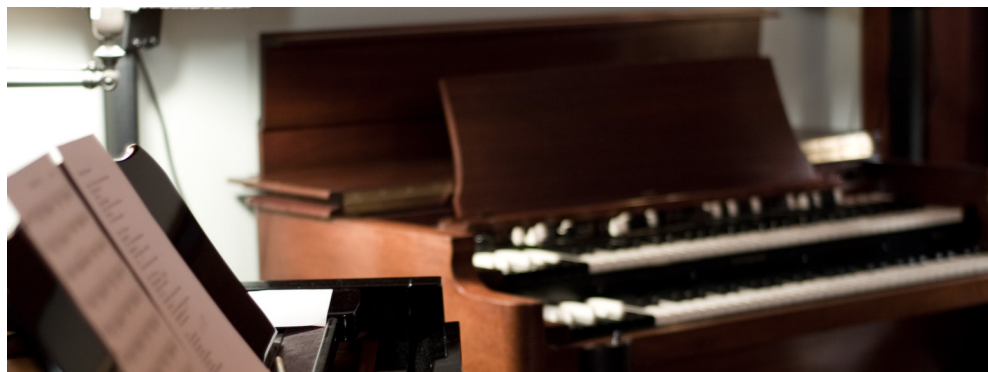


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## MARGINAL MUSIC: WAGNER'S PHILOSOPHICAL NOTES

by **William Scott, Associate Professor**  
**Department of English, University of Pittsburgh**

I was very fortunate to receive a grant from the "Research or Teaching on Germany" program of the University Center for International Studies, administered by the European Union Center of Excellence/European Studies Center. These funds allowed me to complete the first stages of a research project during the summer of 2011 by providing financial support for my three-week stay in Bayreuth, Germany, where I immersed myself in the archives of the famous German composer Richard Wagner.

I am currently an Associate Professor in the Department of English at Pitt, where I teach courses in Modernism, African American Literature and Culture, Poetry and Poetics, and Working-Class Studies. Prior to coming to Pitt, I earned an MA degree in German (1996) and my PhD in Comparative Literature (2003) at the Johns Hopkins University. Over the last decade that I have been working as a professor of English, I have continued to pursue a range of scholarly interests in German literature, philosophy, and music.

The project that I initially proposed, and for which I was awarded the UCIS grant, was titled "Marginal Music: Wagner's Reading of Schopenhauer." The project involved a first-hand study of Wagner's personal library books, his assorted papers and sketches, and available related materials in the *Nationalarchiv der Richard-Wagner Stiftung* and the *Richard-Wagner-Museum*, both of which are located in Bayreuth.

Throughout the second half of his life, Wagner repeatedly insisted that his discovery of the philosophy of Arthur Schopenhauer was the single most important event in his artistic and intellectual development. In his autobiography, *My Life*, he explains how "for years Schopenhauer's book was never completely out

*Continued on page 6*

### UNDERGRADUATE MODEL EUROPEAN UNION



Undergraduate students engaged in the Undergraduate Model European Union simulation on February 17th. The annual event was held at Washington & Jefferson College and included participants from the University of Pittsburgh, the University of Pittsburgh at Greensburg, Bowling Green State University, Kent State University, and Washington & Jefferson College. Silvia Kofler from the EU Delegation attended this year's event.

### A VISIT FROM THE DUTCH AMBASSADOR



Dutch Ambassador Renée Jones-Bos addressed Pitt students, faculty, and staff on February 17th. The Dutch Ambassador visited Pittsburgh to launch the opening of the 2012 Distinctly Dutch Festival in collaboration with the Pittsburgh Cultural Trust. More information about the festival can be found at <http://dutchfestival.pgharts.org>.

### CONVERSATIONS ON EUROPE: "A NEW GERMANY IN A NEW EU?"

On February 21st, the EUCE/ESC hosted the second videoconference in the series *Conversations on Europe*. This videoconference addressed: Is the EU a "new EU"? Is Germany the new dominant force? Has Germany's relationship to the EU and other members fundamentally changed? What has been the impact of recent developments on the German public's attitude toward the EU?

