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Manuscript Remains in Four Volumes: Berlin manuscripts (1818-1830) , Arthur Schopenhauer, 1988, Philosophy, 760 pages. This historico-critical edition of Schopenhauer's manuscript remains contains Schopenhauer's entire suviving philosophical notes, from his university years until his death in ....

The psychology of Schopenhauer in its relation to his system of metaphysics , Carrie Elizabeth Logan, 1903, , 103 pages. .

Explores the interpretive problems, complexities, and legacies of Schopenhauer's encounter with ancient India. Schopenhauer, perhaps more than any other Western philosopher, has been associated with Asian, and specifically Indian philosophy. The problem in the last 150 years of commentarial literature has been assessing what his relationship to Indian thought was. Both European and Indian scholars have vacillated over the years from great confidence that Schopenhauer's system was inspired by and even representative of classical Indian thought to a concurrence that Schopenhauer's knowledge of presystematic Hinduism and Buddhism was superficial and his invoking of their ideas was meant to reflect ideas and cultural presuppositions that were his own.

The thrust of the dissertation is to show the influence Indian thought, as it appeared in Latin translation in the early 19th century, had on Schopenhauer. The author argues the idea of maya, that is the idea that representation is not only not the "thing-in-itself" but is in fact a veil over truth that misleads us, fundamentally influenced Schopenhauer into developing his 'falsification' thesis and the reunciation of will as a means of salvation.

“The Veil of Māyā” explores the interpretive problems, complexities, and legacies of Schopenhauer’s encounter with ancient India. It sets out to determine exactly to what degree the formation of Schopenhauer’s system was influenced by his knowledge of Indian philosophy, exposes his Eurocentric prejudices and reactions to India, as well as details how his understanding of the concept of “māy&#257” profoundly affected his theories of knowledge, metaphysics and ethics. This study will challenge us to rethink both the dangers and the possibilities of cross-cultural philosophical reflection.

Kamakshi P. Murti is Professor and Chair of the German Department of Middlebury College, Vermont, U.S.A. She has published extensively on the conference theme, including her two books Die Reinkarnation des Lesers als Autor: ein rezeptionsgeschichtlicher Versuch über den Einfluß der altindischen Literatur auf deutsche Schriftsteller um 1900 (Berlin: Walter de Gruyter & Co., 1990) and India: The Seductive and Seduced ‘Other’ of German Orientalism (Greenwood Press, Westport, Connecticut, 2000) as well as numerous articles and book chapters. This research is part of her wider interest in questions of Orientalism and minority discourses. She recently received a Mellon Foundation grant to conduct research in Turkey and Germany for a project entitled: "To Veil or not to Veil: Turkish-/Germans, Islam, and the headscarf-debate". Professor Murti is also actively involved in pedagogical and professional aspects of North American German studies, including service as Chair of the AATG Committee on the Recruitment and Retention of Minorities.

The appropriation of pre-systematic Brahminical and Buddhist thought by the nineteenth century German philosopher Arthur Schopenhauer was complex, entailing both insightful reflection on the implications of Indian ideas and Orientalist stereotypes that were so influential in the reception of Indian philosophy in the West. One of the aspects of Schopenhauer’s appropriation of early Indian thought into his ethics, namely the notion that the Upanisadic formulation “tat tvam asi” had ethical implications, was a claim that effected both German thinkers like Phillip Mainlander and (adversely) Nietzsche as well as Neo-Vedantic philosophers like Vivekananda and Radhakrishnan. Schopenhauer’s conviction that the grounds for human compassion lie in the essential metaphysical unity of beings proved a powerful hermeneutic for both adherents of Schopenhauer as well as advocates of a twentieth century “practical Vedanta.”

A number of trenchant critiques of this version of metaphysically-grounded ethics were made by the seminal twentieth century German Indologist Paul Hacker, who labeled the phenomenon the "tat tvam asi ethic." Hacker claimed that no such understanding of the Upanisadic mahavakya existed among classical Vedantic commentators, and he ridiculed neo-Vedantins for so readily accepting, through the influence of Paul Deussen, Schopenhauer's interpretation. He further argued that any such ethic premised on thoroughgoing metaphysical identity (the universality of the featureless atman on the side of Vedanta and the universality of the unqualified Will as thing-in-itself in Schopenhauer) made a mockery of true ethical discourse, for in relegating individuality to a merely phenomenal status, this brand of theory virtually dissolves the significance of how individuals treat one another.

This paper will assess, both philosophically and hermeneutically, Hacker's argument. It will determine firstly the degree to which Schopenhauer's ethical extrapolation of "tat tvam asi" was a hermeneutic innovation, but also what sort of relevance the atman theory gave to ethics in classical Vedantic thought. It will finally critically assess the viability of Hacker's adjudication of this brand of ethics, qualifying his refutations in certain respects but sharpening his criticism and pointing to some alternative visions of ethical relevance in other Indian philosophical systems.

