

FIG. 25

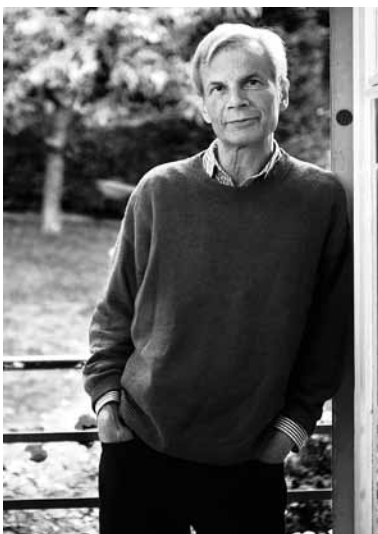
**Michael Buselmeier, writer, Heidelberg:
Ben Witter Prize 2010**

... probably nowhere on the entire globe is there such an intensive relationship between a writer and his city as there is between Buselmeier and Heidelberg—apart perhaps from Balzac and Paris. (from Ulrich Greiner's eulogy, Dezember 2010, DIE ZEIT)

FIG. 27

**Hilde Domin, writer, Heidelberg:
Nelly Sachs Prize 1983, City of Dortmund**

The prize aims to honour and promote people who have made outstanding creative achievements in the field of literary and intellectual life, who strive in particular to improve cultural relations between the nations, and who above all have dedicated themselves to promoting cultural understanding across borders as a new and binding element between peoples (Homepage Nelly-Sachs Prize Dortmund)

FIG. 25 **Michael Buselmeier**FIG. 26 **Christa Dericum**FIG. 27 **Hilde Domin**

stories the whole day long. Jagoda Marinić at any rate is now an established name in this country, a writer with her own voice—which draws on various languages.

No less polyvocal is the writing of Johann Lippet: born in Austria, he grew up in Timișoara in western Romania, became a member of the Banat group (which also included the Nobel laureate Herta Müller), and arrived over twenty years ago in Heidelberg. And finds here a place for stimulation and for writing, where past memories and the present can be transformed into texts.

Saša Stanišić from Bosnia studied in Heidelberg, worked on the side as a waiter in one of the lovely literary cafés in the old town—and established himself with his first novel *Wie der Soldat das Grammophon repariert* (How the Soldier repaired the Gramophone, 2006) as an up-and-coming author.

Other writers such as Büchner Prize winner Brigitte Kronauer and Wilhelm Genazino, who once was a cub reporter for the regional Rhein-Neckar-Zeitung newspaper and later lived for several years in the town, have taken Heidelberg as a backdrop for their books. Similarly, Bernhard Schlink's international bestseller *The Reader* (*Der Vorleser*) is set here. One of the writers who have left their stamp on Heidelberg and who are known beyond its borders is Hilde Domin, who died in 2006. With her poems she entered the school books and helped shape the intellectual climate in the city since the 1960s.

Barbara Conrad, translator, Heidelberg:

Leipzig Bookfair Prize 2011 in the category translation

Barbara Conrad's new translation of War and Peace is based on her familiarity with Tolstoy's linguistic and narrative techniques.

And that also includes his famous "convolutedness", which previous translators rarely dared or aspired to. (Olga Martynova, DIE ZEIT, 18.11.2010)

FIG. 28

Ralph Dutli, writer and translator, Heidelberg:

Johann Heinrich Voß Prize from the Deutsche Akademie für Sprache und Dichtung 2006

Ralph Dutli has been awarded the "Johann Heinrich Voß Prize for Translation" for his translations from the Russian, in particular for his justly acclaimed Mandelstam edition. (Homepage Deutsche Akademie für Sprache und Dichtung)

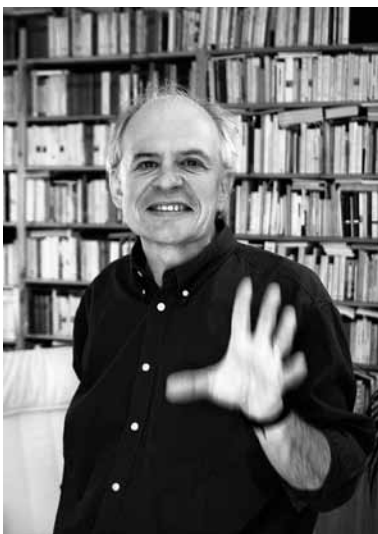


FIG. 28 [Ralph Dutli](#)



FIG. 29 [Hella Eckert](#)



FIG. 30 [Wolfgang Gast](#)

TRANSLATORS' WORK PRESENTATIONS

A striking number of renowned literary translators live in Heidelberg and the vicinity. Since 1994, the Heidelberg Public Library has provided a forum for the backroom workers who make up this very important profession.

Not only Nobel Prize winners such as Miguel Angel Asturias, Seamus Heaney and Toni Morrison have been translated in Heidelberg into German, but also top sellers like John Irving and Don DeLillo, the thriller writer Val McDermid, the queen of romantic fiction, Rosamunde Pilcher, and the creator of countless gripping historical tomes, Christian Jacq.

Many of the city's specialist translators studied at the Institut für Übersetzen und Dolmetschen at Heidelberg University and have remained faithful to the region where they studied. Others who moved later to Heidelberg love its internationalism in the realms of science, art and literature. Nobody knows the writers' works better than the translator. Literary translation is the most intense form of reading and interpretation, so translators are predestined to present and convey the work of *their* authors.

The fifth work presentation in May 2013, which once again was organised with the Verband der Übersetzer and next year will be put on as part of the Baden-Württembergischen Übersetzertage, featured a representative selection of home-grown translations published in 2011 and 2012, and new titles fresh off the press. The Heidelberg Public Library together with Heidelberg University and the translators' associations organised the conference in Baden-Württemberg in May 2013—a week full of literary events at numerous locations in town, aimed at bringing literary translation to a wider audience.

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FIG. 31 [Wilhelm Genazino](#)



FIG. 32 [Martin Grzimek](#)

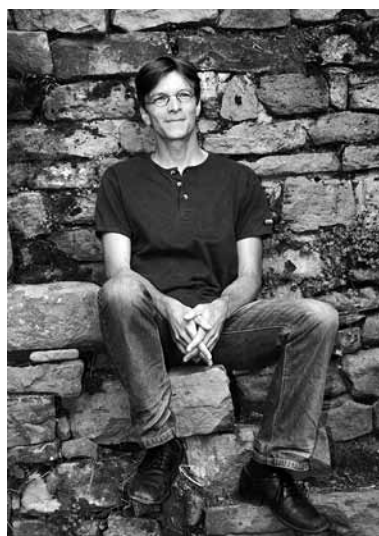


FIG. 33 [Marcus Imbsweiler](#)

INSTITUTE OF TRANSLATION AND INTERPRETATION

The Institute of Translation and Interpretation at the University of Heidelberg has turned out celebrated translators who have produced magnificent works, as for example the translator of the works of Spanish author Javier Marias, as well as several books by the Peruvian Nobel Prize laureate Mario Vargas Llosa—Elke Wehr.

The range of languages covered at the institute encompasses German, English, French, Italian, Portuguese, Russian and Spanish.



FIG. 34 [Michail Krausnick](#)



FIG. 35 [Marco Lalli](#)



FIG. 36 [Hanna Leybrand](#)

Among the citizens of Heidelberg who have come from all over the world is the writer and story teller Salim Alafenisch, who was born the son of a Bedouin sheik in the Negev desert, and who after school in Nazareth and studies in Heidelberg, has lived here since 1973. He is a master of story-telling and says that he does not live *between* but *in* two cultures.

Anyone who talks about the current literary scene in Heidelberg cannot omit Michael Buselmeier: there is probably no other author who is so intimately connected with the place and so strongly committed to it. As a historian who keeps the literary history of Heidelberg alive in his guided tours. As a commentator on life in the town. And above all as the author of a highly varied body of prose and poetry. His theatre novel *Wunsiedel* (2011) is the clearest and most impressive example of the writer's ability to transport a specific romantic longing into the present. His youthful hero wants to become an actor and is drawn to Wunsiedel in Franconia—the native town of Jean Paul, whose wit and poetry have long served as sustenance for Buselmeier. Who can be surprised then that with all of his literary connections, Jean Paul was also caught by the lure of Heidelberg and once wrote: "I have spent such hours here as I have found under the loveliest skies in my life ...".

Packed into a seemingly effortless flow of free narrative, the stories and explanations that are interwoven with it about the culture broker Salim Alafenisch are anything but dry regional studies or over-academic cultural theory—the stories address first and foremost our hearts and sense of humour. (Süddeutsche Zeitung, 19.07.2002)

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FIG. 38

Jagoda Marinić, writer, Heidelberg: Grimmelshausen Prize 2005, City of Renchen, Gelnhausen and the States of Baden-Württemberg and Hessen

The writer's gaze alights on what is invisible, on what marks us in mysterious ways. (Homepage Barbarossastadt Gelnhausen)



FIG. 37 [Johann Lippert](#)



FIG. 38 [Jagoda Marinić](#)



FIG. 39 [Fanny Morweiser](#)

Heidelberg Publishers and their Commitment to Translation

If a city is to bring literature to life, it requires more than a reputation and a certain potential for the imagination. It also needs authors who discover something there and can awaken it through their voices. And it requires people who bring us closer to what reputedly is alien or is written in other languages. The fact that Heidelberg has an institute for translation and interpretation is clearly not a handicap in this, because many renowned translators have learnt their trade here, which in the best cases is a true art. To this end, the author's personal language is recreated in another one. But even once one has all that, an important factor is still missing: the publishing houses. Heidelberg has the fortune to be home to a number of publishing companies that have distinguished themselves by their exceptionally broad and varied commitment to translation.

This is based on the desire to promote intercultural dialogue and make the literatures of the world accessible to the German-speaking audience. A special feature here is that the majority of poetry translations are offered bilingually, at times with an accompanying CD so that the voice of the writer or writers may be heard reading their work. Exemplary are the translations published by Draupadi Verlag, which presents writers from India and texts translated from English, Bengali, Malayalam, Tamil, Marathi and Hindi. The Mattes Verlag publishes translations from Latin, French and English, and Palmyra Verlag not only presents works of English and French, but also showcases works from the Arabic-speaking world. Further, Weiss Verlag includes works by English-speaking authors in its programme, and the Wunderhorn Verlag can point to a very colourful range of works translated into German from languages such as Arabic, Brazilian, Bulgarian, Portuguese, English, French, Irish, Croatian, Polish, Portuguese, Romanian, Russian, Swedish, Slovenian, Spanish, Ukrainian and Hungarian. Not only Heidelberg's literary scene would be poorer without these publishing houses and their authors and translators—the whole of literary life in Germany profits from the efforts that are made for at times somewhat neglected literatures. The enthusiasm evinced by Heidelberg's publishers and translators would certainly be a credit to any UNESCO City of Literature.



FIG. 40 [Dagmar von Mutius](#)



FIG. 41 [Gudrun Reinboth](#)



FIG. 42 [Carlo Schäfer](#)

FIG. 43 The books by Indian author [Baby Halder](#)

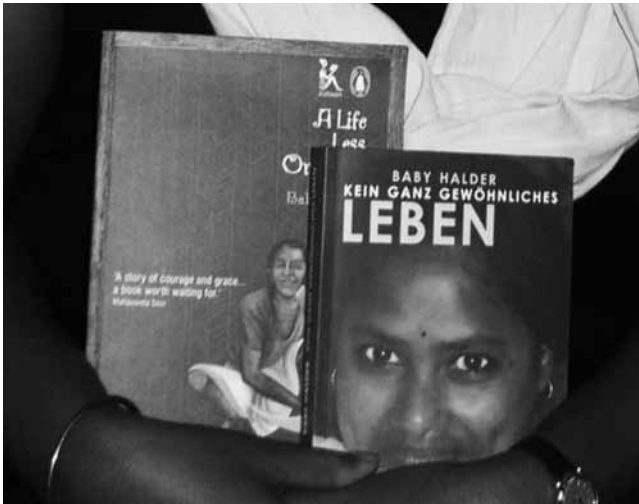


FIG. 44 Martinician author [Édouard Glissant](#) at a signing session

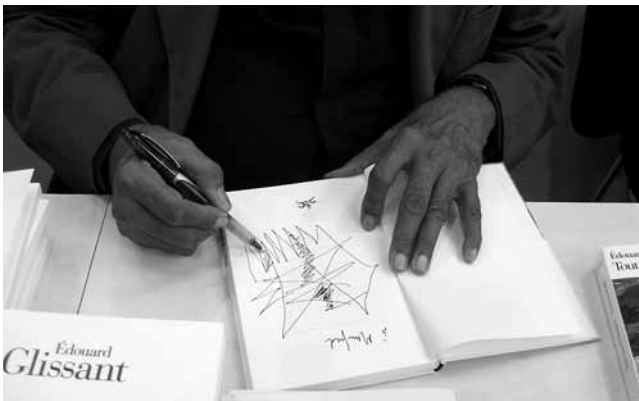


FIG. 46
[Hans Thill](#), writer, Heidelberg:
Huchel Prize 2004 from the State of
Baden-Württemberg

Hans Thill has been awarded the prize for his volume of poetry [Kühle Religionen](#), which above all convinced the jury by its ironic word plays and linguistic explorations. (Homepage Südwestrundfunk)

FIG. 47
[Ingeborg von Zadow](#), writer, Heidelberg:
"Nah dran", advancement award for children's plays
2009 given by the Kinder- und Jugendtheaterzentrum
and the Deutscher Literaturfonds

Doris is too fat, Martin is too small, and Lulatsch is too tall, so they all get teased in [HERE](#) because they are different from the rest. The three meet up in [GON](#), where they're trying to hide from the others. There at first the game of ostracism starts up again, until the three of them get to know and value one another. Strengthened by their new friendships, they find the courage to live as they are and return together to [HERE](#). (Ingeborg von Zadow on her play [Über lang oder kurz](#) in Kultiversum)



FIG. 45 [Marion Tauschwitz](#)



FIG. 46 [Hans Thill](#)



FIG. 47 [Ingeborg von Zadow](#)

Heidelberg is home to a wide range of societies and initiatives that enable their members to exchange ideas and information, further their education, and organise themselves on a group basis. These networks address people of letters, while not actually comprising an “inner circle”; they offer, rather, a highly attractive framework in which people’s own literary works and joint literary activities may be presented to the world at large and where shared interests may be represented.

Writers’ Guild: VS – Regionalgruppe Rhein-Neckar im Verband deutscher Schriftstellerinnen und Schriftsteller in Heidelberg

It may seem unusual at first when writers exercise their trade union rights. And yet there are more points in common among the many individualists who work as writers than one might at first think. Thus in the Rhine-Neckar region, with a marked focus on Heidelberg, there has been a regional group of the Verband deutscher Schriftstellerinnen und Schriftsteller for over 30 years. The goal of the union is to represent the interests of writers in the region with regard to publishing companies, libraries, cultural affairs departments, schools, radio, film, press, theatre, and the book trade, to improve their living and working conditions, to stimulate promotion schemes for literature, readers and authors, and to come up with its own reading events, as well as to promote a cross-fertilisation of ideas between colleagues about literary projects and cultural-political questions. Of particular importance has been the launch of its own dedicated book series, “Reihe Rhein-Neckar-Brücke”. It has also organised a monthly radio series entitled “Kopf im Ohr” on the free radio station “Bermudafunk”.

BücherFrauen e. V.

The sector network BücherFrauen was founded in 1990 on the model of Women in Publishing. Located in the German-speaking world, the association amalgamates the interests of over 900 women—freelances and employees—who are involved in books and allied media in publishing houses, bookshops, libraries, institutes, or their own offices. The BücherFrauen are organised across the country in regional groups. The Rhine-Neckar group was revived in 2007 and meets regularly in Heidelberg. The BücherFrauen aim to provide contacts on a regional and national level, to broker jobs and contracts, to exchange information and compare experiences, and to form a network. Providing professional and affordable training and qualifications is as important here as representing the specific interests of women in the book trade. Regional and nation-wide activities include lectures, workshops, work groups and network meetings. Events and opportunities to meet up are to be found at the book fairs in Frankfurt and Leipzig, while the social networks are used for networking and communication.

GEDOK

The literature group of the GEDOK (Gemeinschaft der Künstlerinnen und Kunstförderer e. V. Heidelberg) founded in 1929 is concerned with all genres, from poem to short story to novel, and further with children's literature, radio plays and film scripts. The group mounts readings, talks, workshops and other literary projects, such as the literary advancement award for poetry which was presented for the first time in 2011.

LitOff

The Literature-Offensive founded in 1989 and known for short as LitOff, is an independent group of authors that provides expertise to its members in developing and publishing literary works. One of its main strengths lies in the open discussions it offers to writers in the region. The offensive's activities led in 1995 to the establishment of the Lothar Seidler Verlag, a publishing venture specialised in books far removed from the bestseller lists. LitOff's twentieth anniversary in 2009 saw the publication of the joint work *Nebelkopfhütte* (Foghead Hut), a novel written together by five LitOff members.

Young Literature from Heidelberg's "Gasse"

"Die Gasse" consists of a circle of students whose writing is distinguished by a great diversity of topics and approaches, and who meet regularly in order to read out and discuss their texts. The works that arise in this way have been presented several times a year since 2009 at public readings.

Editors' Round Table

The comparatively large number of readers and editors—both freelance and on the payrolls of publishing houses in and around Heidelberg—again underlines the fact that Heidelberg is a city of books. Since 1996, a monthly meeting has been set up for this group which is attended by around 30 people who discuss the latest developments and topics, techniques and methods, as well as the authors and their experiences with them.

Community Foundation

The *Bürgerstiftung* or community foundation sees itself as an independent instrument of the civil society for social improvement and simultaneously as a platform for a lively discussion about the future of the city. In its much noted project "Leselust" (Joys of Reading), everyone may take the books that others have deposited in its public book cases—free of charge.

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Apart from those mentioned here, there are also a number of other initiatives and associations, as for instance the Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke (VdÜ) for translators, and many more.



FIG. 48 Municipal Theatre, Heidelberg

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LITERARY CENTRES



- “Text-Wahn-Sinn”–The Prinzhorn Collection p. 78 Authors in the *Spiegeltent*–
The Heidelberg Literature Festival p. 82 An International House of Culture–The DAI p. 84
The House of Books–The Heidelberg Public Library as a Venue for Readings and Exhibitions p. 86
The City as a Stage–Heidelberg’s Theatrescape p. 88 *No way is this an ivory tower ...*–
Poetics Lectureship and Readings at the University p. 92
The Whole City a Platform for Readings p. 93 Public and Private Book Clubs p. 94
Beyond the Borders of the City–Literary Projects in the Rhine-Neckar Metropolitan Area p. 94

“TEXT - WAHN - SINN” – THE PRINZHORN COLLECTION

With the Prinzhorn Collection, the General Psychiatric Clinic at Heidelberg University Hospital possesses an exceptional art treasure. Since 2001, this collection of artworks by psychiatric patients has its own museum building, and comprises some 6,000 drawings, paintings, sculptures and textile works. Unique in kind, even the story of its founding is unusual: after the First World War, the doctor and art historian Hans Prinzhorn (1886–1933) wrote to a large number of psychiatric clinics, mental institutions and sanatoriums, especially in German-speaking countries, asking their directors to send artistic works by their patients to Heidelberg. Prinzhorn had received an appointment in 1919 as an assistant doctor in Heidelberg, where he was to expand a small “study collection” that Emil Kraepelin had begun in 1895, and evaluate it in a scientific study. Prinzhorn’s book, *Bildnerie der Geisteskranken* (*The Artistry of the Mentally Ill*) appeared in Germany in 1922, a year after he left the clinic. This pioneering work has gone through numerous editions and has become a classic.

