

23, 1 (2012), Spektakel

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182 pages, ISBN 978-3-412-20896-7

Order: <http://www.boehlau-verlag.com/978-3-412-20896-7.html>

Abstracts

Xenia von Tippelskirch, „There is nothing imaginary in me“. Staging Spiritual Life in France around 1700

Doubts about the authenticity of spiritual experiences and the reiterated suspicion of simulation or dissimulation characterise late seventeenth-century religious history. The case of the French mystic Jeanne-Marie Bouvier de la Mothe-Guyon (1648–1717) allows us to observe the interplay between accusations of simulation and the construction and affirmation of authenticity of religious experience. Attention will be paid to how she used these poles in order to unveil her own spiritual life. Paradoxically, Guyon, an exponent of inner and passive religiosity, needed to be visible to the world in order to prove the authenticity of her spiritual experience. She insisted on distinguishing herself from her antagonists, who displayed their religiosity outwardly. Consequently, she described the intrigues against her as hypocrisy and theatre. The dimension of theatricality that she introduced in describing her experiences was later taken over by her interpreters.

Claudia Ulbrich, Spectacle of Tears: The Autobiography of Luise Charlotte von Schwerin (1731) between the Practice of Piety and Self-Dramatisation

Luise Charlotte von Schwerin (1684–1732) often wrote in her autobiography that she or someone else cried. Her text provides a point of departure for a discussion of the relationships between tears, spectacle and gender. For the author, who converted from Calvinism to Catholicism, tears represented an opportunity to insert herself into a Christian tradition of tears as an offering, a sign that she has been chosen by God. In this way, she makes sense of a life that was marked by many breaches and losses. Her self-presentation was also encouraged by the fact that the Catholic Church of the Counter-Reformation sought to take advantage of the story of a woman who had abandoned husband and children to follow Christ and, so, provided her a stage upon which to display her tears. She was thus able to transcend the limits imposed upon her gender and to give new meanings to established tradition. The history of Luise Charlotte von Schwerin makes clear once again that courtly society demanded not only the control of emotions (Norbert Elias) but also the creation and cultivation of certain feelings.

Rina Knoeff, Sex in Public. On the Spectacle of Female Anatomy in Amsterdam around 1700

In Amsterdam around 1700 the public presentation of female organs of generation was a subject of heated medical and public debate. In particular the question of what was morally right was at the forefront of discussion. The paper focuses on the materiality of the female genitals as embodiments of medical issues and public concerns. It moreover allows for an

evaluation of the idea that around 1700 the female sex became an incommensurable biological category.

Marietta Mayrhofer-Deák, Colonial Enactment as Illustrated by the School Book Series „Mamadou et Bineta“ (French West Africa)

The article analyses the colonial school book series for French West Africa „Mamadou et Bineta“ (published in 1931 and 1949), written by André Davesne, especially focussing on the relationship between “colonisateur” and “colonisé”. The worldview which was to help the future “évolués” to integrate in the colonial system can be understood as a reflection of the “colonial situation”, containing the degradation of the “other” and the gendering of role models. Referring to the theses of Guy Debord about the “less-developed” countries, the article also focusses on the “spectacle” in the sense of a world vision that has materialised itself, the supposed reality which has become objectified, and its opposite – that which is unseen and hidden.

Natascha Vittorelli, Fighter and Medic. Staging Female Partisans in Socialist Yugoslavia

The ‘spectacular’ career of the female partisan shows a chequered history: During World War II the ordinariness of the female partisan’s presence was considered spectacular. Her more or less spectacular staging was to ensure her socialist heroisation after the victory over Fascism and National Socialism. In the course of the 1990s a period of spectacular defamation followed, which now seems to be overcome. With the help of three audio-visual set pieces the article aims to describe the female partisan as a site of discourse, where fighter meets medic. The female partisan is thereby captured as a figure whose historic existence made changes in post-war Yugoslav gender order possible and at once impressively represented the limits of these changes.

**Joachim C. Häberlen, “Furthermore, two female persons distinguished themselves.”
About the Role of Women in Violent Street Politics towards the End of the Weimar Republic**

The essay discusses the role of women in violent street politics at the end of the Weimar Republic, taking Leipzig as a case study. Contrary to the image painted by most of the literature of more or less exclusively male street politics, the essay shows that women were present in the streets and participated actively in altercations taking place there. To demonstrate the participation of women, the analysis moves beyond physical violence in its narrow sense and includes the situational environment of violence. Furthermore, the essay argues that an understanding of the street as a relatively enclosed space of action would be misleading. On the contrary, manifold interactions between streets and apartments existed which allowed women to participate in street politics. Without analysing these interactions, a full understanding of violent street politics would not be possible.