



Recollecting Heinrich Heine *Une Rassemblage Européenne* Denkmalreflexionen

Ein Projekt des Heine-Hauses Hamburg

Louis Hasselriis' *Heine-Lazarus*, a marble statue of the ailing poet commissioned by Austrian empress Elisabeth (Sisi) in 1891, had to endure a remarkable Europe-wide Odyssey of its own in the new century. Designed and crafted in Rome by the Danish skulptor it was brought to Corfu and mounted in a tempietto of the *Achilleion*, a resort that Elisabeth was furnishing for her private reveries. After her violent death the estate was purchased by German Emperor Wilhelm II who in 1908 had the sculpture of the jewish libertine removed. It was sold to a descendant of Heine's publisher Campe who offered it to the Senate of Hamburg. The proposal was dismissed however, one of the reasons given the 'used condition' of the monument. For a while it was stationed at Campe's city-office but had to be shielded against anti-jewish vandalism in a wooden shed. In 1925 the statue was moved to a park in Hamburg-Altona and finally, in 1939, after repeated defacings, Campe's daughters arranged shipment to Toulon. There the transport-crate was deposited in a storehouse used as well for accommodation of German émigrés trying to escape Nazi-persecution. In the 1950ies at last Hasselriis' Heine saw the the light of day again, at the present location in the Mistral-park of Toulon.

Recent decades have seen some initiatives to repatriate the displaced monument; — but where to: The Corfu-Achillaion, now again a Greek state-owned residence, was never considered a meaningful final destination. In Hamburg, where Heine himself had spent years of his earlier life under the benevolent eyes of his generous uncle Salomon, his sculpture persevered for three decades. So is the Hansestadt, after all, the logical place to envision for an ultimate rest of the monument? — The issue is and must remain highly controversial, since the statue's fate so closely foreshadowed and followed the trails of émigrés fleeing from Hitler's Europe. In Sanary-sur-Mer, just a few miles away from Toulon's Mistral-park, some of the most famous refugees had sought temporary shelter: Bert Brecht, Lion Feuchtwanger, Thomas Mann and Ludwig Marcuse, to name only a few. So Hasselriis' Heine might find no better close-by spiritual company.

How then should the recollection of this Europe-transcending migration be handled? Earlier epochs had indulged in truly substantial memories. In the 19th century already a kind of addiction or craze for monuments – *Denkmalsucht* – was diagnosed. Bronze hollow-casting was the most advanced method to recall the likeness or presence of revered persons. Today computer-aided production can mimic the instantaneous onrush of hot molten material in coolly measured step-by-step layerings. *Additive 3D-printing* is the magic term which offers itself as a new technical metaphor of memorizing as well, with a complicating caveat: Waxing and waning memories depend on the growth and decay of cerebral connectivity, and that can trigger the rise of distorted and even false, i.e. fabricated hindsight. The acclaimed 'memes', let loose by Richard Dawkins as stable and persistent cultural mind-parasites in 1976, could never account for such mental transformations.

Since it seems difficult to launch Hasselriis' sculpture 'in the flesh' en route again – almost like a *Bilderfahrzeug*, to use Warburg's contemporary allusion to automobiles – how can memorial artwork in this case proceed? — *Additive Manufacturing* may indeed prove to be the best simile and maxim: Compiling precise replicas this way is already a well-tryed technique in paleoanthropology and related historical fields. Why not proceed further? Allowing for more degrees of [artistic] freedom can truly turn passive copying into pluripotent creation because growth can be halted or redirected at any stage. In this manner a surprising variety of views may be generated. And, looking sideways to more established modes of rendering, it might become evident that overpaintings and photographic double exposures were already converging on this arthistorical flaky pastry genotype. Blurring, spraying and smearing could be added to such an ensemble of history-minded styles; and in the given context it stands to reason to call them *subtractive*.

All in all it should be clear that memorial artwork, as delineated above, has to navigate between measured obliteration and hyperrealistic, even full-size cloning. The shadow future of the *adjacent possible* in artful recollections needs further illumination. Anyway the case of Hasselriis' castaway-Heine should add new virulence to the old debates and ponderings over monuments and their roles in changing societies. And it is equally clear that only a transnational European scope may reconcile the conflicting options.

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