Douglas L. Berger is Assistant Professor of Asian Philosophical Traditions at Southern Illinois University in Carbondale. He specializes in classical Brahminical and Buddhist philosophical traditions as well as cross-cultural philosophical hermeneutics. His first book, entitled The Veil of Maya: Schopenhauer's System and Early Indian Thought. (Global Academic Publications, Binghamton University, 2004) explores the relationship between Schopenhauer's sytematic philosophy and his appropriation of various concepts from the pre-scholastic Indian tradition.

I analyze Hegel's and Schopenhauer's interpretation in detail and compare it closely with their sources and with original Indian texts. I demonstrate where and how the Indian sources got selectively read and presented and how the meaning of Indian religious and philosophical concepts got re-configured. I claim that Hegel and Schopenhauer had such opposite interpretations because they isolated pieces of information from various sources, assembled them together and reworked them in a way that would fit their own individual dispositions and philosophies: Hegel was a strong critic of Romanticism and in his linear understanding of history, the enlightened European present had nothing to learn from the primitive Oriental past. And Schopenhauer, in the vein of affiliating his philosophy with ancient wisdom, insisted that his own philosophy drew the same sophisticated epistemological, metaphysical and ethical conclusions as the ancient Indian texts.

I further explore whether this selective reading raises questions about Hegel's and Schopenhauer's own philosophies. I demonstrate, for example, that even with the information available to Hegel, Indian religious concept of the Absolute could potentially qualify for being a philosophically evolved and mature concept, even by Hegel's own definitions in his philosophy of religion. This would in turn question Hegel's placement of India in the initial stages of "childhood" and would question his theme of historical development of thought. In Schopenhauer's case, I claim, that he constantly makes parallels between his own concepts and those of Indian thought, which, rather than supporting and legitimizing his philosophy (as per Schopenhauer's intention), actually inserts inconsistencies and contradictions in his own philosophy.

The implications of this study are threefold: firstly, it encourages a serious rethinking of the philosophers' authority in this matter and of the image of India that they perpetuated among western thinkers. Secondly, the study also goes one step beyond the post colonial critique of western reception of the orient: it states that whether one looks at the orient as the other (Hegel) or embraces it as one's kin (Schopenhauer), both these images are a result of selective and manipulative representation; it exposes the extent of exploitation and reworking of the source and the motivations for such reworking. Thirdly, again, going beyond postcolonial critique, it demonstrates that the damage does not just limit itself to creating a distorted image of the orient, but

works back on the western thinkers themselves and raises serious questions about the consistency and coherence of their own thought. In other words my paper studies the process and implications of Rewriting Indian thought.

Post-1945 German-language literature can be seen as engaged in a "project," shaped by writers such as Anna Seghers, Peter Weiss, Hans Magnus Enzensberger, Heiner Müller and others, attempting, roughly speaking, to analyze and criticize "Western" power structures from the perspective of the political emancipation of the "Third World." This "project" has led to a discussion of "German" postcolonial research that the present paper, by offering a close textual analysis of Günter Grass' book Show Your Tongue, hopes to contribute to. Naturally, the aim here is far from lending credence to Show Your Tongue's allegedly unbiased portrayal of Calcutta; instead, the intention is to question its apparently "humanist," "emancipatory," and "progressive" leanings. Rather than merely noting the Eurocentrism running through the text, we need to investigate its function, i.e., address the issue of how, despite the politically "progressive" ideas of the narrator, stereotypes come to form a distinct "discourse." How can we explain the discrepancy between the avowed intention to reject authoritarian thought and the constantly recurring hegemonic patterns of judgment? In approaching this question we will be confronted with the limits of the Enlightenment project's understanding of an encounter with the genuine "Other" and, as we will see, such meetings are generally marked by an underlying fundamental dilemma unable to be resolved by a binary model constructed around instrumental and "emancipatory" tendencies. Instead, we need to find terms able to allow for the entanglements and inner contradictions in "emancipatory" tendencies. Show Your Tongue illustrates the complex nature of hegemonic thought and the paradoxical quality of a European identity seemingly capable of unifying both "progressive" and authoritarian perspectives. By the end of this essay, it should be apparent, though, that although European literature and the body of research concerned with it inherently reflects hegemonic attitudes, a certain degree of resistance can, nonetheless, be brought to bear. This paper is an attempt to actively contribute to this "project."

Martin Blumenthal-Barby is a graduate student in the Yale University Department of German. His interests center on twentieth-century literature and theory, especially Benjamin, Freud, Kafka, and children's literature. He is working toward a dissertation examining the literary representation of childhood in twentieth-century totalitarian systems. He has an article on GDR children's literature forthcoming in Handbuch zur Kinder- und Jugendliteratur der SBZ/DDR 1945-1990 (Stuttgart: Metzler).