This session was moderated by EUCE/ESC Director Ronald H. Linden with the participation of: Steven Sokol, President and CEO of the World Affairs Council of Pittsburgh; Gary Marks, Professor of Political Science and founding Director of the Center for European Studies at the University of North Carolina at Chapel Hill; Sabine Hake, Texas Chair of German Literature and Culture at the University of Texas at Austin; and Alexander Privitera, contributor to the American Institute for Contemporary German Studies and U.S. correspondent for the German news channel *N24*. The Conversation Series is sponsored by the EUCE/ESC.



## PITT LAW STUDENTS ADVANCE IN INTERNATIONAL ARBITRATION CONTEST

by Julie Tremeryn

A team of six Pitt Law students has been selected to advance to the second round of Sciences Po's seventh annual Paris Arbitration Competition. The prestigious international contest regularly draws talented law students from many countries, and only fourteen teams are chosen for the second round. The University of Pittsburgh's team is the only team from the U.S. to enter this year's competition.

Eryn Correa, Kirk Knutson, Megan McKee, Ngofeen Mputubwele, Caitlin Norton, and Nicholas Schafer entered the competition as students in Professor Vivian Curran's fall seminar in international commercial arbitration, which was taught in French. French is a crucial language for international arbitration, as Paris is the seat of a major international arbitration tribunal. Though the seminar concluded in December 2011, all six decided to continue on in the contest with the support of Prof. Curran's ongoing mentorship.

Prof. Curran's seminar in international commercial arbitration is one of very few (if not the only) substantive law courses taught in French in the U.S. Prof. Curran's development of the course was supported by a grant from the European Union Center of Excellence during the 2010-2011 academic year. While many law schools offer language courses in French for law students, this course is noteworthy for its incorporation of theoretical and doctrinal instruction in French. The EUCE grant also enabled Prof. Curran to purchase books and subscriptions to valuable international arbitration materials (all in French) to supplement the seminar, as such materials are otherwise nearly impossible to access in the U.S.

For the first round of the competition, the Pitt Law team prepared a forty-page brief defending the interests of one party in a simulated contract dispute. The fact pattern the students received in October 2011 involved a conflict between two imaginary countries, Forestia and Mexagonia. Forestia is a member state of a union of countries much like the EU. The union itself is called *l'Union vespucienne méridionale*. For-



*Palais de Justice, or "Law Court," in Paris, France.*

estia was to host a regional Olympic qualifier called *les jeux de Vespucie Méridionale de 2013*, or the JVM. Calandre Olympique, a quasi-governmental organization in Forestia, contracted with Sport Management & Equipments, a private company in Mexagonia, to build the infrastructure and stadiums, etc. necessary for the event. However, due to some corruption and political scandal, the event was moved, leading Forestia to try to get out of the contract. The Pitt Law students were challenged to defend the interests of the company from Mexagonia as they answered the question of whether the case should be entered into arbitration at the domestic level, the international level, or not at all.

For the second round, the Pitt Law team has received another advancing team's brief and is preparing a response on behalf of the quasi-governmental organization in Forestia. Eight teams will be selected to travel to Paris at the end of May for the final round, where they will have the opportunity to argue before eminent justices from the French superior courts. The first prize is 9,000 Euros, and the two members of the team making oral arguments will receive a six-month internship with a prestigious British law firm with an office in Paris. The second prize is 4,000 Euros. No U.S. team has ever won the contest.

In addition to the prospects of a monetary prize and potential internships, members of the Pitt Law team say that they have already benefited greatly from participating in the competition, as well as from Prof. Curran's seminar. Eryn Correa, who was an undergraduate French major and spent a year living in a Francophone country before starting law school, be-

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## UPCOMING GRANT AND FELLOWSHIP DEADLINES

### INTERNATIONAL STUDIES FUND

The International Studies Fund (ISF) is intended to help students at the University of Pittsburgh to conduct research on international issues or in international settings. "International" is defined as relating to another country or culture, comparative analysis covering more than one country or culture, studies of international relations or of transnational activities, or studies which examine topics related to global issues. For more information and an application, please visit <http://www.ucis.pitt.edu/main/isf>. Please email [ucis@pitt.edu](mailto:ucis@pitt.edu) with any questions. **The deadline for applications is March 15, 2012.**

