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willingness to offer space and some degree of protection to those who tried to liberate themselves from the SED regime.

The ensuing discussion involved the general audience and was chaired by Hartmut Keil, the acting director of the GHI. The main issues debated were inclusion and exclusion, the evaluation of the date July 20, the question of assuming the role of collaborator and resister at the same time, and the political legacy of anti-Nazi resistance.

*Dietmar Schirmer*

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**Two German Masters: Kidnapping Dürer and Rembrandt. The German Appropriation of Renaissance Art in the Late Nineteenth Century.**


At this workshop, Peter Gay gave a lucid presentation on the late nineteenth-century German attempt to portray Dürer and Rembrandt as German artists and political educators. Gay's lecture emanated from his current work of preparing a new part of his multi-volume study on the American and European middle classes. Drawing on many examples of nineteenth-century German art and how it was received, Gay described how contemporary art critics and writers in Germany had transformed Dürer's image from a German Renaissance artist to that of a political icon of Imperial Germany. The characteristic element of this reception was the exaggerated emphasis of the German elements in Dürer's work. Similarly, Julius Langbehn's attempt to portray Rembrandt as a political educator for the German people was not an isolated endeavor. On the contrary, it represented a broader effort to appropriate Renaissance art for nineteenth-century German nationalism. The reception of both artists thus formed part of a trend in the cultural perceptions of the German middle class.

Marion Deshmukh's (George Mason University) comment drew attention to the growing interest in self-portraits in nineteenth-century art. Showing slides of the self-portraits of Franz Lenbach, Hans Thoma, and others, she traced the reception of Rembrandt's oeuvre by German artists. Roger Chickering of Georgetown University followed Deshmukh's presentation with observations on the identity and politics of the
German professional classes. The presentations and discussions thus elucidated cultural as well as sociological aspects of late nineteenth-century German cultural nationalism. The German attempt to borrow artists for political purposes certainly had parallels in other countries. Yet, the findings of the workshop underlined the particular disposition of cultural nationalism as a raison d'être for parts of the German middle class.

Elisabeth Glaser-Schmidt

Nationales Interesse und Europäische Ordnung: Die Rolle Deutschlands in Europa seit der Zwischenkriegszeit (National Interest and European Order: Germany's Role in Europe since the Interwar Period).


With the end of the East-West conflict and the restoration of Germany as a national state, the question of the compatibility of German national interests and a European peace order has received renewed attention. The conference assembled historians and political scientists from France, Britain, Poland, the Netherlands, Russia, the United States, and Germany to address the issue from a multinational and long-term historical perspective. The papers and the subsequent discussions focused on a comparison of three particular international constellations: the Locarno period, 1925-1930; the Ostpolitik of the early 1970s; and the unification of Germany since 1989/90. How did Germany and its partners define and perceive their respective national interests during these crucial periods? What are the continuities and the discontinuities? What "lessons" does history bear for the present-day situation?

The first sessions dealt with the Western European great powers and Germany. Gottfried Niedhart (University of Mannheim) opened the conference with a paper on "Locarno, the New Ostpolitik and Germany's Return to International Politics," which amounted to a comparison between Gustav Stresemann and Willy Brandt as protagonists of a foreign policy concept that tried to integrate German national interest into a broader framework of a European peace order. Whereas international