The collection in Heidelberg was expanded until 1930 by various additions, but the National Socialists’ coming to power put an end to the project. Prinzhorn’s progressive work did not fit the ideology of the Third Reich; and he actually died in 1933 in Munich. After 1945, the holdings languished for a long time in obscurity, and it was not until a touring exhibition in 1980 that the Prinzhorn Collection received new attention. This rediscovery also meant that additional works were donated or placed on permanent loan to the collection, including large constellations of works by single groups or artists. Today the collection has over 12,000 items.

The Prinzhorn collection contains over 3,000 texts, and a number of larger literary oeuvres have been added in the last few years. Not only do a lot of the drawings bear inscriptions; often text and picture have equal status in the same work. Moreover, a large number of genres



Fig. 49 Ursula Scheiber,
tapestry with blossoms,
2006–2009, yarn,
embroidered on linen,
65 x 90 cm, Prinzhorn
Collection Heidelberg,
Inv. no. 8081/1 (2009)



FIG. 50 August Klett (1866–1928) Saturn.
Rheingold: Balbiert, geschmiedt und
angeführt, 1914, pencil on deed paper,
20.8 x 16.5 cm, Prinzhorn Collection
Heidelberg, inv. no. 469 recto.

are to be found among the works: letters, diaries, autobiographical writings, letters of grievance, greetings, notes, lists, essays, treatises, poems, aphorisms, stories and plays. Many of them not only reveal an idiosyncratic approach to spelling, but also employ their own grammatical structures. As a result, the texts exert a special aesthetic attraction, not least because of their playful approach to language and use of neologisms and onomatopoeia. At the same time the content is often quite clear. Apart from fantastic and unreal visions, memories dominate the works. A clear longing can be detected among the authors, as in the wish to establish contact with family members. And the writings, however different in form, give a compelling insight into the realities of a psychiatric clinic and the experience of social ostracism. In this way, the texts in the Prinzhorn Collection convey the special world of the mental crisis—and how society deals with it. This unique collection of texts has only just started to be properly assessed.

The German psychiatrist Emil Kraepelin, who at the end of the nineteenth century directed the Großherzoglich Badische Universitäts-Irrenklinik in Heidelberg, attempted to discover links between works done in mental asylums and those of Modernism. He drew for instance parallels to poets like Stéphane Mallarmé. Modernism was to be labeled as “sick”, and this kind of pathologisation of artistic work still has a tangible effect today. The phrase “genius and madness”, for instance, has entered into common usage. In his 1922 book, Hans Prinzhorn only dedicated a small section to the texts in the Heidelberg collection. The first dedicated publication was in 1985, *Leb wohl mein Genie Ordugele muss sein. Texte aus der Prinzhorn-Sammlung* (Farewell My Genius Ordugele must be. Texts from the Prinzhorn Collection), and the second was only published in 2009, in the form of a booklet accompanying the exhibition *Text-Wahn-Sinn. Literarisches aus der Sammlung Prinzhorn* (Text-Wahn-Sinn. Literature from the Prinzhorn Collection). The brochure was devised by students

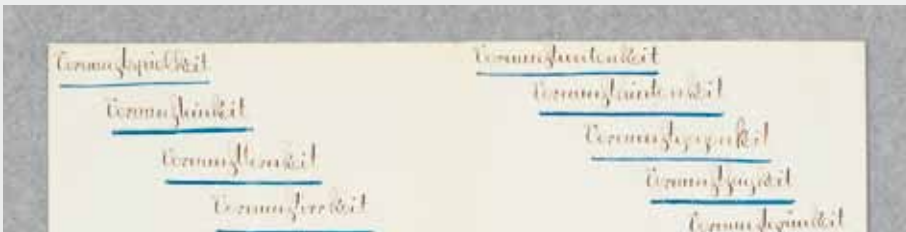




FIG. 54 Wöhl reading at the Prinzhorn Collection, 2005



FIG. 53 Blake performance at the Prinzhorn Collection, 2008

Nuremberg-based choreographer Carlos Cortizo. And in early 2012, the Heidelberg Theatre opened its season under its new director with the spectacular dance theatre performance *Sammlung Prinzhorn* by Johann Kresnik.

All in all, increasing attention is being paid to the collection, leading to new, original artworks that complement the originals and reflect on the scholarly research that is being done on the holdings. The developing awareness in society that has been generated by the fascinating works in the Prinzhorn Collection, which have been created by people ostracised from society, is a complex, ongoing project.



FIG. 56 Opening of the exhibition *Vergissmeinnicht* at the Prinzhorn Collection, 2010



FIG. 55 Reading performance at the Prinzhorn Collection, 2007

AUTHORS IN THE *SPIEGELTENT*— THE HEIDELBERG LITERATURE FESTIVAL

The *Heidelberger Literaturtage* is an international literature festival based on the co-operation between various literary impresarios and mediators in Heidelberg. It is run by a workforce consisting of the Büchergilde, Bücherstube at Tiefburg and Schmitt & Hahn bookshops, the German-American Institute, publishers Das Wunderhorn, the Maison de Montpellier, the Bureau de Coopération Universitaire (Institut Français), as well as the Junges Theater, the Heidelberg Public Library and the city's department of cultural affairs. It is one of the top fifteen festivals in the Rhine-Neckar metropolitan region. The festival has taken place every year since 1994, on five days in May/June in a historical *Spiegel tent* seating 300. Apart from classic readings by international and national authors, the programme also includes writing workshops for children, panel discussions and concerts, with a total of 15 to 20 events each year. Heidelberg's cultural institutions, translators' associations, bookshops and publishers can also present themselves at info booths. The guests are invited from the most varied countries. And the topics of their books are no less varied. Great names like Claude Lanzmann and newcomers like Silke Scheuermann have been represented, together with all the literary genres.

The *Heidelberger Literaturtage* is not simply aimed at being a reading event, because the *spiegel tent* is also a place for swapping ideas. The writers are invited to spend time at the festival, over and beyond their own readings. Not rarely they are accompanied by their publishers and editors so that they, too, can participate in the discussions and events. Set in the heart of the old town, the *Literaturtage* have thus become a popular meeting point that stimulates discussions. The current poetics lecturer at the German Department at Heidelberg University—in recent years embodied by such top authors as Louis Begley and Bernhard Schlink—

FIG. 57

I have never before read in such a beautiful location—both room and city! Thank you for the honor of reading in your festival.

Jennifer Egan (USA) 12.06.2004



FIG. 58

I have now read for the fourth time in the spiegel tent: 1x Hamburg, 2x Frankfurt, 1x Heidelberg, and here it was the nicest (+ biggest audience).

Thomas Meinecke (Germany) 04.06.1999

FIG. 59 Icelandic author [Hallgrímur Helgason](#) in conversation at the Heidelberg Literaturtage 2011



FIG. 60 French author [Claude Lanzmann](#) with the interpreter [Stephan Egghart](#)
Je suis fier et heureux d'avoir fait l'ouverture des Literaturtage, de la qualité du public, de l'attention des auditeurs, de l'amitié active des organisateur. Avec toute l'amitié de Claude Lanzmann. (France) 25.05.2011

is also guest at the Literaturtage. Furthermore, every two years there is also a Maghreb Day. In contrast to the ever-changing special focus countries, the cultural, political and literary developments in north Africa have been followed over a lengthy period of time. And much has been learnt about literatures that are scarcely touched on in the arts pages in this country and also tend to be treated rather disdainfully by publishers.

The spiegel tent offers an intimate and yet open atmosphere for all this. Unlike larger venues, the audience is close to the author.

*Thank you for the chance to make my words come alive in Heidelberg.
[Lebogang Mashile](#) (South Africa) 12.06.2010*

The cooperation between the various parties in the working group means that a wide variety of talents and potential contacts are brought together and complement one another. Those responsible for drawing up the programme have a fine feeling for writers at the outermost limits of their metier, for unmistakable voices and also for writers who deserve awards. Thus Jennifer Egan, who was invited to the *Literaturtagen* by the German-American Institute, was shortly after the recipient of the Pulitzer Prize. And Jean-Marie Gustave Le Clézio came at the invitation of Wunderhorn Verlag, which had also published a book by the subsequent Nobel Prize winner.

In keeping with the decision to apply for the UNESCO City of Literature title, international cooperation plays a significant part in the organisation of the festival. During a panel discussion at the *Heidelberg Literaturtage 2012*, two representatives of UNESCO Cities of Literature discussed their work in the Creative Cities Network at UNESCO: Alison Bowden, as director of the UNESCO City of Literature Trust in Edinburgh, and Halldór Guðmundsson from Reykjavík, the director of Iceland's appearance as special focus country at the Frankfurt Book Fair in 2011. Together with Jürgen Boos—a Heidelberg and director of the Frankfurt Book Fair—they explained what it is that distinguishes a city of literature.

To date, the *Literaturtagen* have been attended by 54,000 visitors who were able to witness 325 authors, translators and musicians from 28 countries.

*Best greetings to Heidelberg, city of storms, thunder and books!
[Margriet de Moor](#) (Netherlands) 02.06.1999*

AN INTERNATIONAL HOUSE OF CULTURE— THE DAI

The German-American Institute (Deutsch-Amerikanisches Institut or DAI) is a child of the post-war years. Founded in 1946, right from the start literature was employed as a decisive means to bring Heidelberg's public out of its twelve-year isolation and open it up to international exchanges. A mixture of great authors and great works helped people face up to their own history and find new yardsticks to address the past. T. S. Eliot, Thornton Wilder and many others set the tone. Literature became the central platform for a new orientation and for international dialogue. E. L. Doctorow, the entire Beat generation, Joyce Carol Oates, Tobias Wolff, Richard Ford and many other famous writers met up here in Heidelberg with readers and German authors.

Subsequent years saw a considerable expansion in this role. The initial transatlantic thrust shifted to literature from around the globe. One particular emphasis was on poetry, with new and previously unheard voices coming to Heidelberg from Eastern Europe, India, Iran, South America, Australia, the Near East and Africa. The long nights of readings from Irish, Arabic, Icelandic, or Persian literature, or of Balkan poetry remain incised in our memories. But the DAI not only offers poetic journeys round the world, it also injects life into literary history: Marianne Faithfull has recited Shakespeare, Heinz Bennent presented Hölderlin, and one evening was dedicated to "Celebrities reading the Classics".

Also in fond memory is the "Festival of Gentle Tones" and the series "Words and Voices". The latter focused on the human voice as a fundamental medium of communication. The latest literary festival, "poeZone", combines "poets private"—in which individual poets appear as guests in private circles—with an encounter before an open audience. With that the city becomes *permeated by literature*—right into its living rooms.

Readings, seminars, conferences, topical politics and scientific discourses, festivals and workshops are the staple fare of the DAI's cultural programme. A number of Nobel laureates such as Derek Walcott, Wole Soyinka and Günter Grass have found their way to Heidelberg, many, such as Imre Kertész, Mario Vargas Llosa and



FIG. 61 [Siri Hustvedt](#) (USA) in lecture room 13 at the University of Heidelberg, May 2011

FIG. 62 English author [Sadie Jones](#) guesting at the DAI, November 2010



Tomas Tranströmer, long before they received their distinctions. The DAI also directs special attention to endangered languages and their literatures, as for instance the linguistic traditions of North American First Peoples or Yiddish. But also the experiences of exile and emigration, as caught in the prism of literature, have been themed in special events—regardless of whether the invited authors were Shoah survivors or originated for instance from Somalia or Iran. Right from the outset, the DAI has seen it as a rewarding task to promote a wide range of genres, from science fiction to gender literature, from drama in all its forms to poetry. In this way, the literary awareness of a broad audience can be honed through confrontations with new ideas and expressive means. Worthy of particular mention are performances by the Living Theatre and the San Francisco Mime Troupe. Attention has also been given to the kaleidoscopic literature for children and youngsters. The aim is to stir and promote enthusiasm among young readers, regardless of whether by showcasing Joanne K. Rowling's *Harry Potter*, or kindling the pleasures of the text by a poetry slam.

Always a delight to visit. Wole Soyinka (Nigeria) 27.10.2006

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The DAI's literary commitment has steadily grown over a period of more than 60 years and enabled the public to gain access to the most varied treasures of world literature. The aim is to allow the richness of literature in all its forms and themes to come to life. And not least to spark encounters—between guests from all over the world, the audience, and also the authors from the region. With this, idealism leads to networks and new ideas.

FIG. 63 Swedish author Tomas Tranströmer at DAI six years before receiving the Nobel Prize



FIG. 64 Imre Kertész (Hungary) at the 7th poeZone festival, October 2009

FIG. 65 Harry Rowohl guesting at DAI, November 2009



It is never as relaxed anywhere else, nowhere is one as close to the writers and poets, nowhere else is as much fun. (Literaturwelt 02.10.2006)

THE HOUSE OF BOOKS— THE HEIDELBERG PUBLIC LIBRARY AS A VENUE FOR READINGS AND EXHIBITIONS

Among the most important mediators of literature in Heidelberg is the Stadtbücherei or Heidelberg Public Library. Founded in 1906, this public library can look back on over 100 years of history. It currently has around 220,000 items for loan, which in 2010 were variously taken out a total of 1.16 million times. In addition, the Stadtbücherei has been active for over 30 years as a house of literature, art and culture.

Since the late seventies, its guests have included Astrid Lindgren, the Nobel laureates Günter Grass and José Saramago, Peace Prize winner Assia Djebar, legends of European literature such as the Austrian poet Ernst Jandl and the French novelist Michel Butor. And together with the Verein türkischer AkademikerInnen, over the years the Stadtbücherei has regularly invited authors from Istanbul and Ankara.

Since 1990, the library has traditionally reflected the choice of Guest County at the Frankfurt Book Fair by inviting literary guests from the focus countries in Europe, Latin America, Asia, Africa, and recently from New Zealand. In connection with this are its efforts to bring translations of international literature to the general public with the help of the outstanding literary translators living in the region. The Stadtbücherei has underlined the importance of this highly-skilled activity by presenting it with its own forum, where these specialists are incorporated into the programme of international events. In addition, literary translators from Heidelberg and the metropolitan region present the fruits of their labours at regular work presentations. For this the Stadtbücherei was awarded the "Übersetzerbarke" at the Frankfurt Book Fair in 2011—the translators' prize awarded by the German translators' society, the nationwide Verband der deutsch-sprachiger Übersetzer literarischer und wissenschaftlicher Werke.

The Stadtbücherei also ensures that the regional literature scene is well represented. Literary works written in Heidelberg are kept ready to lend out and archived. A special archive documents over 170 regional authors in dossiers to provide readers with information. In addition, the touring exhibition "Schreiben am Neckar" was curated in 2004 and extended in 2009 to now include 27 large format portrait photos of leading writers from Heidelberg and the region: a picture gallery in which each portrait is accompanied by a literary quote from that particular writer. Furthermore, publishing companies from Heidelberg and the region have presented their programmes at the Stadtbücherei on a regular basis since 1990. From small literary publishing ventures like Manutius and Kalliope to major players such as Duden, Springer, Hüthig and Wiley-VCH—virtually all of the publishers in the metropolitan region have presented their work at the library.

In all honesty—I lost my heart in Heidelberg.

André Kaminski (Switzerland) 08.05.1987

For the Stadtbücherei with gratitude for an evening I shall never forget.

Louis Begley (USA) 06.10.1994

Tusen tack för en fantastisk afton! Liza Marklund (Sweden) 14.10.2003

Aux amis de la médiathèque de Heidelberg et à son personnel, pour l'accueil, l'amitié et la grande générosité que j'ai trouvé chez eux. Avec ma gratitude. Yasmina Khadra (Algeria) 20.03.2003

For the third time in this library with pleasure and gratitude.

Peter Härtling (Germany) 02.05.2006



FIG. 66–FIG. 67 [Astrid Lindgren](#) 1985 at the Heidelberg Public Library

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The exhibitions at the Stadtbücherei embrace all avenues of the visual arts, with particular emphasis on photography, graphics and prints, book art, and literary exhibitions. Of particular note was the exhibition “Hinter den Horizonten—die Mythischen Räume des Abenteuerromans” (Beyond the Horizons—The Mythical Spaces of the Adventure Novel), a project launched in cooperation with the Salon du Livre Montreuil/Paris in 1990 that filled the Stadtbücherei with interactive adventure stations and offered a wide accompanying programme for children and adults in French and German. No less important than the programme for adults are the literature in education programmes for children and adolescents, which form a firm part of the library’s goals and work. Famous children’s writers, such as Paul Maar, Cornelia Funke, Christine Nöstlinger and many more, have held the youngsters spellbound at the Stadtbücherei. With regular afternoon readings, competitions, Rap contests, theatre actions and a wide range of reading incentive activities, a young audience is given an understanding of literature.

In 2013 the Stadtbücherei together with the university’s Institut für Übersetzen und Dolmetschen organised the Baden-Württemberg “Translators’ Days”.

Award to Beate Frauenschuh, project manager at the Heidelberg Public Library Heidelberg, of the “Übersetzerbarke 2011” by the Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke

Beate Frauenschuh made the discovery that living in Heidelberg and the region beyond, right to the Palatinate, are a surprisingly large number of translators who work on world literature. ... This led to several series of events and individual evenings when literary translators presented their authors, or sometimes read together with the authors, or presented and recommended their latest translations hot off the press. These work presentations have now become a fixed institution under the name of “Übersetzen im Dreieck”. (from the eulogy by Helga Pfetsch, Verband der Übersetzer, October 2011, Frankfurt Book Fair)

THE CITY AS A STAGE— HEIDELBERG'S THEATRESCAPE

Dramatist Scene/"Stückemarkt"

The Heidelberg *Stückemarkt* is one of the foremost competitions for playwrights in the German-speaking world. It is organised by the Theatre and Orchestra of the City of Heidelberg. What makes the competition so unique is that it provides a forum and audience for not-yet-established playwrights. The goal is to help new texts reach the footlights.

The quality of the submitted works is well above average for a competition of this kind, because only publishers, lecturers from writing academies, and previously nominated authors can propose manuscripts. Looking back, the list of authors who have been selected reads like a Who's Who of German-speaking dramatists. Or conversely: scarcely a single German-language playwright of international note has failed to feature in the *Stückemarkt* on their road to success. Roland Schimmelpfennig, Albert Ostermaier, Theresia Walser and Marius von Mayenburg are among the names—to mention but a few. They all managed with the help of the Heidelberg *Stückemarkt* to make the jump to Germany's leading stages. And beyond.

In this way, new playwrights have been discovered and given support ever since 1984. Over this period the prize categories have constantly been renewed and expanded. The *JugendstückePreis* for young people's drama and the *Internationaler Autorenpreis* for non-German texts are just two examples. The municipal theatre also undertakes to premier one of the nominated plays during the following season, and the current direction is keen to see a second production. In this way the Heidelberg *Stückemarkt* demonstrates yet again that it is a sensitive barometer and springboard for young writers and their texts.

The quality of the nominated manuscripts is one of the pillars of the festival. The other pillar, which has contributed to the festival's national and international renown, is its intimacy: the Heidelberg *Stückemarkt* does not submit the authors to a torturous trial-by-reading. It is a festival in which the whole city along with theatre artists and critics from the whole Federal Republic turn their minds for ten days to theatre texts and tomorrow's authors. Each year the theatre's directors invite playhouses and exciting productions from all over Germany, with each year a scout acting as "guardian angel" to that year's guest country: he or she invites foreign companies to Heidelberg and reports on the theatre scene there.

The upshot is that Heidelberg plays host to the national theatre scene, can look at new talents, witness thrilling productions and simultaneously observe the new currents and trends. The nominated authors are the theatre's guests for the duration of the festival and have the opportunity to talk with publishers, theatre managers, directors and other authors and to establish contacts. This is a ten-day sabbatical for the young authors and the guests, a big think tank and workshop concerned not only with the current, underlying questions of the theatre and writing, but also quite practical issues in life as an author: What is today's theatre? What distinguishes a good production? What part is played by the text, and is the director's theatre a blessing or a curse for the author? Each year the critical reception of the texts, the guest productions and the visiting ensembles from abroad guarantee new perspectives and fresh ideas. Precisely the internationality

of the festival breaks the rigid pattern and ensures that it sets its sights beyond the usual fare.