### UCIS GRANT PROGRAM FOR FACULTY RESEARCH OR TEACHING IN GERMANY

Historical and contemporary developments involving education, society, domestic politics, and the international relations of Germany are a special focus of the EUCE/ESC. With the support of the University Center for International Studies (UCIS), EUCE/ESC administers a grant program to help faculty carry out individual or collaborative research or teaching in Germany. Faculty are encouraged to submit proposals devoted to projects in and about Germany. Faculty whose focus is not currently Germany but who are interested in adding this dimension to their research or teaching are encouraged to apply. Proposals can involve individual or collaborative research projects or to support visits--including for teaching--between faculty at the University of Pittsburgh and faculty or researchers at German institutions. Of particular interests are projects involving faculty and graduate students at collaborating institutions and those projects likely to lead to applications for external grant funding and/or publication.

For more information, please visit <http://www.ucis.pitt.edu/euce/node/61>. Please direct questions to Timothy Thompson, Associate Director, at [tst@pitt.edu](mailto:tst@pitt.edu) or 412-624-3503. **There is no fixed deadline for applications**, but proposals should be submitted early enough to allow the project to start during the current academic year.

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believes that this experience will help her realize her goal of working internationally. One of the students who will be preparing oral arguments for the contest, Caitlin Norton noted that Prof. Curran's seminar paired well with her international business transactions class, helping her learn to draw from both common-law and civil-law traditions. Megan McKee, who came to the study of law with a strong background and interest in Romance languages, including Spanish and Portuguese as well as French, also remarked specifically on the challenge of navigating a civil-law system, which international arbitration requires. Unlike the U.S. legal system, whose common-law tradition relies heavily on precedent, the French and other European legal systems focus much more on treatises and rules. "It's a very different way of making an argument, a different way of thinking about the law, of determining a breach of contract," McKee said.

The EUCE/ESC is pleased to congratulate the Pitt Law team on their success thus far and wishes them all the best in the advanced rounds of the contest. €

### EUCE/ESC NEWSLETTER:

Director: Professor Ronald H. Linden  
Associate Director: Timothy S. Thompson  
Editor: Julie Tremeryn

For newsletter announcements, comments, or submissions, please email [eucnews@pitt.edu](mailto:eucnews@pitt.edu).

*EUCE/ESC would like to thank the Delegation of the European Union for support for the Center.*

## ALUMNI SPOTLIGHT: CHAD DAMRO



This month, the EUCE/ESC had the opportunity to catch up with alumnus **Chad Damro**, who is a Senior Lecturer in Politics and International Relations and Co-Director of the Europa Institute at the University of Edinburgh in the United Kingdom. He is also a Visiting Professor at the College of Europe in Bruges, Belgium.

**Q:** When did you graduate from the University of Pittsburgh? What was your dissertation project?

**A:** I graduated in 2002 with a PhD in Political Science. My dissertation looked at EU-U.S. cooperation in competition policy, specifically using Principal-Agent theory to explain the prominent role of regulators in building a cooperative framework for reviewing corporate mergers.

**Q:** How did the EUCE/ESC supplement your graduate education at Pitt? For example, did you receive any grants through the Center that supported your dissertation research or enabled you to conduct foreign language study?

**A:** The European Union Center awarded me a Pre-dissertation Fellowship in 1999, which allowed me to spend two months in Brussels conducting preliminary field research and making essential contacts at EU institutions. The EU Center provided me with a Course Development Grant in 2000 to prepare a course on “The Transatlantic Marketplace,” basically a course that explored EU-U.S. relations from an In-

ternational Political Economy (IPE) perspective. I was also awarded a Foreign Language and Area Studies Fellowship to study French in the summer of 2000, which prepared me for my year-long research trip to Brussels as a Fulbright Scholar. The preliminary work I had done during my 1999 Pre-dissertation Fellowship made my Fulbright application considerably stronger.

**Q:** What were you able to accomplish when you returned to the EUCE/ESC as a Center Associate?

**A:** I spent a semester in Pittsburgh as a Center Associate while I was on sabbatical from Edinburgh. In addition to giving assorted presentations on my research, I spent much of my time reading and writing for forthcoming publications and grant applications. It was a very rewarding and productive time, and it was a personal pleasure to be back at the University of Pittsburgh.