In various texts written between 1805 and 1834, particularly in his French works, August Wilhelm Schlegel developed a theory of "Aryan" origins, whose remarkable historical significance has not yet been examined. In 1833/34 Schlegel wrote that the nature of the Sanskrit language proves the "pureté du sang" of the Hindus. He describes the Hindus as members of the "Indo-German" "family of people" and implies their "natural" supremacy and "Aryan" descent. Based on "many facts of old and new history" Schlegel sees "indestructible differences in the natural predisposition of the human races." He sums up these differences as "indisputably as old as history" (Translation by myself, M.R.A.). More than 160 years after Schlegel's death I want to illustrate how he crosses linguistic and anthropological classification in the works in question and creates a new method of philological anthropology and a new kind of "race"-discourse, which anticipated similar developments in the later part of the 19th century.

Manuel da Rocha Abreu is a graduate student at the Freie Universiät Berlin, Department of German Studies. He has published an article on Friedrich Schlegel: "Die Schule des Vorurteils. Friedrich Schlegels Sprachvergleich und die zeitgenössische vergleichende Anatomie in Deutschland," in kultuRRevolution. Zeitschrift für angewandte Diskurstheorie, Nr. 45/46 (2003), 109-115. In 2005 he taught a course, " Ursprungsmystiker - die Brüder Schlegel und die Erfindung des arischen Mythos" at Johannes Gutenberg-Universität Mainz.

The names of Alexander Zemlinsky and Rabindranath Tagore are individually familiar—Zemlinsky as a figure in the school of early modernism that clustered around the seminal figure of Arnold Schoenberg; and Tagore the most famous Bengali literary figure and

personality of the first part of the 20th century. This paper treats the artistic relationship between these two men as present in the Zemlinsky's Lyrische Symphonie, a major symphonic work based upon Tagore's poems. The paper examines the Tagore phenomenon in Germany during the 1920s and discusses the ways in which Tagore's erotically charged poems influenced and shaped the creation and style of Zemlinsky's Symphony. The paper also addresses the wider issue of music and orientalism during the early 20th century and particularly potential ways in orientalism might be seen to be present in Zemlinsky's most important work. Musical examples accompany the paper.

Kenneth DeLong is Professor of Music History at The University of Calgary, where he is also the coordinator of the music history program. Raised in India of missionary parents, he took undergraduate degrees at Acadia University and at The University of Manitoba, completing his doctorate at Stanford University with a dissertation on the Czech composer, Jan Hugo Vorisek. He has published in the field of Romantic Czech music, notably on Vorisek, Tomasek, and Smetana, as well as contributing articles on the piano music of Chopin and Liszt. He has also published on English music of the Victorian period and is currently preparing an article on Sullivan's music to Macbeth. Kenneth DeLong is also a practicing music critic and has been the classical music reviewer for the Calgary Herald and Opera Canada for over 20 years.

Petra Fachinger is an Associate Professor in the German Department at Queen’s University. She holds a Ph.D. in Comparative Literature from the University of British Columbia (thesis title: “Counter-Discursive Strategies in First-World Migrant Writing”). Fachinger is the author of Rewriting Germany from the Margins: “Other” German Literature of the 1980s and 1990s (McGill-Queen’s UP, 2002) as well as several articles on ethnic-minority writing in English and in German. Among her primary research interests are German Jewish, Turkish German, Jewish American as well as Asian American literature.

An Indian woman is trapped in a German castle. She has been completely paralyzed for the past thirteen years. She cannot speak, she can only groan. The German heroine of this 19th century novel unravels the mystery and finds out that the nameless Indian woman, whom I call "Lotosblume" ("Lotus Flower"), barely survived an attempted murder by a rejected German "nobleman." Die zweite Frau resembles a detective story - it is intricate, mysterious, and messy. What role is assigned to "Lotosblume" within the imperial context? How is she re-presented (dargestellt) and what does she represent (vertritt)? In my reading of this romance I uncovered misogynist, racist, and imperialistic forms of violence. I suggest that this popular novel, written by a relatively unknown female German author, be discussed in the larger context of imperial exploitation of the "Orient." I will demonstrate how "Lotosblume" is constructed as the shadow female and cultural object in a colonial subtext, reinforcing ideological constructions of Western, here specifically German, hegemony. I argue that literature, whether in popular or so-called high culture, needs to be subjected to critical scrutiny in terms of categories such as "race," gender, class, ethnicity, and sexuality beyond aesthetic values.