Another feature of the festival is its closeness to the city. The Stückemarkt is a competition that confronts talented stage writers not only with criticism, but also with an audience. The nominated works as well as each year's guest country are presented in readings by the actors' ensemble—in what are termed "nights of the authors". These are followed by audience discussions, which can prove a real challenge when for instance a shy writer quickly hits up against his or her limits. Because these confrontations with the listeners' opinions differ greatly from the monologues conducted at the writing desk. But neither the audience nor the theatre artists want to exchange views solely during the notorious discussions. Which is why leisure tents are erected in the courtyards for the duration of the festival, where friends, partners and sponsors can entertain the guests with refreshments. Not rarely the 2,500 euros audience prize is awarded to the text that is played most often during the following season. And the prize is often won by texts from the guest countries—an indication of Heidelberg's openness to unfamiliar material.

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FIG. 68 *No und Ich*, guest performance by the Junges Staatstheater Braunschweig at the Heidelberg Stückemarkt 2013

Just how much the city values this festival can be seen from the prize money alone: 23,500 euros are handed over at the end of the festival to young authors to promote new texts. Some find their first publisher here, or the time thanks to the prize money to concentrate on writing for a lengthier period. And the Stückemarkt's sponsors are very serious about their role as benefactors. On one occasion the first prize was about to be split between two equally talented writers, but the Lautenschläger Foundation jumped in spontaneously and doubled the prize money.

FIG. 69 *Geschmolzene Butter*, guest performance by Horos Theatre Company, Thessaloniki (Greece), at the Heidelberg Stückemarkt 2013



FIG. 70 *Titus 08*, Junges Theater Heidelberg

It is impossible to list all of the successes of the individual authors and plays. But a few highlights may help illuminate the effect an award from the Heidelberg Stückemarkt can have: Nis-Momme Stockmann's play *Der Mann der die Welt aß* (The Man Who Ate The World) was chosen by the European Theater Convention as one of the 120 best European plays. Darja Stocker's *Nachtblind* (Night-Blind) was written for the Theater an der Winkelwiese in Zurich and played at the T. K. Zhurgenov Kazakh National Academy of Arts in Kasachstan. Marius von Mayenburg's *Feuergesicht* was premiered at London's Royal Court Theatre under the title *Fireface*. Tena Štivičić received a grant from Goldsmiths College in London and had her play *Fragile!* played in town. After her nomination for the Stückemarkt, the Staatstheater Stuttgart also played *Fragile!* in Germany. The Heidelberg Stückemarkt puts young talented writers on stage while simultaneously being a hands-on theatre festival. It achieves what a UNESCO City of Literature is meant to: ensuring that literature—in this case theatre texts—receives the attention it deserves in the city. During the festival the audience experiences "theatre as text".

Theatrescape

The theatre scene in Heidelberg offers a row of possibilities for all interests and age groups. Apart from a large number of theatre groups without their own venues, the city has several stages: The *Theater und Orchester Heidelberg*, which was founded in 1853, is the oldest and, with its 300 full-time employees and around 1,000 events each year, one of the largest cultural institutions in Heidelberg. Its programmes cover the fields of music theatre, dance, drama, theatre for children and youngsters, as well as numerous concerts by its orchestra. It has great importance as a springboard for young artists and production teams—something it manages in every field and which has made a large contribution to its excellent name. The Theater und Orchester Heidelberg also works intensively with schools. Also outstanding are the theatre in education projects run by the Junges Theater.

Apart from the Heidelberg Stückemarkt, the theatre's other ventures include the Heidelberg Castle Festival and the Winter Baroque Festival in Schwetzingen.

The *Theater im Kulturhaus Karlstorbahnhof (TiKK)* is the "in-house stage" for the Freier Theaterverein Heidelberg e. V. (Free Theatre Association). The heterogeneity of this association has resulted in a highly variegated programme ranging from cabaret to classics, to dance theatre, puppetry, and theatre for children and the young. One high point of each season is the theatre festival "Theatertage", which is unique in its focus on free theatre and is mounted in cooperation with the Romanischer Keller, the university's own theatre space.

The *UnterwegsTheater* was founded in 1988 and has represented contemporary dance from Heidelberg at Toronto, New York and the EXPO 2000 in Hanover, among other venues. In April 2011 it made its home in the HebelHalle, where it has continued developing its possibilities for pluridisciplinary productions in the city. Particular emphasis is placed by the group on free, professional art productions.

The *Zimmertheater* was inaugurated in 1950 by an actors' collective. It is the oldest private theatre in Germany, and can currently look back on over 380 productions of contemporary works. The theatre plays to capacity audiences almost 100 per cent of the time.

The *Taeter-Theater* took up premises in the former Landfried tobacco factory in 1987. In 2012 it celebrated its silver jubilee after more than 70 productions—a repertoire that has embraced all epochs of theatre history.

The *Theaterwerkstatt Heidelberg* is not only a teaching institute for theatre pedagogics, but also known for its broad artistic repertoire and its theatre museum.

The *Theater- und Spielberatung Baden-Württemberg* was set up in 1946 as an institute for theatre pedagogics for the whole of Baden-Württemberg, with its headquarters in Heidelberg

In addition there are a number of groups and initiatives which, together with the stages mentioned above, go to make up the diversity of theatre on offer in Heidelberg.

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FIG. 71 *Der Vorname (Le prénom)*, Zimmertheater Heidelberg



FIG. 72 *Zeitstillstand, (Time stands still)*, Zimmertheater Heidelberg

NO WAY IS THIS AN IVORY TOWER ...— POETICS LECTURESHIP AND READINGS AT THE UNIVERSITY

The university departments for literature and linguistics regularly invite authors to Heidelberg for seminars and lectures, as well as for special events, most notably the institutes for German, Romance, Slavic, and English Studies, and the Institute for Translation and Interpretation. The same is true of the University of Jewish Studies. By and large these events with invited literary figures are open to the public. The best example is the Heidelberg Poetics Lectureship, which was inaugurated in 1993 in a cooperation between the city and the university.

The German Department at the university organises events such as readings, lectures and discussions that give a glimpse into the processes of artistic production, and information about trends in the current literary landscape. The Poetics Lectureship aims to give a wide audience the opportunity to experience writers and their works from close up. The lectureship has been held up till now by, among others, Martin Walser, Ulla Hahn, Louis Begley, Ulla Berkéwicz, Pascal Mercier and Bernhard Schlink, as well as a number of younger authors who were invited to present contemporary approaches to writing under the title of "Pop literature". Students of the university's Musicology Department are mounting a series of musical soirées at Haus Cajeth in cooperation with the city's Department of Cultural Affairs. They immerse themselves in the life and work of a literary personage and in the contemporary culturo-historical conditions using an interdisciplinary approach, and are responsible for the programme's concept and organisation. In this way the students have looked at, among others, Mark Twain and Johann Wolfgang von Goethe.



FIG. 73 Auditorium of the Old University, Heidelberg

Just how precise and—as the Poetics lecturer (Pascal Mercier) conveyed time and again from his own experience—exhilarating language can be, was made clear in a sentence which probably cannot be thought about long enough: “If our language for perception becomes more differentiated, so too does perception itself.” Literature, language as an unfathomable neuronal art that summons up something inside of us that that does not make itself felt on its own—is that not reason enough to take care and apply oneself when talking and writing!?

(Frankfurter Allgemeine Zeitung, 19.06.2008)

THE WHOLE CITY A PLATFORM FOR READINGS

Literature in Heidelberg is not only to be found at its habitual places. There are a large number of other cultural institutions that offer readings as one-off events or as part of an accompanying programme for special occasions and exhibitions. Noteworthy here are the Kunstverein, the Kulturfenster, the Kulturhaus Karlstorbahnhof, the Documentation and Culture Centre of German Sinti and Roma, the Friedrich-Ebert-Gedenkstätte, the Volkshochschule, the Akademie für Ältere, Museum Haus Cajeth, the Hebelhalle and Halle 02. Likewise cultural societies like to present authors as guests—including the Goethe Gesellschaft, the Societá Dante Alighieri, the GEDOK, the Cuza Gesellschaft, the Gesellschaft Palais Boissérée, the writers' association LitOff-Literaturoffensive and the regional group of the Verband Deutscher Schriftstellerinnen und Schriftsteller, not to forget the music festivals *Heidelberger Frühling* and *Enjoy Jazz*.

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Intercultural festivals and events such as France Week, the Africa Festival organised by the One-World-Centre, and Maghreb Day under the auspices of the Heidelberg Literature Festival, convey the culture of specific countries and include literary presentations in their programmes.

The societies for the various twinned cities and countries also act as promoters or event sponsors, as for instance the Deutsch-Indische Gesellschaft, the Deutsch-Schwedische Gesellschaft and the Deutsch-Ukrainische Gesellschaft, as well as the support groups in Heidelberg for twinned cities Montpellier, Cambridge, Kumamoto, Rehovot, Simferopol, and Bautzen in Germany with its Sorbian minority.

In addition, publishing companies and bookshops also organise literary events, especially the owner-run bookshops in the city centre and the suburbs of Heidelberg. A number of bookshops also take part as festival promoters, as for instance in the working committee for the Heidelberg Literaturtage; they organise book tables at readings in cultural centres or put on their own series, such as Schöbel Books with its regular crime story evenings.

... the concern was with the shady sides of the Arabian book market. The discussion at the Baden-Württemberg Literaturtage between author Rafik Schami and publishers Khalid Al-Maaly and Georg Stein was prompted by the appearance of the Lexikon arabischer Autoren des 19. und 20. Jahrhunderts in Heidelberg's Palmyra Verlag. (Rhein-Neckar-Zeitung, 14.10.2004)

PUBLIC AND PRIVATE BOOK CLUBS

Besides public book clubs, there are a number of private meeting places for Heidelberg's literature fans.

Apart from bookshops like the Büchergilde and similar initiatives, the Volkshochschule (Adult Education Centre) has for many years been a popular address for book clubs and discussion groups on particular literary works and topics. Mostly book experts are invited to guide the book-buying public through the swaths of new publications. The privately organised meetings are dedicated by contrast to a jointly selected work of literature. The popularity of these private clubs is testified to by the bulk orders that sometimes surprise the bookshops, and by the well-prepared groups of listeners at the readings.

Clubs like this are also to be found in the university milieu, as for instance the Gesellschaft Palais Boisserée, which enriches literary life through poetry readings and academic lectures and above all facilitates contact between town and gown audiences.

BEYOND THE BORDERS OF THE CITY— LITERARY PROJECTS IN THE RHINE-NECKAR METROPOLITAN AREA

Apart from Heidelberg, there are a great many larger and smaller towns in the Rhine-Neckar metropolitan region that have recognised the importance of literature in social life, and that bolster and link up the literary scene by numerous events. Heidelberg does not see itself as an island, but as closely knit with other literary landscapes. The connections are of an ideal and personal kind. Views are exchanged, joint projects developed, and attempts made to realise shared objectives. And naturally this all leads to exciting exchanges between literature aficionados in the region. As for instance in the following five places and projects:

Künstlerhaus Edenkoben

Edenkoben is situated in the Rhineland-Palatinate on the southern Wine Road, 50 kilometres from Heidelberg. It has 7,000 inhabitants. Künstlerhaus Edenkoben was founded in 1987 by the Ministry of Culture Rhineland-Palatinate. Nestling among the vineyards at the foot of the Haardt Mountains, it offers visitors a view of the Rhine plain right to the furthest reaches of Oden Forest, as well as of Villa Ludwigshöhe and Castle Hambach. The Künstlerhaus contains a total of four flats for stipend holders, five guest rooms, two artist studios, the "Kaminzimmer" or lounge, and the administrative offices with library. Each year Künstlerhaus Edenkoben invites foreign and German-speaking poets to work together on translations. Taking poems by authors from that year's guest country, German versions are created in a polyglottal dialogue. The subsequent presentations and publications bring the literary harvest together and place it before an interested audience.

As of now some 110 poets from the German-speaking world and over 125 authors from 25 languages were guests: Denmark (1988), Hungary (1989), Spain (1990), Iceland (1991), the Netherlands (1992), Bulgaria (1993), Italy (1994), France (1995), Norway (1996), Ireland (1997), Estonia (1998), Romania (1999), Portugal (2000), Finland (2001), Greece (2002), Russia (2003), England (2004), Ukraine (2005), Switzerland (2006), Slovenia (2007), Sweden (2008), Croatia (2009), Belgium (2010), Bosnia-Herzegovina (2011) and Turkey (2012).

Literarische Lese Freinsheim

Freinsheim lies in the heart of the Palatinate on the German Wine Road, has 5,000 inhabitants, and is 40 kilometres from Heidelberg. In 2010 it initiated the Literarische Lese programme, which features national and international authors. The cooperating partners are Galerie Zulauf, the Grünstadter Kulturwerkstatt, Künstlerhaus Edenkoben, the Kulturverein Freinsheim and the Theater Freinsheim. The programme of the Literarische Lese is also dedicated to the memory of Hermann Sinsheimer, a Jewish lawyer and son of Freinsheim who made a name as a journalist, theatre critic and writer.

Landauer Poetry Slam and Poetics Lectureship

Landau has 44,000 inhabitants and is located in the southern Palatinate (Rhineland-Palatinate), 50 kilometres from Heidelberg. During the summer semester of 2010, the University of Coblenz-Landau instituted a poetics lectureship at its Landau campus. Eugen Gomringer, the "father of concrete poetry", and his daughter Nora, a talented young poet, were the first to don the mantle of the lectureship. Since 2008, Landau has been host to the Landau Poetry Slam, which with an audience of 700 is now the largest slam in the Rhineland-Palatinate. All the giants of slam have appeared here.

Literature festival *lesen.hören* and *europa_morgen_land* in Mannheim

Mannheim one of the largest cities in Baden-Württemberg and is just 20 kilometres from Heidelberg. Together with the region, Mannheim is preparing its application to become Cultural Capital of Europe.

Initially launched in 2001 under the title "gutenMorgen deutschLand" as an intercultural literature project, "europa_morgen_land" is a co-operation spanning many towns and states to convey the latest German literature. Special about this series are the authors, who all write and are published in German, but whose mother tongues and countries of origin were originally different. Their prose is an integral part of German literature, and grants a special outside view of our country's inner life.

A further speciality of the readings, which are held on Sunday afternoons during the winter alternately in Ludwigshafen and Mannheim, is the venues, which hark back to the classic topos of the "literary café" during the nineteenth and twentieth centuries. The events present the latest in German literature, chaired by experts, and with audience discussions at the end of the readings.

The literature festival "lesen.hören" was premiered in 2007 as part of the 400th jubilee of the City of Mannheim.

Lively discussions between the authors, top critics from German newspapers and the audience round off the readings and grant the listeners the chance to glimpse into the writer's work.

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To the living spirit

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SCHOLARSHIP AND RESEARCH



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Scholarly inquiry into literature has a long tradition in Heidelberg. Above all in various institutes at the Ruperto Carola University, which was founded in 1386—making it the oldest university in Germany—as well as at the University of Jewish Studies, the Heidelberg Akademie der Wissenschaften, and the University of Learning, where teaching and research is conducted into the history of literature, literary interpretation, literary theory and critical editions.



FIG. 74 Freshers' reception at Heidelberg University



FIG. 75 Entrance to the New University

The core of the Faculty of Modern Languages at Ruperto Carola is formed by the subjects of German, English, Romance and Slavic Studies, each represented by its own institute. Apart from the literatures of the German-speaking world, the main focuses are thus on creative writing from English, Romance and Slavic cultures, for which there are numerous professors and research projects. The main thrust of the literary research at the Philosophical Faculty in geographical terms is directed to Asia, as studied for instance at the Institute for Languages and Cultures of the Near East and at the Centre of East Asian Studies, with projects focusing for instance on modern Japanese literature. Ruperto Carola is likewise renowned for its research into antique Roman and Greek literature at the Department for Classical Studies, which has an international reputation.

Research in Heidelberg is directed to the factors surrounding the genesis of individual works and genres, as well as to their social relevance and their reception. Great importance is assigned to narratology, the study of narrative and narrative structure. Similarly, gender studies and approaches from theatre studies and libretto research are included in the repertoire for cultural studies and the humanities—with the timeline stretching from Antiquity to the Middle Ages and on to the modern era. Research is being done for instance on literary cuneiform texts from Assur (Iraq) as part of a project at the Heidelberg Akademie der Wissenschaften. Mediaeval scholars at the university's German Department are working on a comparative history of the literatures of France and Germany in the High Middle Ages. One of the focuses in recent literary history is the modernist critique of culture. Scholars at the English Department look not only at the literatures of Great Britain and the USA, but also at the postcolonial literatures of Australia, Canada and Africa.

With their studies and publications, scholars at all these institutes participate in a global exchange of knowledge. They are involved in collaborations with partner universities and research centres home and abroad—such as the Deutsches Literaturarchiv in Marbach, and the Bodleian Library in Oxford, Great Britain. Representatives of language departments at Ruperto Carola are also involved in numerous interdisciplinary projects—also concerning fundamental issues, as for instance at the Marsilius-Kolleg at the University of Heidelberg, which is examining social and cultural topics such as ageing and death, or images of humanity and human dignity.

There are also cross-overs in staff between the university and the Institut für Textkritik. Over the last two decades, this independent institute has produced critical editions of the works of Heinrich von Kleist (1777–1811) and Franz Kafka (1883–1924), which have created a great stir not only among the experts.

A number of university institutes are also working on important editions. The team at the Institut für Deutsch als Fremdsprachenphilologie has been editing the correspondence of Romantic poet Ludwig Tieck (1773–1853). At the Department for Romance Studies, an edition is being prepared of the complete works of Uruguayan writer Juan Carlos Onetti (1909–1994); Onetti is regarded as one of the foremost writers in twentieth century Latin America. Together with the University of Paris III–Sorbonne Nouvelle, the Heidelberg Romanists have turned their attention to French author Michel Butor (b. 1926), who commenced as a practitioner of the *nouveau roman* and subsequently dedicated himself chiefly to experimental literature. To mark his 85th birthday in 2011, the University of Heidelberg invited him to an international congress at which Butor read from his works. Currently the Institute of Slavic Studies is working in collaboration with the Charles University Prague on a bilingual edition of the works of poet Vladimír Holan (1905–1980), who decisively shaped modern literature in the Czech Republic.

With around 5,000 students, the Faculty of Modern Languages, which also includes the Institute for Translation and Interpretation, is by far the largest at the University of Heidelberg and one of the largest in the whole of Baden–Württemberg. Moreover, with 30 per cent the faculty has a very high proportion of foreign students—the highest of all the faculties at Ruperto Carola. Apart from communicating the basics of language studies, the courses aim at conveying a practical understanding of such areas as literary criticism, publishing and cultural management. To this end, professionals from the literature and culture sector, such as journalists and editors, are involved each seminar in the teaching. Moreover a large number of cultural initiatives by the various institutes enrich the city’s literary life. Alongside guest lecturers and events with writers, these include student theatre groups, magazine projects and creative writing courses. Unique in Germany is the Clemens Brentano Prize for Literature, which was inaugurated by the City of Heidelberg in cooperation with the German Department, because the jury consists not only of professional literary critics, but also students of literary studies.

It would be hard to imagine Heidelberg’s literary life now without the Poetics Lectureship that was inaugurated in 1993 at the German Department. At regular intervals, celebrated authors not only convey their views and ideas on literature in lectures given to university audiences and the versed public, but also present themselves and their work in academic seminars and public discussions and readings. Previous incumbents of the Heidelberg Poetics Lectureship have included Martin Walser, Louis Begley and Bernhard Schlink—most recently Patrick Roth presented his aesthetic approach at the interface between literature and film.

The University of Heidelberg (Ruperto Carola) is the oldest university in Germany. Rupert I, Elector Palatine and Count Palatine of the Rhine, opened it with the Pope’s consent in 1386 in his seat of power. In 1803 the university underwent reorganisation by Charles Frederick, Grand Duke of Baden. Consequently, since that time the university has borne the name Rupert–Charles University or—in Latin—Ruperto Carola. Literary research is conducted above all in the Faculty of Modern Languages, but also in select institutes in the Faculty of Philosophy.

