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Foreword

There is something about movement and migration that has long been a part of human life. What the industrial and technological revolutions have done has been to allow more people to move faster and farther afield. The world of art—of literature and visual representation in the case of this collection—has embodied this longstanding experience and this changing dimension of an ancient practice and concern. Else Plotz (Baroness Elsa von Freytag-Loringhoven) and Felix Paul Greve (Frederick Philip Grove) were—as the editors, Paul Hjartarson and Tracy Kulba observe in their Introduction—"borne across the world." The travels of Plotz and Greve led them to embody and take part in the politics of cultural mediation. The coming together, translation and interpretation of culture are as much about the creation and dissemination of art as about the work of historians, political theorists and anthropologists. Being borne across the world, these two artists were born into a new world, which Europeans explorers called the New World. This typology between the Old World (Germany) and the New World (Canada and the United States) is part of that mediation for Greve and Plotz (as I shall call them even if they are referred to in many ways inside and outside this collection). Miranda's "O brave new world" in Shakespeare's *The Tempest* (1611) was new to her, as Prospero said, but was, in other ways, new to every other European who ventured generation after

generation and century after century to the shores of the Americas. The story of these artists, then, like that of their predecessors, is one of displacement and disguise, representation and misrepresentation, reproduction and innovation, settling and unsettling, making and unmaking. The fashioning of identity and misidentification became, for artist and audience alike, a telos in the horizon as Europeans tried to make sense of or respond to the New World that they had so transformed and continued to change for better and worse.

In the early 1970s, I first read in school someone called Frederick Philip Grove and no one seemed to have, in Canada at least, much of an idea of a secret or previous life of this author. Grove's work was becoming part of a forging of a Canadian literature that was being developed for curriculum in schools and for national and international consumption. This interest in Grove/Greve remained with me when I had the good fortune of introducing to University of Alberta Press a book by Klaus Martens, whose focus was on unraveling the Old and New World identities of Greve. The connection between Greve and Plotz was another fascination that Irene Gammel and other scholars were illuminating while also concentrating interest in the accomplishments of Plotz herself. It was my pleasure to attend a session on these two artists in Edmonton that included some of the leading scholars in the field. I approached one of these scholars, Paul Hjartarson, to edit a special issue/collection in the *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée* Library and happily he agreed and later brought Tracy Kulba on board to strengthen the work further. The

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anonymous assessors made some constructive recommendations and also deserve our thanks. In time Linda Cameron and Mary Mahoney-Robson at the University of Alberta Press became involved in copublishing the collection and brought to bear once more the editorial and design director and editor and the same designer, among others there, now involved in this project. This partnership between the University of Alberta Press and the *Canadian Review of Comparative Literature*, of which I am the editor, has been a pleasure and is something that we hope to continue to build. The University of Alberta Press takes great care with its authors and books and the excellence of its list and of its design make it a privilege for the journal to be in such a partnership. Over the years it has also been pleasant to discuss Grove and other literary matters with E.D. Blodgett and with Christian Riegel and I thank them as well for their wisdom and support and also my colleague at the journal, Irene Sywenky, for her contributions to the making of this volume.

A distinguished group of scholars from Germany and North America have come together to tell a marvellous story about two innovative artists on the move and in disguise or role. By placing these two artists side by side, the tale is even more fascinating, and their different arts enrich each other the more. The collection begins with a wide-ranging Introduction by Paul Hjartarson and Tracy Kulba on Plotz and Greve (the Baroness and Grove) and cultural mediation. The first section includes ground-breaking essays on Plotz by Irene Gammel, Richard Cavell and Klaus Martens; the second section germinal essays on Greve by Jutta Ernst, Paul Morris and Paul Hjartarson; the third section an important work in German on Oscar Wilde by Greve and Paul Morris's recent translation of it.