Marion Gerlind is teaching German at San Joaquin Delta College, Stockton, California. She received her Ph.D. from the University of Minnesota, Twin Cities. Her dissertation is entitled "Off the Record: Remapping Shoah Representations from Perspectives of Ordinary Jewish Women." This comparative and interdisciplinary study of oral history interviews and unpublished third-person accounts focused on working-class and rural Holocaust survivors from Germany and Poland. Her research interests and publications include Holocaust and Genocide studies and German cultural studies, with emphasis on

By the mid-nineteenth century, German orientalist scholars had come to be seen as the “Indians of Europe”,(1) and by the early twentieth century, Indian philosophy and symbolism had become widely diffused throughout German culture. Theosophists and racialists helped to popularize ideas about the “Aryan race”,(2) and Buddhist societies and journals gained numerous members and subscribers.(3) Dictating Mein Kampf from prison in the early 1920s, Hitler regarded the swastika, derived from ancient Indian symbolism, as the ideal symbol of National Socialism because of its associations with the racial purity and genius of the Aryans.

The growth of Indology and popular interest in India by Germans is remarkable considering the relatively late start they got compared to the British and French. Academic Indology had begun in those countries in the late eighteenth century as a result of imperial interests in South Asia. French Jesuit missionaries and British colonial officials uncovered Indian texts that had been virtually unknown for centuries, they translated these works into English, French, and Latin, and they shipped the oldest manuscripts and artifacts back to their capitals in Europe. The first German orientalists had to work from foreign translations or travel to Paris or London in order to learn the languages first-hand. And yet, despite this late start, it was German orientalists who came to dominate the field by mid-century. How such a rapid rise occurred presents a compelling question.

This paper will conclude that there are three major causes of the growth of Indology in Prussia in the 1820s. First, Prussian officials supported the growth of academic orientalism in an effort to compete with its early popularity and growth in England and France. Second, the popularity of these studies in German literary culture provided much needed prestige for universities. Finally, Sanskrit rose to particular prominence because of the efforts of linguistic scholars who were convinced of its centrality to an understanding of Indo-European languages more broadly.

Scholars have recently taken a significant interest in the growth and advancement of German Indology in the nineteenth century.(4) These studies have largely focused on the mid-to-late nineteenth century, that is, the period when German Indology had already become well established. Little detailed work has been done on the crucial period of the late 1810s and 1820s. It was in this period that Sanskrit studies became institutionalized in Prussian universities, where it received the greatest official support in all of Germany. This paper will consider this period and pose two questions - what interest did the state/state officials have in supporting these studies? And, how did scholars successfully appeal to state interests?

The period treated in this paper, 1818-1830, marks the years in which the first three Sanskrit scholars were appointed to academic chairs in Prussian universities – August Wilhelm Schlegel in Bonn (1818), Franz Bopp in Berlin (1821), and Peter von Bohlen in Königsberg (1824; full professor 1830). The paper is based on archival sources from the Geheimes Staatsarchiv für Preussischer Kulturbesitz in Berlin and the archives of Humboldt University. In particular, I draw on personnel files concerning appointments, applications for promotion, and requests for leaves of absence and funds for research materials. These documents provide unique insight into the role of the Prussian state in the growth of academic Indology, about state interests in this new field, as well as state expectations about a return on the investment of “public funds”.

State officials at the Kultusministerium were devoted to fulfilling the command of King Friedrich Wilhelm III that “the state must replace through intellectual powers what it has lost in the way of physical powers.”(5) This paper will argue that the funding of research and academic chairs in oriental studies was part of this mission, and a reaction to the popularity of such studies in France and England, as well as within German literary culture. German literary periodicals kept up with the publication of translations from Sanskrit, as well as the publication of grammar guides and other Hülfsmittel for lay readers. They lauded German scholars in this new field and the patrons who made their work possible. Such praise helped to advance the reputation of universities that were newly opened or reformed, which in turn attracted more reputable faculty. Jena had been the academic hot-spot before 1806, then Heidelberg. By the 1820s, Prussian universities, especially Berlin, had gained the upper hand.

This paper will also argue that Sanskrit rose to prominence not because of any particular preference on the part of state officials, but because of the importance linguistic scholars ascribed to it among Indo-European languages. In the Reform era, German officials had made the conscious decision to attempt to reinvent the university grounded in humanist educational principles, in contrast to the radical transformation of French institutes of higher education into technical colleges. This image of a neo-humanist Bildung grounded in the Sprachwissenschaften, classical and comparative philology, owed more to the vision of Wilhelm von Humboldt than any other individual. Von Humboldt was an intimate friend of both Schlegel and Bopp, and his intervention on their behalf had

considerable impact on the progress of their research and publication projects. His belief in the importance of Sanskrit for the study of Indo-European languages, and consequently its importance for the project of a humanist education itself, led him to pursue his own intense study of the subject as well as support its growth in Prussia.

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