A special feature at the university is the **South Asia Institute** with its branch offices in New Delhi (India), Islamabad (Pakistan), Kathmandu (Nepal) and Colombo (Sri Lanka). Its library is unique, containing as it does works from and about Bangladesh, Bhutan, India, the Maldives, Nepal, Pakistan and Sri Lanka, covering a wide variety of subjects and in numerous languages.

The institute has made a name for itself worldwide through its research into various south Asian literatures, ancient and modern.

The University of Jewish Studies is run under the auspices of the German *Zentralrat der Juden*. Its chair for Jewish literatures is concerned first and foremost with Yiddish, Hebrew, Jewish German and Jewish American literatures.

Long-term projects are supported at the **Heidelberg Akademie der Wissenschaften** (Heidelberg Academy of Sciences and Humanities) run by the State of Baden–Württemberg. In many cases these centre on editions, as for instance the work in Heidelberg on the bibliography *Année Philologique* in the field of ancient studies.

The University of Education (Pädagogische Hochschule) in Heidelberg, in which tomorrow’s teachers receive their training, also includes a centre for children’s and young adults’ literature at its own institute for German Language and Literature.

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FIG.76 Entrance to the University Library in Heidelberg's old town

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TEMPLES TO BOOKS— HEIDELBERG'S LIBRARIES



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Heidelberg Public Library [p. 102](#) University Library and Institute Libraries [p. 103](#)
Further Libraries and Archives [p. 107](#) Theatre in Education [p. 107](#)

Among the most important mediators of literature in any city are the public libraries. The Public Library currently has around 220,000 items for loan, which in 2010 were variously taken out a total of 1.16 million times. That year it received 577,000 visits in person and 190,000 online, and in the performance tests on the library index it has repeatedly come first in the category “Metropolitan Libraries”.

With a prime location, easily accessible and attractive to adults and children alike, the Heidelberg Public Library has over 100 reading places with views of the surrounding park, comfy lounges and quiet areas for newspaper reading, round tables for learning groups, and cosy corners for browsing. Outside of normal opening hours, the library can be visited around the clock online, and offers up-to-the-minute media for all study areas, fiction in various languages, and digital media to download. In addition, a bestseller service tends to the rush for new titles. With an average of 20,000 new books and media per annum, the holdings are always up to date. The online catalogue allows media searches, loans to be extended or pre-ordered, user accounts to be managed, electronic media to be downloaded from the eLoans department, and full use of the catalogues, databases and links offered by the digital library.

A special service extending to every district in town is the book bus, in which 5,000 books and media are constantly on tour and a further 23,000 waiting on hold. Media can be lent out at any one of 22 “bus stops” around town, and orders and wishes handed in. The Public Library is part of a unique regional association: the library’s “Metropolis Card” grants access to the stocks at currently 24 public libraries in the Rhine-Neckar metropolitan region.

The Heidelberg Public Library has a 109 year-old civic tradition. It was founded with the help of a generous donation. In October 1904, the Lord Mayor of Heidelberg received a person who still remains anonymous, who handed him a packet of securities. It was the donor’s wish that they should be used to set up a people’s library in Heidelberg. The lord mayor had the securities—bonds for the Chicago Milwaukee Railroad Company, Chinese state bonds, and Gotthard shares—sold at once. They realized 30,000 Goldmark, about 108,000 euros today. There had already been discussions in the city’s halls of administration and among the political factions since early 1904 about setting up a people’s library in town, and preparations were being

HEIDELBERG PUBLIC LIBRARY

made. This donation was the deciding factor. To this day, the Public Library is one of the most frequently visited public institutions in town.



FIG. 77 outside the Heidelberg Public Library



FIG. 78 inside the Heidelberg Public Library

The University Library in Heidelberg combines tradition with modernity. It leads the way in Germany for supplying literature and information—not only to students and scholars of the “university of excellence”, which now looks back on a 625 year-old history. With over three million books and almost two million loans each year, it is one of the largest and most frequented libraries in Germany. As is regularly demonstrated by the national library rankings, which have placed it several times running on first place for academic libraries.

With over two million visitors per annum, the library is the central site for work and learning at the University of Heidelberg. The historical building with its four wings and magnificent sandstone facade receives up to 6,500 visitors a day and, in the age of the university of excellence, is reaching its limits. While previously there was at least some peace and quiet between terms, today it is constantly in full swing, morning noon and evening, seven days a week. Consequently scholars and students alike are following the “north extension” with great interest. On completion of this construction work, the library will offer a modern reading facility with around a thousand workplaces. Rooms for training sessions and groups, as well as single cabins, will round off the enhanced amenities for library users.

The library system at Heidelberg University also includes 64 outlying libraries that are all controlled and organised by the main library in the old town, which serves as the coordination centre. Seven alone of these specialist libraries contain over 100,000 volumes, including for instance the libraries of the large language departments for German, English and Romance languages, the library of the Law Faculty, and the redesigned and much-awarded Campus Library in Bergheim, which brings together the complete holdings for economics and the social sciences in one building. Together the books and media in all of the libraries amount to over six million.

The electronic library is growing at breakneck speed: 80,000 e-Journals, 2,800 data bases and 380,000 e-Books—this is the current figure that the University Library Heidelberg has arrived at for electronic media. From digitised mediaeval printed works with full research accessibility to the complete output of major, up-to-the-moment scientific publishing houses, the programmes of the large

UNIVERSITY LIBRARY AND INSTITUTE LIBRARIES

publishers and aggregators are all available to Heidelberg readers. In addition come some 14,000 original Heidelberg works with a total of around 2.8 million digitised pages, along with around 20,000 documents in the open access repositories. With this, the overall portfolio of Heidelberg’s electronic library has been accessed six million times worldwide—proof indeed of the growing importance of being able to access whole texts independently of time and place.

Stored in its vaults, the University Library has unique works of great literary and historical importance. The thousands of mediaeval manuscripts and early modern printed works, as well as its 110,000 autographs and prints are of enormous importance for research. The library regularly mounts exhibitions that present major items to the public, with topics ranging from the Codex Manesse (2010/2011), astronomical writings (2009/2010), and illustrated nature books (2009), to even Franz Kafka (2008/2009) and the age of Romanticism (2008), to name but a few.

The University Library runs a very modern digitisation centre. Every day, important sources are digitised and made freely accessible on the Internet in comfortably designed web presentations. In order to exercise the maximum care with these precious and at times highly fragile objects, digitisation is performed on a special book table developed specially for the purpose at the University of Graz. As part of the project “Bibliotheca Palatina—digital”, all 848 German-language manuscripts and prints in the famous

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FIG. 79 Library on the Bergheim Campus

collection were digitised between 2006 and 2009 and placed online for all.

The centre's outstanding international reputation is especially underlined by a rather exceptional cooperation. The venerable Biblioteca Apostolica Vaticana has placed its own premises in the Via della Conciliazione in Rome at the disposal of the University Library in order to house a branch of the centre. The specialists from Heidelberg will digitise on site 140 valuable Vatican manuscripts that originally came from the Abbey of Lorsch. The Lorsch manuscripts dating from the sixth to the fifteenth century resided in Heidelberg for almost a century before they were transported in 1623 to Rome as part of the Bibliotheca Palatina. They have languished to this day in the strong rooms of the Vaticana and are now being brought out for digitisation by Heidelberg's University Library. This collaboration with the Vaticana is being continued. The digitisation work by the Heidelberg librarians on the Vatican's Roman premises is now to be extended step by step to all of the Bibliotheca Palatina manuscripts located there.



FIG. 80 Students in the University Library reading rooms



FIG. 81 Students in the University Library reading rooms



FIG. 82 The Graz book table at the Digitisation Centre, University Library



FIG. 83 Digitisation Centre



FIG. 84 Sachsenspiegel



FIG. 85 Codex Manesse

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Codex Manesse— The Great Heidelberg Song Book

The *Codex Manesse* was created at the beginning of the fourteenth century in Zurich and comprises the most extensive collection of Middle High German songs and aphoristic verses. Hand-written on 850 pages of parchment, the work covers Middle High German poetry in all its diverse forms and genres, from the beginnings of secular songs around 1150 to the time the manuscript was written. Over half of the Middle High German poetry known today is contained solely in the *Codex Manesse*. The individual poetry

collections are prefaced by 138 full-page miniatures showing the *Minnesänger* in idealised form. They are regarded as an important document of Upper Rhenish Gothic book illumination. Among the numerous Minnesang poets is also the single most important German-language poet of the Middle Ages, Walther von der Vogelweide. The *Codex Manesse* is part of the Bibliotheca Palatina and the greatest treasure at the university library.

Bibliotheca Palatina

The origins of the Bibliotheca Palatina date back to 1386, the year in which the university was founded. In the sixteenth century, Elector Palatine Otto Henry amassed the holdings of the libraries at the university, the church and the castle on the galleries at the Church of the Holy Ghost. With that he laid the foundation stone for the Bibliotheca Palatina, which—augmented by Ulrich Fugger's excellent collection—rose within a few decades to international fame and was known as the “greatest treasure for Germany's scholars”. Among its outstanding works are the hand-illustrated *Sachsenspiegel*, the earliest German code of law (codex from the fourteenth century), the gospel harmony of Otfrid von Weissenburg, one of the most important monuments to Old High German (ninth century),

and the Codex Manesse (fourteenth century), a magnificent illuminated collection of Middle High German *Minnesang* poetry. The Bibliotheca Palatina was brought at the beginning of the Thirty Years' War in 1623 to Rome. Since 1816, the German-language manuscripts and prints are back in Heidelberg. All 848 German-language manuscripts and prints from the famous collection have been fully digitised and placed for free general access on the Internet. The Latin manuscripts are now also being digitised in Rome in cooperation with the library. Which means the Bibliotheca Palatina is to be brought back together in virtual form after almost 400 years of separation.

A number of other colleges and their libraries round off the range of facilities in town. Of particular note are the libraries of the University of Education, the private SRH University, the University of Jewish Studies, and in the same building the Central Archives for Research on the History of the Jews in Germany. In its conception, the latter, central archive draws on the *Gesamtarchive der deutschen Juden* that existed in Berlin from 1905 to 1938. Its main concern is to preserve and explore valuable writings from Jewish communities, associations, organisations and individuals.

Apart from the University Library and other libraries mentioned till now, the Studentenbücherei (Student Library) run by the Studentenwerk is also open to all students and contains an extensive and regularly up-dated range of international literature, thrillers and light reading, illustrated art books and travel guides, as well as a broad spectrum of special interest books on history and politics, sociology and psychology, literary studies, philosophy and religion, film and music.

A similarly broad range of mainly English-language books and other media is to be found in the library of the German-American Institute (DAI). Above all fiction and non-fiction, reference works for all areas of knowledge,

FURTHER LIBRARIES AND ARCHIVES

and books and other media for children and young adults. In addition, the media library at the Goethe Institute Mannheim-Heidelberg offers not only textbooks, but also a rich assortment of non-fiction, literary works and magazines. The directory of Heidelberg libraries contains over 80 libraries. Furthermore, there are any number of public libraries run by churches, schools, associations and initiatives. The University Archive and the Municipal Archive add to the literary holdings with their own treasures, as will the planned Hip Hop Archive.

G

The Theater- und Spielberatung Baden-Württemberg e. V. is an institute for theatre pedagogy that is based in Heidelberg and active throughout Baden-Württemberg.

It has its own library with over 10,000 playscripts and 1,500 works on theatre practice. Of special interest is its “Commedia-dell’arte” archive, which is one of a kind. With 500 books, reviews, film material and visuals, a unique

THEATRE IN EDUCATION

Goldoni first edition plus the collected handbills from the Weimar Hoftheater extending back to Goethe’s day, this collection is a real treasure trove for theatre studies.

Lange lieb
ich dich
schon ...

*Long have I
loved you ...*⁶

⁶ Friedrich Hölderlin's ode *Heidelberg* (see p. 38)

H

ACCLAIMED— HEIDELBERG LITERARY PRIZES



H

- Clemens Brentano Prize from the City of Heidelberg p. 110
Karl Jaspers Prize from the City of Heidelberg, the University and the Academy
of Sciences and Humanities p. 111
Hilde Domin Prize for Literature in Exile from the City of Heidelberg p. 111
Stückemarkt at Heidelberg Theatre p. 111 Poetry Slams p. 112
GEDOK Prize for Poetry p. 112 “The Dauntless Word” from the Luther Towns p. 112
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Heidelberg Leander from *Leanders Leseladen* p. 113

A remarkable number of renowned literary prizes are awarded in Heidelberg, funded either by public means or institutions. There are awards for every literary genre and age group, for emerging writers and established authors, for philosophers and literary impresarios, as well as for regional, national and international works. Inaugurated to mark special occasions, the number of prizes has grown over the years.

Then as now, artists and writers have lived in Heidelberg and received support, in those days from patrons, today from literary impresarios and prize donors. Literary prizes honour the recipients' work and are intended to draw attention to their literary output. At the same time, if not so openly, the donors gain attention as literary promoters. In addition, the prize money often provides the writers with financial security for a certain period to dedicate themselves to their next works.

CLEMENS BRENTANO PRIZE FROM THE CITY OF HEIDELBERG

And then I received a phone call. I didn't answer it initially, but when it rang a second time I picked up the receiver and was pretty amazed at first. I said that I was very moved and at the same moment jotted "10,000 euros" on a chit, and my friend—an American poet—started to have hysterics. ... I also thought it was great that students had been on the jury. I feel that this created an interesting mixture and wasn't simply a matter of literary politics.
(Ann Cotten, Brentano Prize 2008)

The City of Heidelberg's Clemens Brentano Prize for Literature with a purse of 10,000 euros has been awarded annually since 1993, and alternates between the genres of short story, essay, novel and poetry. A special feature of the prize is its jury, which is made up of professional literary critics and students from the German Department at Heidelberg University. Prior to convening the jury and awarding the prize, the students look at various nominations at a seminar entitled "On the practice of literary criticism, viewed on the example of the Brentano Prize". Winners to date have included Oswald Egger, Doron Rabinovici, Clemens Meyer, Anna Katharina Hahn, Ann Cotten, and Wolfgang Herrndorf.

KARL JASPERS PRIZE FROM THE CITY OF HEIDELBERG, THE UNIVERSITY AND THE ACADEMY OF SCIENCES AND HUMANITIES

The Karl Jaspers Prize was inaugurated in 1983 by the City of Heidelberg and the University of Heidelberg to mark the 100th birthday of Heidelberg philosopher Karl Jaspers. The prize is awarded for a scholarly work of international merit that is borne by the spirit of philosophy.

Jean-Luc Marion is “a conjuror who knows how to bathe the abysses of modern thought in what is ultimately a warm and placatory light”.

(from Martin Gessmann’s eulogy, 2008)

HILDE DOMIN PRIZE FOR LITERATURE IN EXILE FROM THE CITY OF HEIDELBERG

Hilde Domin’s last reading in Heidelberg was at the beginning of February at Hölderlin High School. She arrived, almost fragile and strained, she sat down, and from her very first words held the school-leavers spellbound: her presence, her aura, sometimes also her ready wit had something quite entrancing about them and made her actual age vanish. She read her poems—as always at readings—twice over, often interrupting herself to comment on them in a lively, almost youthful way. All of us who attended the event had the feeling we had witnessed a great moment.

(Wolfgang Weisbrod, teacher, Hölderlin-Gymnasium Heidelberg, February 2006)

The City of Heidelberg inaugurated the “Literature in Exile” prize in 1992 in honour of the Heidelberg poet Hilde Domin, who lived in exile following the National Socialists’ rise to power. After her death in 2006, the prize was renamed the “Hilde Domin Prize for Literature in Exile”. The prize is awarded every three years to writers who, as a result of persecution or restrictions on the pursuance of their profession as writers, have made Germany their home. The translators may receive one third of the prize of 15,000 euros. Prize winners have been Hilde Domin, Said, Boris Chasanov, Stevan Tontic, Hamid Skif, Sherko Fatah, and Oleg Jurjew.

H

STÜCKEMARKT AT HEIDELBERG THEATRE

Ever since 1984, young playwrights have been discovered and promoted at the Heidelberg Stückemarkt. A new direction has been added since 2012 with the European Theatre Prize. Stagings of translated works by German-speaking writers in other countries throw up questions about translation and the various acting styles and theatre cultures.

The most important talent show for theatre in Germany is the Heidelberg Stückemarkt. The programme is a Who’s Who of young authors ...
(Spiegel-online, 27.04.2011)

ACCLAIMED—HEIDELBERG LITERARY PRIZES

Clemens Brentano Prize from the City of Heidelberg,

Karl Jaspers Prize from the City of Heidelberg, the University and the Academy of Sciences and Humanities, Hilde Domin Prize for Literature in Exile from the City of Heidelberg, Stückemarkt at Heidelberg Theatre

POETRY SLAMS

I don't have to apply with a CV or any old dossiers or work samples. I can do what I want! And I get direct audience feedback, I can tell at once from the applause whether my text has gone down well or badly. I much prefer that to "Like it" buttons on Facebook or YouTube.

(Nektarios Vlachopoulos, prize winner 2011, Rhein-Neckar-Zeitung, 9.11.2011)

Apart from smaller venues, above all the German-American Institute (DAI) and the Kulturfenster hold regular slams for competition poetry, which are much loved by young poets and listeners. The ultimate prize at the DAI is a trip to Chicago and the roots of slam poetry. The German championship in 2012 took place in Heidelberg and Mannheim.

GEDOK PRIZE FOR POETRY

The GEDOK (Gemeinschaft Deutscher und Österreichischer Künstlerinnenverbände) was set up as an association of German and Austrian societies for women artists. Its aim is to promote professionally trained women in all branches of the arts. The GEDOK Heidelberg award prizes, as for instance in 2011 the Prize for Poetry in co-operation with the City of Linz, Austria, to Elke Cremer.

The subject for the literature competition was "In this town". The three-headed jury did not find it easy to choose a winner from the roughly 200 entries, but the combination of city, land and idyl, without coming up with simplified pairs of opposites, convinced the jury ...

(Rhein-Neckar-Zeitung, 19.9.2011)

“THE DAUNTLESS WORD” FROM THE LUTHER TOWNS

People who are free even avail themselves of the liberty of the word among conditions of bondage.

(from Friedrich Schorlemmer's eulogy, prize award May 2011)

The prize “Das unerschrockene Wort” was set up in 1996 by the Association of Luther Cities (Bund der Lutherstädte) to commemorate the reformer Martin Luther, who upheld his convictions with courage and fortitude against the authorities of the day. In 2011 the prize was awarded in Heidelberg to editor-in-chief Dmitry Muratov and the editorial staff of the *Novaya Gazeta*, a Russian daily paper that reported openly on state censorship and whose members were attacked and grievously injured or even murdered, including Anna Politkovskaya and Natalja Estimirova.

RICHARD BENZ MEDAL FROM THE CITY OF HEIDELBERG

The City of Heidelberg has awarded the Richard Benz Medal since 1976 to outstanding figures for their services to the arts and sciences. It is awarded in memory of the Heidelberg Germanist and cultural historian Richard Benz (1884–1966).

Among the recipients have been Hilde Domin, Michael Buselmeier and Elsbeth Janda, the theatre superintendent Ute Richter, and Manfred Lautenschläger, whose foundation supports projects in the field of narrative literature for children and youngsters.

*Bound to the spirit in the service
of creativity
(inscription on the Richard
Benz Medal)*

STORY COMPETITION AT THE JULIUS SPRINGER SCHOOL

*You should tell a story that is connected with
our world, our life. A made-up story about
everyday life, an everyday story about dreaming,
loving, working, hoping, waiting, bidding
farewell ... A story about the depths, the heights,
of miracles, colours and fragrances. Cold as
marble. Hot as desert sand ... Tell everything
about it! Write it down, the cool story that
is dancing in your heads!*

(Text introducing the competition)

The Julius Springer School, a vocational school for among other professions the media trade and book selling, holds a story competition each year. The students submit a story and then the award-winning texts are read out at a public reading; the prize money is raised by the Börsenverein des Deutschen Buchhandels, bookshops, publishing houses and private donors. Now that politicians have taken note of this unique project in Germany, the young writers are also awarded a several-day writers' workshop.