The politics of cultural mediation is a complex topic worth

expertise of Press to a book involving Grove. Glenn Rollans, Leslie Vermeer, Alan Brownoff and others at the Press had been committed to Grove before and it was a privilege to have a new

the exploration in relation to these two figures. Briefly, I would like to highlight a few aspects of this intricate and suggestive collection. In the Introduction Paul Hjartarson and Tracy Kulba build on the notion of translation as spatial and cultural movement, foregrounding the zones of cultural contact produced by the migrations of two German-born artists: Else Plotz (1874-1927) (also known as Baroness Elsa von Freytag-Loringhoven or, simply, as the Baroness), Dada poet and artist; and Felix Paul Greve (1879-1948), also known as Frederick Philip Grove, the writer and translator. Hjartarson and Kulba argue that both Plotz and Greve learned languages beyond German, their mother tongue, moved between geographic and cultural worlds, produced cultural works in their adopted countries (the United States and Canada), and, even through their double and doubling names, translated themselves into new contexts. Plotz, known as the Baroness among the international avant-garde in New York and Paris in the second and third decades of the twentieth century, was a performance artist, model, sculptor, and poet who, according to Irene Gammel, was part of the rejection of conventional Victorian views of sex. Before coming to New York, Plotz, as Gammel notes, had undergone an apprenticeship amongst the Kunstgeiuerbler avant-garde in Munich and Berlin from around 1896 to 1911 before following her spouse Felix Paul Greve to Kentucky. After Greve's desertion, she went to New York, where she married Baron Leopold von Freytag-Loringhoven. Richard Cavell calls attention to the reasons for the shifts in Dada that allowed Plotz to emerge from the shadows of male

dadaists. As Cavell points out, the increasing recognition of the historical importance of women in Dada (as in the anthology edited by Naomi Sawelson-Gorse); feminist theory, which has criticized the idea of Dada as a masculinist activity; the centrality of sexuality in the culture and in Plotz's memoirs (which Paul Hjartarson and Douglas Spettigue brought out under the title *Baroness Elsa*); poetry, prose and created artefacts, contribute to the renewed interest in the Baroness's work. There is also, as Cavell notes, a growing realization that the work of Plotz and Greve constitutes a significant intellectual collaboration. Klaus Martens stresses some detective work over the movement of Plotz: she left Germany in 1910, arriving in New York after she had been deserted by Greve in the hinterland of Kentucky. From June 1910 to late 1913, according to Martens, she did not become acquainted with or was not influenced by dadaists. Martens maintains that by assuming her German stage name "Elsa" in America, Plotz emphasized the interaction between high and low culture and the movement from an old to a new order in the arts, in which the artist and the art became inextricable.

New reconsiderations of Greve have borne significant new interpretations, Jutta Ernst asserts that Greve sought power and influence through literature, that he became a mediator who translated writers like Oscar Wilde, H.G. Wells, George Meredith, Gustave Flaubert, and Andre Gide into German while attempting to write and promote his own texts. Ernst focuses on one important context—the role periodicals played in this mediation—and says that Greve's first publications were a review of Stendhal's novel *Lucien Leutuen* and a commentary on volumes eleven and twelve of Friedrich Nietzsche's complete works, both appeared in 1901 in the supplement to the Munich *Allgemeine Zeituncj*, a well-known daily newspaper founded in the late 1700s. For Paul Morris, Oscar

Wilde constituted one of the central influences in Greve's writing and life. To investigate this influence, Morris concentrates on Greve's understanding of Wilde through his translation of Wilde's *Fingerzeuße* (*Intentions*) and his critical assessment of Wilde and provides an interpretation of Greve/Grove's first Canadian novel, *Settlers of the Marsh*, and a reading of how Wilde's ideals provided Greve with key ideas in his later life and writing. Paul Hjartarson focuses on the historical circumstances surrounding Greve's settlement in Canada and resumption of a life as a writer. Hjartarson argues that when Greve came to Manitoba, relations with immigrants in the west of Canada were strained and that, early on in Canada as a teacher and writer, Greve considered himself as a mediator caught between these non-English immigrants and British-Canadians. This role, in Hjartarson's view, shaped both Greve's role as a writer in Canada and *Settlers of the Marsh* and *A Search for America*.

This volume—as the Introduction, the essays and translation attest—raises many more issues about these two intriguing artists and about the making and reception of art itself. If Plotz and Greve played many roles and haunted while they were haunted, they gesture beyond their gestures to new interpretations. The editors and contributors have produced a work that breathes life into two historic figures that time has obscured. Perhaps, as Greve wrote in his *Randarabesken zu Oscar Wilde* which Paul Morris translates for this collection, "Oscar Wilde — can that be you, returning from the grave once again in search of sacrifice from me?" Paul Hjartarson and Tracy Kulba, their contributors and all those who made this book possible might ask the same question of Plotz and Greve: all of them have made their sacrifices, and for this we should all give thanks.