HEIDELBERG LEANDER FROM LEANDERS LESELADEN

H

If you ask young readers and parents where Heidelberg is really throbbing as a literary city, the first addresses they will name are the public library and the bookshop *Leanders Leseladen*. The "Heidelberg Leander" Prize has been awarded every year since 2000 for indispensable works of literature for children and adolescents. The prize has been awarded to, among others, Chen Jianghong, Cornelia Funke, Joanne K. Rowling, Paul Maar, Rafik Schami, Margaret McAllister, Holly-Jane Rahlens, Kirsten Boie, Andreas Steinhöfel, and Zizou Corder. Since 2008 there is not only an author's prize but also one for publishers.

*Children want to learn, curiosity is
one of life's inner springs.
The more material you offer them
the happier children are.
(Gabriele Hoffmann, bookseller
and donor of the "Heidelberg
Leander)*

ACCLAIMED—HEIDELBERG LITERARY PRIZES

Poetry Slams, GEDOK Prize for Poetry, "The Dauntless Word" from the Luther Towns, Richard Benz Medal from the City of Heidelberg, Story Competition at the Julius Springer School, Heidelberg Leander from *Leanders Leseladen*



FIG.86 Matilda Erwin at the Heidelberger Literaturtage 2012 reading the story she wrote at the writing workshop that author Andrea Liebers ran at the Junges Theater Heidelberg. Live illustration: Mehrdad Zaeri



FIG.87 Young audience at the Heidelberger Literaturtage



FIG.88 Chinese author Chen Jianghong at the DAI

I

THE READERS OF TOMORROW— LITERARY EDUCATION

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Nursery Schools p. 117 Primary Schools p. 117 Secondary Schools p. 118  
Extracurricular and adult education p. 119

Encouraging reading, literary education and a lively writing culture have a strong tradition in Heidelberg in all of its educational establishments. Projects like writing workshops, literary and theatre ventures, book clubs and readings are so diverse and numerous in Heidelberg that only a few typical examples can be named.

The project “Lesestart—Heidelberg schenkt Kindern Zukunft” has the goal of introducing children to books and conveying the joys of reading. Directly after the birth of a child, mothers in the women’s hospital at the University Hospital receive a “Starting to Read” set including a picture book and information about reading to children. The year after, a second set can be fetched from the Heidelberg Public Library with books and practical tips on reading to small children. “Lesestart” is run by Stiftung Lesen and the Manfred Lautenschläger Foundation, and since its launch in 2007 has reached over 4,500 families in the Heidelberg area.

The reading initiative “MENTOR—Die Leselernhelfer Heidelberg e. V.” and the Bürgerstiftung Heidelberg aims to bolster the joys of reading out loud from one generation to the next through their reading programme at the Heidelberg Public Library.

## NURSERY SCHOOLS

Reading out loud is also part of the daily and weekly programme at Heidelberg's nursery schools. This not only helps to introduce children to books, but also to produce a problem-free and flexible way with language. And last but not least it stimulates the children's imaginations. On top of which, some nursery schools offer other possibilities, such as poetry projects or theatre performances.

The International Kindergarten at the German-American Institute (DAI) attaches great value to bringing books into children's daily routines. Books play an important part in developing concentration—even for children who cannot as yet read. They not only grant access to information, but are also indispensable for stimulating the imagination. Not to forget the popular bedtime story in the DAI library for children aged three to five, where stories are read out in English. Pre-school teaching helps English-speaking children to start school on their return to their English-language homes. And for German children it produces a great leap forward in their cognitive abilities.

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## PRIMARY SCHOOLS

Almost all the primary schools in Heidelberg participate in the "Heidelberger Unterstützungssysteme Schule" (Heidelberg Support System School or HÜS) programme—which provides language support from kindergarten to secondary level. Successful learning at school and participation in social life strongly depend on how well one speaks German. In order to create optimum conditions, the City of Heidelberg together with the University of Education in Heidelberg and the Institut für Deutsch als Fremdsprachenphilologie at the University of Heidelberg have developed a language support concept covering kindergarten right through till tenth grade, with scientific backup provided by the Lautenschläger Foundation. The University of Education is the best possible partner here for organising and conducting the support programme. For children in grades 3 and 4 there is also a reading literacy support programme, which is likewise under the auspices of the HÜS. The aim is to enable children to read and understand, while also conveying the pleasures of literature to them.

This and other creative literature projects are meanwhile a standard part of all Heidelberg primary schools. Since September 2008, the primary school in Emmertsgrund on the city's periphery has its own reader's island. In close cooperation between the German teachers, the parents, and the members of the non-profit guardianship association Päd Aktiv, the children receive an intensive course that enables them to negotiate their way through the world of words with growing confidence. Apart from the pedagogic bases of reading and writing, the island is also concerned with perceptual training, the joys of learning, and heightening the children's self-esteem.

Children discover the world of language together with their teachers, learn rhymes, listen to and relate stories, and develop their linguistic abilities.

The primary school in Ziegelhausen has come up with a project for a Hundertwasser library, designed by pupils, parents and teachers, in order realise the Antolin reading programme. The goal of the programmes is to use the attraction that computers exert on children to animate them to read.

A reading club has been set up at the Kurpfalz School in order to develop a reading culture. It currently has over 2,000 books which notch up a total of 3,000 loans a year. It is open twice a week for pupils, teachers and adults. Moreover, readings are held for every grade and in varying intensities, including for instance a picture book cinema for first and second grade children during the breakfast break. Furthermore, there are free periods for reading between teaching units and from time to time a reading night at school. In third grade, authors read from their own books, talk about them, and involve the children in various ways.

## SECONDARY SCHOOLS

Literature also plays a large part in all of Heidelberg's secondary schools. Naturally German and international literature is a compulsory part of the curriculum for German and foreign language courses everywhere.

At the Bunsen Gymnasium and the Hölderlin Gymnasium, "literature and theatre" was introduced in 2007, combined with the possibility of doing the finals examination (Abitur) in that subject orally. The main thrust is directed to a narrative-based approach to literature.

Over and above lessons, almost every school has literature projects in which both teachers and pupils take voluntary part.

Thus the Heidelberg International Comprehensive School in collaboration with Heidelberg Public Library has organised various themed series of readings at school, such as with representatives of migrant literature. A literature course also presents scenes from literary texts in the school foyer, in the refectory, and in front of other classes. Together with the Abitur certificate, each year a literature prize is awarded that was inaugurated by a former pupil, the writer Saša Stanišić. The jury is composed of the prize donor and a group of German teachers. Since 1986, Heidelberg Public Library has also been chosen as the arena for the nation-wide Vorlesewettbewerb des Börsenvereins des Deutschen Buchhandels.

At the Julius Springer School, the book trade course offers units each year—as part of a project—with literary themes, or readings by renowned authors. Among those who have participated are bestseller author Andreas Eschbach, the Ukrainian cult author Andrey Kurkov, the Swiss author Hugo Loetscher, and the author of among other works historical novels, E. W. Heine.

In addition, since 1991 the school has been home to a literary competition: at the end of the school year, at least three students are honoured for the short stories they had entered for the in-school competition. The contributions are judged not by the teaching staff but by a top level independent jury consisting of prominent figures from the city. For the last three years, the Minister of Culture has honoured the students' literary achievements by inviting them to a writers' workshop at Akademie Schloss Rotenfels. The workshop is run by Heidelberg author Marcus Imbsweiler.

The enthusiastic efforts of various theatre educationists have helped their schools gain the title of "theatre school". At the Hölderlin Gymnasium, not only pupils but also teachers grace the stage. The Theatre Work Group at the Bunsen Gymnasium has for many years attracted great attention by its high standards. One highlight for the Theatre Work Group at the Helmholtz Gymnasium was having its premiere of Witold Gombrowicz's *Yvonne, Princess of Burgundy* at the municipal theatre. The lower grade Theater Work Group entertained an old people's home with its scenes by German comic Loriot—much to the delight of the residents!

The St Raphael Gymnasium has also been the subject of much discussion thanks to its exceptional theatre productions. The theatre group was invited to the Berlin Theaterfestival with its adaptation of Aeschylus' *Oresteia* as one of the eight best young people's theatre productions in the country.

A very different programme has been mounted by the English Drama Club at the Elisabeth von Thadden School in Wieblingen. Since 2004 it has staged seven plays in English: *Arsenic and Old Lace*, *Noises Off*, *Dracula*, *One flew over the Cuckoo's Nest*, *East is East*, *The Crucible* and *A Midsummer Night's Dream*.



# EXTRACURRICULAR AND ADULT EDUCATION

There is also a large range of literary activities outside of school. The literacy programme at the Heidelberg Public Library and the holiday programme run by the city's support scheme for children and adolescents is extremely popular among literature lovers.

The writing programme at the German-American Institute (DAI) “HD-Ink” offers children an alternative to a world increasingly shaped by the media. The aim is to promote their linguistic faculties and powers of expression and develop a creative approach to language. The children receive undivided attention through one-to-one supervision, twice a week and free of cost. The target group consists of children with a migratory background and disadvantaged children aged six to fifteen. Volunteer tutors help the children get to grips with the written word and encourage them to write their own texts. Given the positive feedback and the large influx of children, a pilot project has been launched with the International Comprehensive School. Here select pupils with a migratory background receive a joint creative literacy support lesson each week from three specially trained tutors.

Ever since the institution of adult education in the nineteenth century, literature courses have been a part of modern adult education. The concept behind literary education has always revolved round a broad approach to literature: whether through readings by writers, the theoretical study of literary works, or by taking a creative angle on them—such as through staged performances. The literature courses have always given an impetus however to participants who also want to try out their talent as writers. They are catered to by an increasing number of writing workshops. While some participants focus on “Love in literature”, and together read works from Longus and Ivan Turgenev to Heinrich Böll and T. C. Boyle, or turn their minds to contemporary fiction or the masterpieces of Yiddish literature, others use the opportunity to learn creative writing in “storylabs”. There is a notable demand for workshops for writing thrillers.

Similarly the Akademie für Ältere (Silver Citizens' Academy) offers not only courses on literary epochs, individual writers (Marcel Proust, Heinrich von Kleist, Gerhart Hauptmann, Arthur Schnitzler, Frank Wedekind, Arno Holz and Hermann Hesse) and literary genres (poetry, novels, novellas, drama), but also courses on creative, autobiographical writing. A poetry reading circle has proved very popular.

Ach ja,  
I e s t  
Bücher!<sup>7</sup>

*Yeah, right,  
r e a d  
books!*

<sup>7</sup> Torch, *Blauer Samt*, expression of thanks

... I thank everyone who has robbed and rooked me, injured, betrayed, befooled, blackballed bulldozed, copied and forgot me. You showed me that you must work hard on yourself and be your man.  
I admire everyone who can ... forgive. Yeah, right, read books!

J

KEEPING ABREAST OF THE  
TIMES—  
CONTEMPORARY CURRENTS



The Birth of German Rap Literature p. 122 “Word Up”—Poetry Slams p. 126  
Thrillers from Heidelberg p. 127

J

# THE BIRTH OF GERMAN RAP LITERATURE



FIG. 89 Advanced Chemistry poster, 1990

*Heidelberg, Stadt der Dichter und Denker und Philosophen  
über diese Stadt gibt es viele Strophen  
gedichtet oder anders hergerichtet  
im Sommer, im Winter am Kachelofen  
1196 hat sie ihren Namen bekommen  
die Geschichte dieser Stadt ihren Anfang genommen  
die Spur akademischer Kultur ...*

Toni-L

*Heidelberg, city of poets and thinkers and philosophers  
A city that's been honoured in many a verse  
Poetised and otherwise advertised  
in summer, in winter by the fire's flame  
1196 is when it got its name  
the city began its history of acclaim  
reflected in the prism of academicism ...*

*... Mit Wehmut blick ich zurück – weit  
auf ein schönes Stück Kindheit  
und eine Jugendzeit geprägt von Offenheit  
Was nützt es, wenn ich meine Gefühle verberg?  
Es ist nun mal so, ich bin froh, ich komm aus Heidelberg ...*

Linguist

*... I look back wistfully  
to a great childhood where I was free  
and my youth, marked by openness and truth  
What's the point in hiding what I feel?  
I'm glad to be from Heidelberg, it's the real deal ...*

(Advanced Chemistry "Heidelberg", 1995)

*... Der Duft von frischen Brötchen und Laub was den Boden schmückt  
Heidelberg ist eine Mutter die mich an sich drückt  
Ich spür die Wärme die in den Pflastersteinen ruht ...*

*... Ich hab' noch'n Koffer in diesem Ort  
Ich lass ihn dort  
mein Körper reist durch alle Welten  
doch ich geh nie fort ...*

Torch

*... The smell of fresh rolls and the fallen leaves' charms  
Heidelberg is a mother who wraps me in her arms  
I feel the warmth from the cobblestones ...  
... I still have a suitcase here at home  
I leave it there  
My body travels the worlds  
But me, I don't go away anywhere.*



German Rap is nowadays a perfectly normal phenomenon—but it had to go a long way before it became that: from freestyle—improvised themes—to the written word, through the underground into the charts, and ultimately the world of literature. Tracing the tide of rhymes back to its origins, one lands up in Heidelberg on the Neckar and finds the names of several Hip Hop pioneers, such as Advanced Chemistry, Torch, Toni-L, the Stieber Twins and Cora E. Their texts and story have long since become a part of a good many books, they are cited with increasing frequency in school lessons and at the university, and have represented Hip Hop culture now for three decades.

Hip Hop as a cultural movement had its origins in the early 1970s in New York City. Films such as *Wildstyle* and *Beat Street* unleashed the first international wave of break dancing at the beginning of the eighties. Heidelberg—as the location for the US Army and the Nato Headquarters—was caught by this wave. Each year there was an exchange and a battle at the US Volksfests between the American kids and a contingent from the Heidelberg region, mostly children from families with a migratory background. This meeting of talents was always a highlight, where the latest styles and movements were shown. Apart from which, Theatre Square, University Square and the International Comprehensive School also served as stages for dancing in Heidelberg. And dancers came from outside of town to size up the school kids. A further inspiration was the group Baobab, which scored an international hit in 1984 with its song *N.O.J.O.B.*

As the breakdance boom and the media hype faded in the mid-eighties, a hard core was left in Heidelberg that continued to employ Hip Hop elements. The first public Rap performances in Heidelberg were on Torch's doorstep, Hauptstraße 84, when an annual Family Festival was celebrated. All the generations came together to dance to zouk, funk, soul and Hip Hop. This nucleus resulted in 1987 in the Heidelberg group Advanced Chemistry. Torch was the first to improvise texts in German.

In 1992, Advanced Chemistry released their first disc, *Fremd im eigenen Land* (Foreign in my own country). In order to distribute it, they founded the label MZEE together with Akim Walter. In 1993 Advanced Chemistry presented *An das Publikum* (To the Audience) to the emerging Rap scene—an adaptation of Kurt Tucholsky's poem "Hochverehrtes Publikum" (Most Esteemed Audience) from 1925. And finally the rapper's lyrics even found their way into school textbooks. Hip Hop made in Heidelberg was also regarded as protest music from sections of society exposed to discrimination, and had a telling effect on this musical genre in the whole of Germany.

The Heidelberg scene was also home to further talents such as the Stieber Twins and Boulevard Bou, who first appeared on the sampler *Alte Schule* (Old School, on MZEE). In 1994 Torch founded the still active label 360° Records, and together with Boulevard Bou the Piemont Studios, a basis for creativity and independence that also produced constant collaborations with regional, national and international artists.

In the mid-nineties, Heidelberg was also joined by Cora E, the Zulu Queen and first woman rapper in Germany. Through her many joint performances with Advanced Chemistry and the Stieber Twins, with whom she has also recorded a number of songs, she quickly gained a special relationship with Heidelberg. She is now known for what are seen as her classic Hip Hop tracks, *Könnt ihr mich hör'n?* and *Nur ein Teil der Kultur*. (Can you hear me? and Just a Part of the Culture)

Over the years, Heidelberg has repeatedly been at the centre of the Hip Hop map in Germany. Today's Hip Hop giants, such as Jan Delay, Samy Deluxe, Max Herre, Marteria and many more, cite the Heidelberg Hip Hop pioneers as a direct influence. Through the Hip Hop cult jams organised by 360° Records, and Torch's 40<sup>th</sup> birthday celebrations all over the country in 2011, thousands of fans have made their way from all round Europe to the Neckar.

On the initiative of Torch, a large collection of original artefacts is to be shown at the Hip Hop Archive in Heidelberg.



FIG. 91 Stieber Twins, Torch, Cora E, Toni-L at the International Battle of the Year 2009, Brunswick



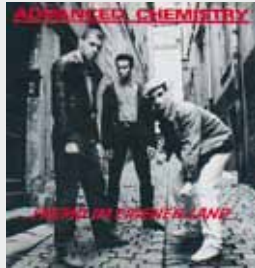
FIG. 90 Literature about Hip Hop and Rap



FIG. 92 Poster 10 Years 360°

*Obviously it is pure chance that I, Toni-L, took my first breath in HÖLDERLINweg, that the Stieber Twins grew up in GOETHEstraße and Torch grew up in the house where HENRIETTE FEUERBACH lived, but we see it as an honour because we have also developed a passion for writing. (Toni-L)*

**FIG. 93** Advanced Chemistry, *Fremd im eigenen Land*



*The song Fremd im eigenen Land by Advanced Chemistry has been voted best German Rap song. (Juice Sonderheft, 2005)*

**FIG. 95** Stieber Twins, *Fenster zum Hof*



*... the text is at the centre, the rest it just monkey business. (Stieber Twins: Fenster Zum Hof, CD, MZEE, 1997).*

**FIG. 94** Torch, *Blauer Samt*



*Torch was the first German good enough at Rap to be able to compose in his own language. ... He is a real poet and an authentic musical expression of the new generation after German Reunification. (Wolf Biermann)*

**FIG. 96** Brothers Keeper, *Am I my brother's keeper?*





## “WORD POETRY

## UP” — SLAMS

*These slams have for some time now been a real deliverer and inside tip for poetry fans. (ruprecht, 4.11.03)*



FIG. 97 Poetry Slam at Halle 02, November 2012

Heidelberg is home to regular poetry slams, which have proved extremely popular with young poets and audiences. A form of poetry competition, the slam, was created in the late eighties by Marc Smith in Chicago and perfectly captured the *zeitgeist* through the unconventional modes of poetic expression it presented.

It was also no surprise that the German-American Institute (DAI) was the first to organise a poetry slam in 1995 in Heidelberg. This was followed in subsequent years by more slams, but by then the majority of participants were already well-known slam poets from all over Germany.

Beginning in 2003, regular poetry slams have been mounted under the title “Word Up!” They feature local authors, initially with qualifying slams in small venues like Cave, Villa Nachttanz, Klub K and Pepper Bar, from which one can move on to the big slams at DAI, where by 2004 the events were already being staged every two months because of the enormous public interest.

Interest also grew rapidly in the surrounding region, so that since 2005 the DAI in Heidelberg has also organised slams in other locations, as for instance at the annual

summer festival in Villa Nachttanz with up to 800 guests, the “Dead or Alive” poetry slam at the municipal theatre, six times since 2008 at the Alte Feuerwache in Mannheim, and at further locations.

And slam poetry keeps on developing at the DAI. The year 2007 saw the first writing and performance workshops for under 20s with an ensuing “U20 Poetry Slam”, alternating and in collaboration with the Kulturfenster. With at last count over 20 participants per session, the workshops, which are supervised by renowned slam poets, are very popular. Added to which, slam poetry workshops are also being organised for school classes and other youth institutions.

Meanwhile, a lot of different formats have established themselves in the realm of slams. Apart from solo performances by slam poets and other events at the DAI such as *Kunst gegen Bares* (= Art for Cash, an open stage event), Powerpoint Karaoke, and Science Slam, Heidelberg has seen such independent flowerings as the reading platform “Vollversammlung”, poetry slams in the Students Union, the “Fightnight of the Arts” at Mannheim’s National Theatre, and numerous other venues in Heidelberg and the metropolitan region.

The sixteenth *German Language Poetry Slam Championships* took place in 2012 in Heidelberg.



# THRILLERS HEIDELBERG

# FROM

FIG. 98 Heidelberg Castle



Regional detective stories from Heidelberg and the area are a hot export that finds readers far outside of the region. The books by Ingrid Noll and Bernhard Schlink have been turned into internationally acclaimed films. Author Claus Probst, member of LitOff in Heidelberg, received the 2012 Agatha Christie Krimipreis. Heidelberg's Wunderhorn Verlag is delighted at the success of its African author Helon Habila, who in 2012 landed on first place in the KrimiZEIT top ten with his novel *Oil on Water—Öl auf Wasser* in the German translation by Thomas Brückner—and won the Deutscher Krimipreis 2013 in the category "International".

When the first Heidelberg Crime Book Festival (the "Krimitage") was organised in 2008, the promoters allowed themselves the luxury of drawing up a programme almost entirely of regional authors.

Thirty years ago, the German crime or detective story was not only a poor cousin in terms of quality, but also quantity. Anglo-Saxon literature ruled the roost. Then Swiss

publishers Diogenes managed to catapult a few local authors into the best-seller list, including two who chose Heidelberg and its surrounds for their plots: Bernhard Schlink and Ingrid Noll. The two of them are long past the stage when supercilious remarks are made about them being "just" crime writers. Noll's gloriously incisive marital dramas have been made into several films, and Schlink has received numerous literary prizes. And simultaneously they paved the way for subsequent crime writing from Heidelberg. With great success. Currently the university town can proudly boast four crime series by authors Wolfgang Burger, Marlene Bach, Marcus Imbsweiler and Hubert Bär, which appeal to quite different circles of readers.

With its specific merits—familiarity, playfulness, and the way it reflects the "larger" outside world *en miniature*—the regional crime novel also mobilises readers in Heidelberg, much to the benefit of festivals such as the Krimitage (since 2008) and the Krimifestival in the metropolitan region (since 2011). Both events have resulted in anthologies of short crime stories.

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FIG. 99 Print Media Academy *early morning*

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# CREATIVE ECONOMY



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## Book Market/Literature Business the Strongest Sub-Market

Heidelberg's exceptional position as regard literature and the strength of the city's book trade is underlined by the figures: for every 10,000 inhabitants there are 1.3 publishing houses and 1.5 bookshops—the highest *per capita* distribution in the country.

If Heidelberg is to remain a sustainable location for literary production, it will scarcely be enough to rely on the book market/literature industry in its current state. Thus for instance conditions for the retail trade should be improved.

Another concern however is translating the medium of the book into the digital age—and thus assuring the future of the written word. With this, knowledge transfer should be promoted by the second strongest submarket, the software/games industry.

Scarcely a branch of industry has gained so rapidly in importance as the cultural and creative sector.

In 2010 its contribution to Germany's aggregate macro-economic performance was 64 billion euros—which corresponds to 2.6 per cent of the gross domestic product and is roughly equivalent to the industrial segments for automotive construction, mechanical engineering and chemicals.

In Heidelberg, the contribution by companies in the cultural and creative sector was even higher, reaching 5.2 per cent, as shown in a study by the Geographical Institute at Heidelberg University. According to this, creatives had a turnover of some 590 million euros in 2007.

It should be noted that this is not due to a few large companies with high turnovers, but to lots of different parties: 4.6 per cent of wage earners work in the cultural and creative industries.

Moreover, the researchers observed that in Heidelberg, the submarkets for books and software/games make up the largest part of the sector on the local level. Thus 33.7 per cent of everyone working in the cultural and creative industries works on the book market, and 27 per cent in the software/games industry.

Together with the upwardly mobile branches of design, architecture and advertising, these submarkets make the largest contribution to the city's economic performance.



**FIG. 100** Centre for Creative Industries in the former Fire Station



## Strategic Urban Development and City of Knowledge

Since there is a great shortage of affordable workspaces in Heidelberg, an important goal in the promotion of the cultural and creative industries is the creation of collaborative settings. A first pilot model was launched in the form of the Breidenbach Studios, where the city has committed an empty property for temporary usage as a co-working space.

Currently a creative industries centre with a floor space totalling 4,500 square metres is being prepared in the former fire station in the district of Bergheim, directly beside the main railway station.

Here young entrepreneurs and self-employees from the areas of book retail/literature industry, software/games, design and architecture can work together co-creatively.

At the same time the offices of the International Building Exhibition "Wissen-schafft-Stadt" have also been located there, underlining the importance of the cultural and creative industries as a motor for Heidelberg's urban development.



The two main centres in the Rhine-Neckar metropolitan region, Heidelberg and Mannheim, have worked together closely on cultural activities and on the matter of supporting the creative industries. Not least because their profiles—Heidelberg as a city of literature and Mannheim as a city of music—fit together perfectly. For this reason, Mannheim's intention to likewise apply for membership of the Creative Cities Network has been warmly welcomed in Heidelberg and seen as an expansion of their excellent collaboration onto the international level.

The cultural and creative sectors include companies with a broadly commercial orientation that focus on the creation, production, distribution and/or media marketing of cultural/creative commodities and services.

Every eighth self-employee in Heidelberg is a creative—the national average is only every twelfth.

The cultural and creative sectors consist of eleven sub-markets: the music industry, the book market, the art market, the film industry, broadcasting, the performing arts, the design industry, the architecture trade, the press industry, the advertising trade and the software/games industry.

In order to give specific support and ensure a flourishing book market, a workshop was conducted in 2012 on the topic of improving the current conditions.

Owner-operated bookstores have met with the greatest challenges in recent years from the online providers and the introduction of e-books.

The interdepartmental working group "Creative City" was set up in 2008 and promotes cooperation between the Deputy Mayor for Culture, the Department of Cultural Affairs, the Office for Economic Advancement and Employment, the Office for Town Planning, the Office for Urban Development and Statistics, and the Commissioner for the Cultural and Creative Industries Sector.

The webpage set up in 2011, [www.heidelberg.de/kreativwirtschaft](http://www.heidelberg.de/kreativwirtschaft), allows registered members to collaborate by announcing events, advertising jobs or announcing their space requirements.

Creatives can hire out space in the Breidenbach Studios in Hebelstraße on an hourly, daily or weekly basis and create new synergies through ongoing interactions with one another.

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The age of book printing, 15<sup>th</sup>/16<sup>th</sup> century → Heidelberg has a long tradition as a city of books. The first printing press in Heidelberg can be traced back to 1466—the year in which Elector Palatine Frederick the Victorious presented the book printer Heinrich Eckstein a writ of protection so as to “allow him to live and move, safe and unharmed, because verily such book printing serves us well”.

**Heinrich Knobloch** → The writer and publisher Heinrich Knobloch opened his printing shop in 1488 in Heidelberg and that same year published his famous *Heidelberger Totentanz* (Heidelberg Dance of Death), probably the first incunabulum in which Death appears as a dancer. The text speaks of his victims in all walks of life, illustrated by a total of 38 woodcuts, mostly depicting Death with musical instruments. Another incunabulum of Virgil’s *Bucolica* was made in 1495 in Knobloch’s printing shop.

**Jacob Stadelberger** → Publishing was facilitated in Heidelberg by the university, which was founded in 1386. The first university printer who can be established is Jacob Stadelberger, whose printer’s mark from 1513 shows the lion of the palatinate holding an open book in his claws—a motif also found on one of the university’s seals.

**Heidelberg Catechism** → One of the most important works from the period of the Reformation is the Heidelberg Catechism commissioned by Elector Palatine Frederick III and written by, among others, Zacharius Ursinus. It remains to this day a central profession of faith for the Reformed Church. Johannes Meyer did the printing in 1563 in Heidelberg.

**Hieronymus Commelinus** → The most prolific Heidelberg printer during the hey-day of book printing was Hieronymus Commelinus: as “typographus principis” he devoted himself from 1587 on principally to printing scholarly works and texts from Greek and Roman literature. Up till his death from the plague in 1597, his printing shop produced almost 140 books. In 1599 the privilege for printing textbooks passed on to the brothers Gotthard and Philipp Vögelin. Favoured by the elector palatine, Juda Bonut opened Heidelberg’s first bookshop in around 1600, which was granted freedom from dues and taxes. After Bonut’s death, the Vögelin brothers were permitted to add an unrestricted publishing and retail business to their printing shop.

**Decline after 1622** → Heidelberg established itself in the 100 years after the invention of book printing as a leading centre for printers and publishers. But the publishing business came to an abrupt end during the

Thirty Years’ War with the sacking of the town in 1622 by the troops under Marshal Tilly, and its extensive destruction in 1693 during the Wars of the Palatine Succession, in which many a printing press was lost.

**Mohr und Zimmer** → Not until the reorganisation of Heidelberg University under Elector Charles Frederick did the publishing trade in Heidelberg experience a new zenith from 1803 onward. In 1805 the bookshop Mohr und Zimmer was founded by the Frankfurt book dealers Jakob Christian Benjamin Mohr and Johann Georg Zimmer, and soon became the most important publishing and book retail firm in southern Germany. Mohr und Zimmer was seen as the meeting place for the Heidelberg Romantics and the main publisher for university scholars. The firm published Achim von Arnim’s and Clemens Brentano’s three volume *Des Knaben Wunderhorn* (1805/06–1808), and in 1808 the *Zeitschrift für Einsiedler*. That same year the *Heidelbergische Jahrbücher der Literatur* were founded as a university organ for reviews reflecting the controversies between the young Romantics and the scholars who championed the Enlightenment. In 1810, Mohr und Zimmer could already present a 32 page catalogue of their titles. → Zimmer retired from business in 1815, making way for his childhood friend Christian Friedrich Winter. From 1822 on, Mohr, who in 1825 co-founded the Börsenverein des Deutschen Buchhandel (the German association of book traders), became sole director of Heidelberg’s foremost university bookshop. On his death in 1854 he left a flourishing business covering book publishing, printing and retail. The publishing house went in 1878 to the publisher-bookseller Paul Siebeck, where J.C.B. Mohr remains present to this day in the name of the independent Tübingen publishers for the humanities, Mohr Siebeck.

**Julius Groos Verlag** → Apart from Mohr und Zimmer, the Mannheim publisher-booksellers Schwan & Götz—known as Friedrich Schiller’s publisher for *Die Räuber* (The Robbers)—set up a branch in 1805 in Heidelberg. In 1821 Karl Groos took over the branch office on his own and with that laid the foundation stone for the subsequent Julius Groos Verlag, which soon turned into one of the leading publishers for linguistics.

**Winter Verlag** → After leaving Mohr, Christian Friedrich Winter founded Winter’s University Bookshop. Apart from his work as a publisher, he actively supported the liberal movement during the Vormärz and the 1848/49 Revolution: in 1848 and 1849 he was the town’s lord mayor. Winter’s University Publishers, owned until 1993 by the Winter family for over 170 years, still has its headquarters in Heidelberg and is one of the leading German publishers for the humanities,

featuring periodicals and book series in the fields of literary studies and philology, theology, philosophy, and Jewish studies.

**Joseph Engelmann** → The printer Joseph Engelmann, who opened his printing shop in Heidelberg in 1807, was known far beyond the city limits for the quality of his work. In 1811 he was using four presses and employed numerous typesetters and printers. Apart from his commissions, he also founded his own imprint for travel and art books, which is regarded as the predecessor to Baedeker. In 1814 he published a volume of poems entitled *Geharnischte Sonette* (Sharply-Worded Sonnets) by Freimund Raimar, the pseudonymous debut of poet Friedrich Rückert.

**Statistics 17<sup>th</sup>/18<sup>th</sup> century** → In Carl Cäsar von Leonhard's topographical volume, *Fremdenbuch für Heidelberg und die Umgegend* of 1834, we read: "A great deal of writing activity may be noted in Heidelberg and a lively flow of literary intercourse." And truly, Heidelberg's publishing industry underwent an enormous upsurge in the nineteenth century: while the average number of publications in one decade during the period from 1765 to 1805 put Heidelberg on 74<sup>th</sup> place out of 92 German publishing locations, in the period from 1837 to 1846 it was already on 26<sup>th</sup> place.

**Otto Bassermann** → The impulse to revive Heidelberg's publisher-bookellers came largely from the university and its attendant scholars, but publishers came and set up businesses independent of that in Heidelberg: between 1869 and 1878 Otto Bassermann's company operated in Heidelberg. Bassermann managed during this period to put Wilhelm Busch under contract, and published in 1872 Busch's *Fromme Helena* (*Pious Jemima*) and his *Bilder zur Jobsiade* (Pictures for the Jobsiade).

**Richard Weissbach** → From 1910 on, Heidelberg established itself as a typographically sophisticated publishing location for avant-garde literature. In 1911 Richard Weissbach founded the Alpha-Omega-Verlag, renamed in 1912 as Verlag von Richard Weissbach. In 1912 he published *Der Kondor*, one of the first collections of Expressionist poetry which was edited by Kurt Hiller. Expressionist poet Ernst Blass was among the house's most important writers: Weissbach published his literary debut, and from 1914 he edited the literary journal *Die Argonauten* for Weissbach.

**Hermann Meister** → Parallel to this, Hermann Meister founded his Saturn Verlag in 1911. Meister was one of the first to publish an anthology of Expressionist prose, *Flut* in 1912. And up until 1920 he published the important Expressionist monthly *Saturn*.

**Alfred Hüthig Verlag** → In 1925, Alfred Hüthig set up a publishing venture in Heidelberg specialised in trade journals and books for technology, handicraft and economics, which still publishes periodicals on technology and engineering in Heidelberg.

**After 1945** → During the phase of reconstruction after the end of the War, Heidelberg's publishing life underwent another upsurge once the restrictions imposed by National Socialist censorship were lifted and the impediments to production imposed by war-time economics removed. In 1950, the Heidelberg book trade organised a small book fair in the Kurpfälzisches Museum at which 22 publishers presented their post-war titles. The publishing scene had consolidated itself. The programme at Heidelberg's traditional houses was enriched by publishers from other occupied zones, who set up business in an unspoilt Heidelberg. In addition to this came many new companies. → The first publishing licence in the American occupied zone was issued to Hermann

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Meister, who from then on produced a series of “Kleine Meisterbücher” which made an important contribution to spreading international works of literature. The Verlag F.H. Kehrle, founded in 1868 and located since 1940 in Heidelberg, dedicated its programme chiefly to Catholic theology before joining up in 1953 with the Drei-Brücken-Verlag, a company specialised in fiction and the publisher of the 1952 Nobel laureate François Mauriac. Universitätsverlag Winter was also able in 1945 to resume distribution of its pre-1933 works, and after initially continuing work with English textbooks it later drew on its tradition as an academic publisher. The Julius Groos company continued to concentrate on language textbooks. → At the same time a number of publishers moved to Heidelberg from the Soviet occupied zone, including Quelle und Meyer from Leipzig, which specialised in the natural sciences, and the Keysersche Verlagsbuchhandlung, founded in 1777 in Erfurt, which among other things was licenced in Heidelberg to print the works of Karl May.

**Lambert Schneider** → On the advice of Alfred Weber, after the Second World War the U.S. Americans brought the publisher Lambert Schneider to Heidelberg. Schneider had received plaudits in the 1920s and 1930s in Berlin for publishing literature and works on religious studies, especially Judaism. As a publisher of Jewish literature, as the editor of Martin Buber, as a champion of dialogue between cultures and religions and of independent, critical, literary thought, Lambert Schneider quickly came to the attention of the National Socialists. After the initial years of his publishing activities in the Weimar Republic and the Great Depression in 1929/30, Lambert Schneider became the director of the Jewish publishers Salman Schocken in Berlin, which he successfully directed until 1938. In the years from 1939 to 1945, the Lambert Schneider Verlag also underwent serious reprisals from the Nazis. He re-founded his company in 1945 in Heidelberg. As before the war, the content of his books and journals focused on literature, philosophy, art, religion, philology and poetry. His publications aimed to encourage intellectual rebirth in Germany and the Germans after the years of Nazi rule. He was the first for instance to publish Anne Frank’s *Diary of a Young Girl* in German. Today the Wissenschaftliche Buchgesellschaft Darmstadt has made it its duty to continue printing the legacy of the Lambert Schneider company in its own dedicated imprint.

**Verlag Wolfgang Rothe** → In 1954 Wolfgang Rothe set up a publishing business which up until 1966 presented the public with books on literary history, bibliophile editions of translations (including Claire Goll’s translation of the *Lieder der Indianer* (Songs of the American Indians) and Leopold Sedar Senghor’s *Gesänge vom Senegal* (Songs from Senegal), as well as prints by young artists.

**Publishers today** → Over 20 publishing houses are on the records for 1969 in Heidelberg, with the main emphasis on *belles lettres*. And Heidelberg has remained today a city with a diverse, lively publishing scene. Around 50 publishers are based in Heidelberg. **An important stimulus for Heidelberg’s scientific publishers is the traditional proximity to the university and academic research, which is an attractive factor when deciding on the location.**

**Springer Science + Business Media** → Springer Science+Business Media is a leading global scientific, technological and medical publisher, providing researchers in academia, scientific institutions and corporate R&D departments with quality content via innovative information products and services. Springer is also a trusted



local-language publisher in Europe – especially in Germany and the Netherlands – primarily for physicians and professionals working in healthcare and road safety education. Springer published roughly 2,200 English-language journals and more than 7,500 new books in 2012, and the group is home to the world's largest STM eBook collection, as well as the most comprehensive portfolio of open access journals. In 2012, Springer Science+Business Media S.A. generated sales of approximately EUR 981 million. The group employs more than 7,000 individuals across the globe, 680 of whom are in Heidelberg.

**Universitätsverlag Winter** → Winter's University Publishing company is not only Heidelberg's oldest publishing business, but today is one of Germany's foremost publishers for the humanities and has an international name. Its main thrust is directed to literary studies and linguistics, ancient history, history, theology and education, which are published in a large variety of academic series, such as the "Schriften der Philosophisch-historischen Klasse der Heidelberg Akademie der Wissenschaften". The close links the house has also had since its founding with the city's universities and colleges are demonstrated for instance by its series "Heidelberger Veröffentlichungen zur Landesgeschichte und Landeskunde" and the monograph series "Hochschule für Jüdische Studien". Since 1 January 1994, the programmes of the "Heidelberg Verlagsanstalt" and "EditionS" (formerly Edition Schindele) have been integrated into Winter's list. The programme of the "Heidelberg Verlagsanstalt" (HVA) has always dedicated a lot of attention to "Heidelbergiana", works of a historical or topographical nature related to the town and region. Apart from academic publishers in the strict sense of the word, Heidelberg has a number of independent, owner-run companies on the borders of academia that are marked by the publishers' own wide ranges of intellectual and bibliophile interests.

**Manutius Verlag** → Manutius Verlag Heidelberg publishes texts on philosophy and the humanities, jurisprudence and literature. Moreover, texts from the early modern era and from the eighteenth to early twentieth centuries are made accessible to academic and non-academic readers alike in carefully edited source editions. The series "Bibliotheca Neolatina" offers bilingual editions of scarce neo-Latin works, while the series "Exempla Philosemitica" brings together testimonies to Judaeo-Christian understanding down the centuries. Apart from the category "Unzeitgemäße zeitgemäße Literatur"—timely-untimely literature—"Edition Zeno" features the company's discerning literary programme.

**Mattes Verlag** → Mattes Verlag, founded in 1989, is a publisher of non-fiction and academic writing that currently has around 150 titles available. A major emphasis is on German studies (e.g. the complete works of Johann Karl Wezel in 8 vols.), English studies (e.g. poetry of the English-speaking peoples in bilingual editions), and neo-Latin philology. Further areas include Heidelbergiana, interdisciplinary cultural studies, and "creating discourses" (in monograph series produced with the University of Education, Heidelberg).

**Kurpfälzischer Verlag** → The Kurpfälzische Verlag has dedicated itself since its inception in 1984 primarily to studies and editions relating to the Electoral Palatinate. The goal is to present the history of the town and its people authentically and bring them to life. In addition, numerous specialist companies are at home in Heidelberg.

**Hüthig Jehle Rehm** → The Hüthig Jehle Rehm GmbH publishing group (HJR) belongs to the media group of the Süddeutsche Verlag and with 300 staff members, is one of the leading suppliers of specialist media in Germany. The main contours of the publishing programme highlight law, commerce and taxes, public administration/personnel, as well as safety and logistics. Media on the subjects data protection, graphics, IT and medicine round off the programme. The brands run by the group, including the renowned legal publishing house C. F. Müller, have existed in part for 200 years and are mainstays in their respective branches. The lists tailored to the specific information requirements of various professional groups includes text books in both printed and digital form, loose-leaf books and online products, journals and specialist seminars. HJR has its headquarters in Heidelberg.

**Hüthig Verlag** → Heidelberg's Hüthig Verlag concentrates amongst other things on specialist journals and online services. The main emphases in its media packages are on electrotechnology, chemical and process engineering, packaging technology, plastics and rubber technology, thermal and ventilation technology, electromobility and the electrical trade.

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**Carl-Auer Verlag** → Carl-Auer Verlag is the foremost German publisher for systemic therapy and counselling. The programme of the company, which was set up in 1989 in Heidelberg, includes—apart from current publications—such classic authors as Gregory Bateson, Steve de Shazer, Heinz von Foerster, Ernst von Glasersfeld, Niklas Luhmann, Humberto R. Maturana and Helm Stierlin.

**dpunkt.verlag** → The dpunkt.verlag initially published books on the Internet during the pioneer phase of the World Wide Web and is today regarded as one of the leading addresses for books on computer technology and its uses, and on digital photography. Heidelberg has a strong tradition of publishers working in the field of art.

**Edition Staeck** → Since 1965, the poster artist, publisher and solicitor Klaus Staeck—who was elected in 2006 as President of the Akademie der Künste in Berlin—produces postcards, posters, books and objects in Heidelberg under the label of “Edition Staeck”—not only from his own studio but also by artists such as Joseph Beuys, Marcel Broodthaers, Christo, Carlfriedrich Claus, Felix Droese, Yoko Ono, Dieter Roth, and many others.

**Kehrer Verlag** → Kehrer Verlag is a renowned art book publisher in Heidelberg, which has specialised since its foundation in 1995 in contemporary art and photography, the art of the seventeenth to nineteenth century, and international sonic arts. Working closely with international artists, authors, museums and cultural institutions, the company creates its publications together with Kehrer Design, an affiliated office for design and communication. Each book is the individual result of a constructive collaboration with the partner concerned—the common denominator always being the high quality of the design and the technological realisation. Together with other European publishers, Kehrer Verlag presents the European Publishers Award for Photography in order to promote the publication of contemporary photography. The prize is an initiative of *Actes Sud* (France), *Dewi Lewis Publishing* (England), *Kehrer Verlag* (Germany), *Peliti Associati* (Italy) and *Blume* (Spain).

**Vernissage** → Since 1993, the Vernissage Verlag has numbered among the leading German publishers for art journals. In recent years the performances it offers to museums have undergone constant expansion. Over 300 issues covering over 3,000 exhibitions are proof of its successful concept. A number of small publishers with a great deal of enthusiasm have focused primarily on non-European literature and culture, as for instance Draupadi Verlag, kalliope paperbacks, and

**Palmyra Verlag. Draupadi Verlag** → Draupadi Verlag was launched in Autumn 2003 and concentrates on novels, stories and poems from India and other South Asian countries—all in German translations—as well as on non-fiction writings about South Asia. The name of the firm is taken from the heroine of the ancient Indian epic, *The Mahabharata*. In India, Draupadi is known as a woman who opposes injustice and despotism.

**kalliope paperbacks** → kalliope paperbacks has published since 2004 fiction from southern Africa and English books of literary criticism concerning the southern continent. Since 2010, the fiction list has been augmented by cosmopolitan authors who convince by their powerful yet subtle styles and original subject matter.

**Palmyra Verlag** → Heidelberg-based Palmyra Verlag was founded in 1989 under the motto “from Arafat to Zappa”, thus staking out two poles in the company’s programme. At the one end, political non-fiction on the Near East (Israel-Palestine conflict) and the Arabic-Islamic world, with the aim of bringing clarity to this complex region by providing political, historical and cultural background information. The programme is further determined by the need for dialogue between Israelis and Palestinians, as well as between the Western and Arabic-Islamic worlds. Palmyra’s Near East titles include books by Uri Avnery, Amnon Kapeliuk, Rafik Schami, Mahmoud Darwish, Edward W. Said, Mohammed Arkoun, and many others. At the other end, Palmyra Verlag is specialised in books about serious rock and pop (including folk, blues, singer-songwriters, world music, etc.). Palmyra has published books on among others Bob Dylan, the Rolling Stones, Frank Zappa, John Lennon, Johnny Cash, B. B. King, Elvis Presley, Patti Smith and Bob Marley. Apart from these two main focuses, Palmyra also features works on the region—Heidelberg and its surroundings.

**Verlag Das Wunderhorn** → Verlag Das Wunderhorn, founded in 1978, also champions intercultural understanding. The company offers an ambitious programme highlighting German and international poetry, German- and French-language literature, non-fiction, art, photography, and books on Heidelberg and the region. In 2012 it became the recipient of the Kurt Wolff Prize at the Leipzig Book Fair, which aims to promote diversity in publishing and literature. → The Wunderhorn list includes various series (e. g. “Poesie der Nachbarn”, “VERSschmuggel”), artist monographs, design (Bruno Munari), exhibition activities (Pierre Verger, Ré Soupault), cooperations with museums and Heidelberg Theatre, literary activities,

Verlag Das Wunderhorn, Heidelberg:  
Kurt Wolff Prize 2012 from the Kurt Wolff Foundation of  
Independent Publishers for the Promotion of Diversity  
in Publishing

international cooperations (France, Québec, Bulgaria, India, Italy) and co-productions (Bulgaria, Ireland, Spain, Italy, Canada, Québec, Brazil, Portugal), as well as cooperations with the Dokumentations- und Kulturzentrum Deutscher Sinti und Roma. → A place of honour has been given to the French Surrealist Philippe Soupault and the photographic work of Ré Soupault. Further, research into National Socialism features strongly—taking Heidelberg and the university as its example. Heidelberg’s literary and cultural life is traced out in Michael Buselmeier’s literary tours (*Literarische Führungen*). With its poetry calendar published together with Deutschlandfunk and numerous anthologies, Wunderhorn is one of the most prominent publishers of poetry in German. Over the years the programme has given a special slant to intercultural dialogue through publications by Édouard Glissant (*Kultur und Identität*) and Abdelwahab Meddeb (*Die Krankheit des Islam*—English: *The Malady of Islam*, & *Zwischen Europa und Islam*). In March 2010 a successful new series was launched, “AfrikAWunderhorn”, which publishes two to three contemporary African literature titles a year.

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The book market in Heidelberg has undergone great changes over the last few decades. The number of bookshops has not diminished: the city still has a very high concentration of bookshops—in proportion to the number of inhabitants. For every 10,000 Heidelbergers there are 1.5 bookshops. But a shift can be noted from general book retailers to increasingly specialised shops. In former times, every bookshop in Heidelberg had a very direct connection with the university, and they also referred to themselves as academic or university bookshops—as in Gustav Koester’s Academic Bookshop, Ziebank University Bookshop, Braun’s University Bookshop, or Weiss’s University Bookshop founded in 1593.

Apart from the classic book retailers, the socio-political developments in the 1970s/’80s led to a number of alternative bookshops, particularly in the old town, such as the leftist Kollektiv-Buchladen in the Plöck, the feminist Frauenbuchladen in Theaterstraße, the esoteric bookshop Lichtblick in the Plöck, and Musebrot in Heidelberg’s Weststadt. Apart from which, between 1968 and 1984 the bookseller, poet and musician Jörg Burkhard ran his legendary political bookshop “Handlung Buch” aka “Fahrenheit”. Not only the really special assortment of leftist-alternative books and brochures they offered—in contradistinction to the old established bookshops—brought these stores fame beyond the borders of the town during the uproarious years of the student movement, but also the political and artistic commitment of the owners themselves. Parallel to this, a large number of general bookshops sprung up in the outlying districts with a noticeably local emphasis that marked a distinct turn from

*Jörg Burkhard’s bookshop in Schiffgasse, then later in Marstallstraße, was a paradise from the late 1960s on for literature freaks like us ... Apart from fashionable theoretical texts, Jörg had an amazing assortment of underground writers from all around the world, including the titles from Lawrence Ferlinghetti’s legendary City Lights Books in San Francisco. The middle class book trade was scared of these books and authors, and did not stock them for safety’s sake. Books from subcultural publishers were suspicious right from the start. Which meant Jörg’s shop became the most important literary meeting point in the region.*

(Manfred Metzner in *Literaturblatt*, May/June 2012)

*Weiss’s University Bookshop for instance can look back on a more than 400 years-long tradition, with lots of twists and turns and changes in location, owner and name. ... In January 1900 the shop passed on to Eduard Faust ... on Jaspers’s birthday In February 1943, he decorated the right-hand window of the shop with the complete works of the proscribed philosopher—as a sign of resistance.*

(Michael Busefmeier, *Literarische Führungen durch Heidelberg*, Verlag Das Wunderhorn, 2007)

*While the windows of a lot of bookshops are already dominated by non-book articles, such as calendars, souvenirs or greetings cards, the city still supports a remarkable number of antiquarian bookshops. An exception? Victor Canicio at least is quite convinced it is. He is happy, his shop ... runs well. Canicio thinks the presence of a university with a tradition in the humanities is not enough to explain the exceptional number of antiquarian bookshops in Heidelberg. Although the high proportion of academics ensures there is sufficient demand and also a stock of private libraries for antiquarian bookshops to draw on, compared even to towns like Tübingen and Freiburg, Heidelberg is an exception. “Antiquarian bookshops are closing every week in Germany—but not here”, he says.*

(Rhein-Neckar-Zeitung 10.07.2012)

the book trade’s fixation on the university, as for instance the Wieblinger Buchladen, WortReich in the Weststadt, Buch und Kunst in Kirchheim, and the Buch-Markt in Ziegelhausen. In 2012, the Bücherstube an der Tiefburg in Heidelberg’s Handschuhsheim district celebrated its 30<sup>th</sup> anniversary. Of note here is its close cooperation with the University of Education. By harnessing synergies in the form of joint readings and workshop discussions, this has led to a closer connection between the book trade and the University of Education.

With the growing importance of sciences on the Neuenheimer Feld campus, there has been an increased demand for special interest bookshops.

A specialisation of a different kind already led in 1854 to the establishment of Schmitt’s Station Bookshop in Heidelberg. This later became Schmitt & Hahn. Initially in 1857 Carl Schmitt was sole proprietor of the university bookshop Bangel & Schmitt (established 1841) on University Square. As early as 1854, Schmitt divined the signs of the times and opened a sales point at the main station for “travel literature”, and with that formed the basis for “Germany’s oldest station bookshop”. After selling off his university bookshop in 1876, Carl Schmitt turned all his attention to his station bookshop. In 1966 one of his successors (Karl Schmitt) opened the firm’s first city bookshop in Heidelberg, which was followed by further shops in town and at other main stations, including Mannheim and Karlsruhe. Today the number of branches of Karl Schmitt & Co with headquarters in Heidelberg amounts to 39 shops in 32 towns.

Bookshops aimed at a specific reading public, such as those specialised in travel guides, Wetzlar’s foreign language book-

shop, or Leanders Leseladen for children and youngsters, round off the picture in Heidelberg, as does the Büchergilde shop, which is renowned for its special editions featuring artistic book illustrations and designs.

Heidelberg is also traditionally home to not only book retailers but also a large network of antiquarian booksellers, not least because large private libraries belonging to professors and academics are disbanded from time to time and the holdings passed on. Relations between antiquarian and retail booksellers have not, however, always been so peaceful, for in the first half of the nineteenth century they developed into an “altogether 40 years-long book war”.

By far the largest antiquarian bookshop in Heidelberg today is Hatry’s, whose proprietor has catalogued and bought numerous estates, as have Welz and Kulbach—two antiquarian bookshops that number among the oldest in the city. Despite increasing Internet sales, they continue to be a goldmine for literary treasures, first editions and rare books.

Over and beyond the sale of books and media, the retail and antiquarian book stores also act as cultural propagators. Through their numerous literary events and activities, they make a notable contribution to the city’s cultural life. An outstanding example is the much-noted annual prize for children’s books, the “Heidelberg Leander” inaugurated by Leanders Leseladen. In addition, a number of bookshops collaborate with other educational facilities, such as schools, kindergartens and the Heidelberg Public Library.

In recent years, the image of Heidelberg as a city of “thinkers and poets” has changed. The development is increasingly towards a major hub of research and technology, spurred on by various initiatives (the collaborative research centres and clusters of excellence, and the International Building Exhibition). These structural changes are further accompanied by a drop in the importance of classic university bookshops. A number have had to close, including such established firms as Braun and Weiss, while Ziebank has undergone structural change after being taken over by Lehmanns Media GmbH, one of Germany’s leading enterprises for specialist bookshops with branches nationwide.

The interactions between publishing houses, university and town provide a strong input for Heidelberg’s lively literary scene. A study by the Geographical Institute at the University of Heidelberg on the domestic creative sector testified that the book trade was the strongest economic force in town. With that, an important basis has been established for international recognition of the town as a creative literary capital.

**Award to Susanne Himmelheber, bookseller, Heidelberg:**

**BücherFrau 2010 der Bücherfrauen—woman in publishing**

*With her openness and willingness to take risks, Frau Himmelheber has grasped how to elevate her bookshop into a place of heterogeneous cultural and political activity. New publishers find a place here for their latest titles, just as groups concerned with local history and politics find space for their meetings ...*

*(Homepage Börsenblatt)*

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**Award to Leanders Leseladen, bookshop, Heidelberg: Baden-Württemberg Prize for Children’s Bookshops 2007**

**From the Arbeitsgemeinschaft Jugendbuchverlage in partnership with the Leipzig Book Fair**

*Once upon a time there was a little tom cat who was called Leander; his name became the label for a bookshop specialised in books for children and youngsters, which has now been going for 27 years. Right from the start the goal of Leanders Leseladen was to awaken the desire to read in children and promote it.*

*(Homepage Leanders Leseladen)*

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FIG. 101 Lamy's central office in Heidelberg



FIG. 102 Lamy 2000

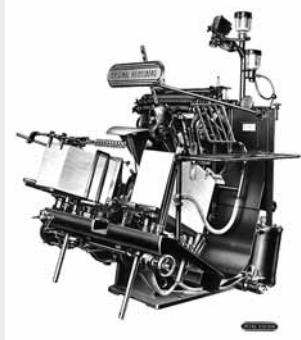


Since its establishment in 1930, the Heidelberg firm Lamy has received a number of international design awards for the writing implements it develops and produces. Following the principle of “form follows function”, design is aimed to increase utility and make the implement more intelligent in the way it fulfils its purpose.

Currently C. Josef Lamy GmbH produces over six million quality writing implements a year and is represented in 65 countries throughout the world.



**FIG. 103** Heidelberg Druckmaschinen's  
Largest and most modern assembling tiegel



**FIG. 104** Original Heidelberg tiegel

The history of Heidelberg Druckmaschinen AG began in 1850 with Hemmer, Hamm and Co.'s Bell Foundry and Engineering Works in Frankental in the Palatinate. From 1861 onward, the company's founder, Andreas Hamm, produced together with his new associate, Andreas Albert, not only bells and machine parts, but also high-speed printing machines. A "high-speed cylinder press for book printing" that Hamm advertised in 1875 was even sold to Egypt.



**FIG. 105** Print Media  
Academy early morning

Shortly after Hamm's death in 1894, the company moved to Heidelberg, changed into a limited company, and in 1905 renamed itself "Schnellpressenfabrik AG Heidelberg". The breakthrough came with the invention of the platen press, which had a sheet feeder that eliminated the need to insert and remove the paper by hand: from then on, up to 1,000 sheets could be printed per hour. After the end of World War One, the platen press was coupled with conveyor belt production and achieved international success: 165,000 presses were manufactured up until 1985 and sold the world over.

In 1957, the largest printing press factory in the world was opened in nearby Wiesloch, which today has a staff of 4,500. Up until the late 1950s, the factory manufactured book presses. We can be certain that many an important work has been printed on a "Heidelberg". Then in 1962 the first machine was produced for offset printing. Five years later the Schnellpressenfabrik AG Heidelberg became Heidelberg Druckmaschinen AG. A strongly competitive company, it swiftly rose to become the world's largest provider of printing presses. Today around 400,000 "Heidelbergs" are in operation worldwide.

## The Heidelberg Version

What have Heidelberg's authors and publishers made of these possibilities over the last few years? What experiments have they ventured, what paths have been pursued?

Pioneer in digital publishing in Heidelberg was publisher Ulrike Reinhard from whois Verlag. She began in the 1990s to experiment across such media as books, CDs, CD-ROMs, videos, websites and events. The company's programme ranged from readers and special publications to the budding Internet scene in Germany, as well as topics such as digital art or the impact of the internet on the music market. And because Ulrike Reinhard had dynamic contacts in the US scene, a number of her publications were also bilingual.

Shortly after, the scientific publishers Springer appeared as the first big player. Springer was quick to publish articles on different platforms, since 2004 also via open access. The products went down well and by 2009, Springer had become the world's largest open access publisher after several successful purchases. With this, copyright remains with the editors/authors, because "SpringerOpen books are published under the Creative Commons Non-Commercial (CC BY-NC) licence. They can be reused and redistributed for non-commercial purposes as long as the original author is attributed".

The constant changes in publishing have also met with resistance. One call for a discussion about the digital turn on the book market was the "Heidelberg Appeal" written by Heidelberg tutor and Germanist Roland Reuß. He has taken a stand for the author's freedom in matters of publication and copyright. Launched effectively by an essay in a national daily, the *Frankfurter Allgemeine Zeitung*, he turned against what he sees as a clandestine technocratic seizure of power by the German Science Council and the German Research Council, which have sided with open access—and against Google Books.

But not everyone entertains such reservations about the new technical possibilities. The Heidelberg authors group Literatur-Offensive has published books for twenty years and now not only relies increasingly on eBooks, but also makes the necessary know-how available to other authors.

## The Quiet Cultural Revolution

What is a book? Viewed solely as a reading technology: a page that one holds in one's hand. A bright paper screen, easily taken in at a glance, a complete typographical whole made up of arranged blocks of text. With a quick flick of the hand ("flip page"), the reader summons one new section of text after another. And how are things with its digital successor, the eBook? Reading on the web is more like what we used to call "skimming". Which is why the natural format online is the blog post: a condensed text packed into a pre-given metatext and a lively social context.

Webtexts are like loose skeins, books like compressed material. Nowadays a lot of discourses take place on the web. A large gulf seems to have opened up between Google and Gutenberg. But devices like the latest generation of eBook readers may perhaps close it. With an eBook reader, book texts are simultaneously digital and fluid. It is they that have first made it possible to transform texts from the web into a new state: typographically perfect presentations in light, print without printing. With that, we have for the first time an electronic reading experience that matches up to and takes the place of the printed book.

At Verlag Das Wunderhorn, Michael Buselmeier's *Wunsiedel: Ein Theaterroman* from 2012 is the small company's first eBook—but certainly not its last. Company founder Manfred Metzner has taken a good look at the new situation, but also knows that new media will not render the old ones obsolete. "Since only a rudimentary selection of our titles can be found in brick-and-mortar stores, the Internet is obviously of growing importance as an outlet, which we back up with modernised Internet presences and links with the social media. But the printed book will always have a market because reading with a hard copy is more enjoyable and your synapses derive more pleasure from it. It can induce a state of deceleration that our society needs more deperately than ever", as he said in 2012 to the trade magazine *Buch-report*.

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## Heidelberg's Creative Industries Sector

Over the coming years there will be a lot to do, read, and publish. When it comes to technology and design, Heidelberg's publishers can also profit from the knowledge of the countless agencies and programme designers. Once again, creative industries play an increasingly important role here. For the first time (in the USA between January and March 2012) eBooks outstripped hardback editions; the tipping point was reached, for children's books at least. By tomorrow's readers, of all people. It is quite evident from them that we are not living in just an information society, but also an entertainment society. And the eBook is clearly one step ahead in this with all its possibilities.

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*"All that it would produce is flashy mainstream stuff"*

Roland Reuß, Germanist, scholar in editorial studies, and initiator of the Heidelberg Appeal, interviewed by Ivana Jovic, student at the School of Design, Pforzheim

**Ivana Jovic** *Today social and technological developments are breaking the bounds of copyright law. In your opinion, does the existing law still fulfil its purpose?*

**Roland Reuß** *I cannot let that premise go uncommented: that in fact is how it always was—ever since people started to look at these questions. The form assumed by present-day copyright law came as a response to the technical possibilities that book pirates had in the eighteenth century. Just as we have problems today pursuing copyright infringements by pirate servers in the Ukraine or on the Caiman Islands, German particularism in the eighteenth and nineteenth century – as in Baden, say – presented problems when trying to pillory larcenous printing presses that were working at the behest of the government (or tolerated at least by the ruling kings) and having their thieving ways sanctioned. The sovereigns defended themselves with much the same arguments we sometimes hear from people who propose the abolition of copyright: improving public education, etc. In reality it was a matter then as now of deviously lining their pockets at the cost of the creatives who produced the works, and who the pirates lived from. The idea of copyright arose precisely to safeguard the creatives' production conditions – and not for instance the users. Copyright has chiefly a forward-looking component that is largely overlooked by the "nerds": it is designed to safeguard future production, as the politicians are so keen to say: to create sensible conditions so that new work may ensue.*

*The problem at present is not so much copyright per se as imposing it. The short-sighted, opportunist tactics used by some parties and a certain sloth among the law enforcement agencies have created the problems. They are not from copyright itself.*

**IJ** *Everyone today is affected by copyright, but gradually it is getting more complicated. What possibilities do you see of Joe Public finding his bearings?*

**RR** *I don't think copyright is that complicated. The regulations are no more complicated than those you have to grasp when you want to set up a limited company or a non-profit organisation. Amongst other things, the publishing companies also help the authors to enforce their claims. If the publishers were cut out, the authors would be pretty helpless.*

**IJ** *In what areas of copyright do you see a need for change?*

**RR** *I don't see any need for change in copyright law as it stands, but there are problems in its execution, because tracking down delicts outside of the national borders generally overtaxes the individual copyright holder. Instead of restricting people's hard-won and clearly sensible personal rights for populist reasons, it would be important for the political executive to insist on improvements in the international settlements. The Bern Convention must urgently be adjusted to the new media environment – in the sense of protecting new creative output.*

**IJ** *Is too much allowance being made to media companies in copyright matters? If so, do you think this is conducive or obstructive to progress and innovation?*

**RR** *This is something that the opponents of copyright always like to say. I see it as cheap propaganda. Authors need small and medium-sized independent publishers. They need them so that unexpected views can get an airing – and risky ventures be financed in advance (and that among other things is exactly what publishers do). The alternative idea of state subsidized production for intellectual property is to my mind horrific. All that it would produce is flashy mainstream stuff. That would be hideously boring and incredibly sterile. Nothing obstructs progress more than casting new intellectual output defenselessly onto a market that is unwilling to pay for new products. If you extrapolate that to cars or food it's easy to see that nobody would produce a thing anymore, except for their own use. People who want to produce new things are not suicidal masochists.*



**Excerpt from the Heidelberg Appeal (March 2009):  
For freedom of publishing and the maintenance of  
copyright**

*... authors and publishers reject all attempts and practices that undermine copyright. Copyright is fundamental for literature, art and science, for the basic right to freedom in research and teaching, as well as to the freedom of the press and of publication. In future, writers, artists, scholars, in short: all creative people must also be free to decide if and where their works are to be published ...*

**IJ The Internet and the possibilities of digitalisation are making lots of works under copyright free to everyone, across national borders. Do we need more digital controls, and what possibilities do you envisage?**

**RR** It's a matter first of all of improving the international agreements. Sanctions have to be made easier in cases of a stubborn refusals to respect other people's intellectual output. Mostly the states involved are far too lazy for that. And it's also a matter of improving awareness. The nerds simply can't get their minds round it. They don't produce anything themselves and are simply the market waiting to be exploited by Apple, Google, Amazon and co. And this is accompanied by incredibly infantile calls for freedom. In the old days their kind lolled about in front of the box with a bottle and a bag of crisps and bought whatever was etched into their minds. Today they simply sit around in front of the keyboard. Just because typing is free it doesn't mean one has an educated opinion. This want-everything-for-free movment reminds me in many ways of the stupid joke in the anti-atomic power movement in the seventies and eighties: "What do you mean 'nuclear power'? My electricity comes from the mains" – the complex context for production is completely blocked out and all that remains is a really cheap submission to the terror of consumerism. That the Greens of all people are using these slogans to ingratiate themselves is simply embarassing. Not to mention the Left. They are fighting side by side with the multinationals (Google, Apple, Microsoft etc.) in support of their cravings for monopolies, and against every other form of open public sphere that would be willing to invest in unconventional ideas. If I am at a demo and all at once I find myself walking along with people in funny uniforms I have to stop and ask myself where in fact I've landed. And somehow it seems to be a general problem of the system that people who end up making educational policies are blessed with extraordinary low IQs.

**IJ What part does the open-content movement play for copyright and its development? How do you react to it?**

**RR** Directly speaking, none. For one thing because the idea isn't new, people have always given things away for free if they felt like it. If I as an author have the feeling I must put something online for free, then why not? But if I feel I need a publisher and sensible conditions for a lengthier project, the publisher and I must be confident that our efforts to put out something new won't actually be penalised. Apart from which, it is perfectly clear to me that this talk about "open content" is phoney and pure propaganda, Orwellian "newspeak". It steals its power to convince from the open-source idea in the field of programming. This has rightfully gained the name because it is concerned with revealing the programme code so that it can be optimised, among other things so as to avoid prevent nasty things like being spied on. But that has absolutely nothing to do with the distribution of intellectual property. It is simply not the case that what I publish is "closed" if I do it through a publishing house. That doesn't affect the so-called content. All that happens is that a positively coloured semantic field undergoes an impermissible metaphorical shift into an area in which it doesn't belong. The same by the way as can be said for semantic con tricks like "barrier free", "embargo period" and the like. "Barrier free" is almost an old chestnut in this context, and actually it's downright cynical. And sure, who wouldn't like that, an in every respect "barrier free" access to his rich neighbour's account at the Deutsche Bank?

**K**

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C i t y

b r e a t h e s ,  
a c t s ,  
p u l s a t e s ,  
v i b r a t e s ,  
s t i m u l a t e s ,  
e l e c t r i f i e s ,  
f a s c i n a t e s :

l i t e r a t u r e  
a b o u n d s  
i n  
e v e r y  
c o r n e r .<sup>8</sup>

<sup>8</sup> Molli Hiesinger (see p. 149)

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FUTURE



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A literary city like Heidelberg sees the effect of literature as taking place within a multifaceted network of places and people all interacting with one another. The shared interest in shaping literature as a process of international, national and local networking arises here from a wish to communicate that tries to overcome the boundaries. This crossing of the boundaries both in and outside of the city, which is to be achieved by impulses that stimulate initiatives and collaborations, means for instance “literature by all” and “literature for all” are issues to be debated together.

The cultural and creative sector is playing an increasingly large role, and newly-founded agencies have long since established their reputations for quality and innovation over and beyond the borders of the city and the land. Along with strategic backing, ideas are being considered for creating a centre of literature and media in Heidelberg. A think tank of this kind could bring together the players in the book and software branch to develop go-getting publishing technologies and help shape the future of the literature market by means of new ideas. These digital possibilities are at present shaking up the entire book trade at breathtaking speed, so it is a matter now of creating suitable conditions for everyone involved, and of improving them for the book trade. At the same time: despite this, the printed book will not lose its importance. Not least on account of its unlimited battery life, its tangibility, and the rich culture that has developed down the centuries that must be preserved.

What Heidelberg has to offer in literary terms is immense, and is further augmented by all that is offered in the neighbouring towns in the region. The current discussions and public demand will show in the near future whether the developments in the literary city of Heidelberg will result in projects such as premises for writers’ residencies, a house of literature, or a literature museum. But what will always remain at the focus of attention as one of the city’s foremost tasks is literary education for the coming generations.

Literary promoters such as the German-American Institute or the One-World-Centre make it clear by their names alone that intercultural education is of great importance and that co-operations are maintained with international partners. The tracks are set for further international collaborations, in concrete terms through exchanges with the UNESCO Creative Cities and the other applicants, and through the nomination of Port Harcourt in Nigeria as World Book Capital 2014—Heidelberg already has connections there through award-winning author Helon Habila. On the international level, the city could also join up with existing networks, such as ICORN—International Cities of Refuge Network—and create further connections.

In order to live up to such demands, the development of literary networks must be seen as an enduring task that the city, the cultural institutions and the literati all dedicate themselves to. Instead of brief fireworks and one-off events, or even longer-term literary lighthouses shining alone in the dark, placing all of this in a coordinated and co-operative network is a possibility that allows literature to promote points in common and mutual interests within a pluralistic urban society.

Because the unifying element between the three pillars of a City of Knowledge—education, scholarship and culture—is literature.

*There are places where, over lengthier periods of time, interesting and inspiring aspects regularly emerge. Often these places are marked by highly different cultures and their traditions. Heidelberg is just such a place. Throughout the centuries, the aspect of collecting (literature) can be observed time and again. But the UNESCO title should not serve so much as unction for past affairs but over and beyond that lay claim rather to the further enlargement of international literary networks.*

*Heidelberg, you wondrous city of literature—I long for a city in which culture clearly makes people of people, where education is more than just learning, and where literature plays a central role in this.*

(Markus Artur Fuchs)

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*Culture today can only be spoken of in the plural and mirrors the myriad identities and lifestyles that currently colour our society. The expanded concept of culture allows for this. It embraces the normative and value systems of a society, its symbolic systems, such as language, its mores and customs, and all of its specific ways of life. Culture in this broad understanding is the substance of educational processes and socialisation. In the closer sense of the word, culture denotes all the intellectual and material products that are associated by a society with art.*

*On the basis of this, a central task in today's cultural policies consists in developing strategies that prevent art and culture from being usurped as mere events. The chief ideas we should follow in these strategies are: safeguarding culture as a public asset, furthering cultural participation, because cultural exclusion reinforces social ostracism, and finally, emphasising the value of cultural education as part of an all-round education. Heidelberg's application and its possible cooperation in future in the UNESCO Cities of Literature network are informed by this general framework. I regard membership as a mission and a responsibility, as a declaration of identity.*

(Mayor Dr. Joachim Gerner)

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*The city breathes, acts, pulsates, vibrates, stimulates, electrifies, fascinates: literature abounds in every corner.*

*There is not a spot, not a place here without literature. Everyone who visits knows as much because they feel it.*

*On the streets, in the alleys, on the plazas, in the buildings: literature is alive.*

(Molli Hiesinger)

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*School classes trail round the alleys of the city, taking in all its cultural diversity. Following tracks from Goethe to the Hip Hop trailblazers, well doesn't that amaze yer?*

*Poetry here is promoted, transported, your mind massaged and revived, Heidelberg—city of inspiration, where things happen live!*

(Toni Landomini)

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*May in future the designation creative city of literature bring fresh blossom to both the spoken and the written word, and lasting fruit to every stratum of society.*

(Charlotte Marscholek)

*My wish is that on the basis of its literary tradition, the Heidelberg of the future will also look back on this extraordinary legacy and inquire into it. Especially in the twenty-first century, where we stand before untold challenges as a result of digitalisation, we must fortify the book as a cultural asset and rethink its future. Literature and poetry have the power for deceleration. And this special power is the motor for social changes that aim at the long term, and which will give lasting strength to Heidelberg not only as a place of literature. Thus if our cultural life is to survive, it is essential that we open an ongoing dialogue in the city's community about the book as cultural asset and its profound effects.*

(Manfred Metzner)

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*The fine tracery: I want to create through literature and the people of Heidelberg places with different tempos that facilitate encounters between authors and readers, texts and moments. A fine tracery of public places and forums, interwoven with welcoming private homes, that extends out over the city through the joys of literature. An ever-growing self-initiative holds sway over the overall growth of literature. A city that becomes living literature and encounter, that is consciously bound to cultural memory and the challenges of our times.*

(Jakob Köllhofer)

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Marvin won a trip to Heidelberg in a competition. Leonie was already waiting for him at Bismarckplatz because she was meant to show him round Heidelberg, the city of books and stories. The two of them walked together along the Hauptstraße. Marvin had already noticed the long line with books hanging from it that had been suspended right across the Hauptstraße. He asked: "What's that all about?" "Here in Heidelberg everyone who wants to can take a book in return for putting another one up there", Leonie explained. "I think that's really great, we don't have that where I live. Are the books rainproof?" Marvin asked. "Yes, they are. But that's not all. Our books can read to you on their own—they even produce odours and noises!" "Hey, that's wicked! I'm going to try out my ShrinkRay 3000 right away, my latest invention. It allows you to shrink the books so they fit perfectly into your pocket!" Marvin said, delighted. Leonie laughed: "Yes, that would be a great idea for large, heavy books like dictionaries. But let's move on—there's so much I still want to show you. Let's go on to the story teller!" They went to the River Neckar and boarded a large boat. There were lots of young children on it with their parents. Even the parents were eagerly awaiting the story teller.

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He was an old man with a very long beard and a white cloak.  
Marvin said: "I think that's exactly what a story teller should look like, yes, just like that. And today he's telling stories for grown-ups and children". "But there are also sessions just for girls, or boys, grown-ups, very small children, school classes—and also at every time of the day. Let's go! There's still so many things to discover in Heidelberg—the city of books", Leonie shouted with a big smile.  
(Onurcan, age 9 and Ezgi, age 12—HD-INK)

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*A chance for outsiders: I wish that as a future city of literature, Heidelberg will give more presence to literary outsiders. Not so much the unrecognised genius who writes away, far removed from the mainstream. I think rather of the representatives of the fringe groups that are also to be found in large numbers in Heidelberg: the deaf-and-dumb, (ex-) users of mental services, the mentally handicapped, the homeless, etc. These sections of the city's population have scarcely a voice, let alone a literary one. It would be worth taking every effort to instigate a new stream of communication by means of literature.*

(Dr. Thomas Röske)

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*My wish for the literary capital of Heidelberg is that in future, everyone will think not only of the castle but also literature when the conversation turns to Heidelberg: Heidelberg, one big "literary salon". For creative youngsters with literary talents, Heidelberg should become a meeting point and place of furtherance.*

(Christine Sass)

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*Literature combines quite ideally education, scholarship and culture—the pillars on which Heidelberg's profile as a European City of Knowledge should also continue to be built. So it is important that literature plays a special part in key developments on the social, cultural, and economic levels and in urban planning. The International Building Exhibition "Wissen-schaft-Stadt" or the planned joint application with Mannheim to become European Cultural Capital should be used as a chance for this. Important to my mind in the international network of UNESCO Cities of Literature is initiating and building up projects that promote intercultural education. We can learn a lot here from our future network partners, and also pass on much that we have learnt here.*

(Frank Zumbruch)

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# APPENDIX



Directory of Publishing Houses p. 152    Directory of Bookshops p. 154  
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FIG. 106 Antiquariat Canicio



FIG. 107 Antiquariat Goethe & Co.



FIG. 108 Antiquariat Hatry



FIG. 109 Antiquariat Merian



FIG. 110 Antiquariat Richart Kulbach



FIG. 111 Antiquariat R. Stange



FIG. 112 Antiquariat Friedrich Welz



FIG. 113 artes liberales



FIG. 114 Buchhandlung & Antiquariat Schöbel



FIG. 115 Buch & Kunst





FIG. 116 Buchhandlung im Kaufland-Center



FIG. 117 Buchhandlung Himmelheber



FIG. 118 Buch-Markt



FIG. 119 Büchergilde Gutenberg



FIG. 120 Büchertruhe



FIG. 121 Bücherstube an der Tiefburg



FIG. 122 Eichendorff-Buchhandlung



FIG. 123 Fremdsprachenbuchhandlung Wetzlar  
Dieter Michalak GmbH



FIG. 124 Hassbeckers Buchhandlung und Antiquariat  
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FIG. 125 Jokers Restseller



FIG. 126 Jokers Restseller



FIG. 127 Leanders Leseladen



FIG. 128 Lehmanns media Fachbuchhandlung GmbH



FIG. 129 Lehmanns media Fachbuchhandlung GmbH



FIG. 130 Lichtblick



FIG. 131 Neuer Pavillon, christliche Buchhandlung



FIG. 132 Reisebuchladen Karlsruhe und Heidelberg



FIG. 133 Schmitt & Hahn



FIG. 134 Schmitt & Hahn



FIG. 135 Schmitt & Hahn





FIG. 136 Schmitt & Hahn



FIG. 137 Thalia Universitätsbuchhandlung GmbH



FIG. 138 Weltbild



FIG. 139 Wieblinger Buchladen



FIG. 140 WortReich



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*“On Sundays I took off by myself. Heiligenberg, St Michael’s Basilica, Bismarck Tower, the Philosophers’ Way, the banks of the river—I didn’t vary my route much from one Sunday to the next.”*

Bernhard Schlink *The Reader* (trans. Carol Brown Janeway)

Phoenix House, London, 1997

*“First he must open the padlock on the front gate with its wishing-well canopy. He does so, then walks slowly up the brick path to the six steps leading to the porch, where he stops and turns, and confirms as if he doubted it that the same magical view is also in tact.”*

John Le Carré *Absolute Friends*

Hodder & Stoughton, London, 2004

*“Wherever you stood, Heidelberg composed itself effortlessly into a picture.”*

David Lodge *Out of the Shelter*

Penguin Books, New York, 1970/1985, revised edition

*“The city’s enormous russet, flamboyant, eroding, rusk-like showpiece sat there in splendour, menacing and welcoming, the eccentric heart, magnet, core of the town to which all the Japanese tourists flocked from Asia and the Far East. It remained there minute by minute, so close, so clear, nothing eluded it. Sometimes it gave the appearance as if it wanted to come hurtling down, propelled by a decision reached long ago after centuries of brooding.”*

Brigitte Kronauer *Teufelsbrück*  
Klett-Cotta Verlag, Stuttgart, 2000

*“So that is Heidelberg, and it really is beautiful there in springtime. The trees are already in leaf, while everywhere else in Germany is still grey and ugly, and the people bask in the sun on the meadows by the Neckar.”*

Christian Kracht *Faserland*  
dtv Verlag, 9<sup>th</sup> edition, Munich, 2009

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„Und keinem hat  
der Zauber noch  
gelogen“<sup>9</sup>

*“And the magic  
has yet to lie  
to a single soul.”*

“Heidelberg with its winding alleys  
and its historical buildings presents a splendid backdrop to our longings for hominess,  
for the indefinably old and mystical—

*and simultaneously is a gateway to the world.”<sup>10</sup>*

<sup>9</sup> Joseph von Eichendorff

<sup>10</sup> From the chapter titled “The joys of the text”, p. 64