**Q:** What are you doing now? Are you working on any particular projects that might be of interest to the EUCE/ESC community?

**A:** In addition to a number of other research projects (some cross-disciplinary and some continuations of my previous research), I am working on a new conceptual approach I call “Market Power Europe.” It’s a contribution to the “EU as a Power Debates” that focuses on the EU’s externalization of market-related policies and regulations. I’m happy to report that a paper I presented on the topic at the 2011 EUSA Conference was chosen as one of the best conference papers and will appear later this year in a special issue of the *Journal of European Public Policy*. €

### NOTE TO EUCE/ESC ALUMNI:

Please keep in touch! We would love to hear about and celebrate your accomplishments. Send news of awards offered, grants received, books recently published, job appointments accepted, etc., to the Newsletter Editor at [eucnews@pitt.edu](mailto:eucnews@pitt.edu).

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of my mind...It had a radical influence on my whole life.” Wagner’s first reading of Schopenhauer’s major work, *The World as Will and Representation*, occurred in September of 1854, just as he was completing the orchestral score for *Das Rheingold*, the first part of his massive four-opera cycle, *Der Ring des Nibelungen*. Within a month, he had already begun writing to his friends to share his enthusiasm for this new philosophy: “You will be amazed when you get to know this mind,” he stated to his friend and colleague, the conductor Hans von Bülow. By December, Wagner had regularly taken to describing Schopenhauer as “absolutely the greatest philosopher since Kant” and as a figure who had “come into my lonely life like a gift from heaven,” with a book that was now “of immeasurable significance” to him.

Up to the present day, Wagner’s biographers, as well as a host of music historians, philosophers, and literary writers, continue to assume that Wagner’s unbounded enthusiasm for Schopenhauer directly determined his growth as a composer, without

ever questioning the basis for such a claim. As the German novelist Thomas Mann put it: “His acquaintance with the philosophy of Arthur Schopenhauer was *the* great event of Wagner’s life. There is no doubt that it freed his music from bondage and gave it courage to be itself.” The best known of Wagner’s many biographers, Ernest Newman, maintains that Schopenhauer’s philosophy was “the most powerful thing of the kind that his mind had ever known or was ever afterwards to know.” Other biographers, such as John Chancellor and Ronald Taylor, typically refer to Schopenhauer as “the greatest single influence in Wagner’s creative life” and as “the most profound intellectual experience of Wagner’s whole life.” Bryan Magee shares this view, stating that “it was not only Schopenhauer’s aesthetics that took possession of Wagner’s mind but his whole philosophy.”



*William Scott at the Nationalarchiv der Richard-Wagner Stiftung.*

Yet, despite such widespread agreement, surprisingly few of these commentators have thought it worthwhile to examine the actual site of Wagner’s encounter with Schopenhauer’s philosophy: namely, his personal copy of *The World as Will and Representation*. By the summer of 1855, only nine months after he first started reading this large, two-volume work, Wagner claimed to have carefully studied it “from cover to cover four times.” Is it not reasonable to suppose, then, that Wagner’s personal copy of this text might contain important clues as to the nature of his actual practice as a reader? Having been the principle focus of his intellectual activity over a period of several years (from 1854 until 1860), the marginalia contained within the very copy of the text that Wagner studied could shed important light on his specific—and highly idiosyncratic—interpretation and understanding of Schopenhauer’s philosophy.

My plan, then, was to travel to the Richard Wagner archive in Bayreuth—the *Nationalarchiv der Richard-Wagner Stiftung*—to read and study the notes, sketches, and various other forms

of marginalia that are contained within (and alongside) Wagner’s personal copy of Schopenhauer’s *The World as Will and Representation*. In addition to this primary text, I also planned to study the notes contained within Wagner’s personal copies of other philosophical works that had helped to shape his aesthetic principles up to the time that he discovered Schopenhauer’s philosophy in 1854. These would include certain works that are widely known to have influenced Wagner’s aesthetic theories at earlier stages of his life—texts such as Ludwig Feuerbach’s *Das Wesen des Christentums* (1841) and *Grundsätze der Philosophie der Zukunft* (1843), and the early writings of Michael Bakunin, including *Philosophie der Tat*.

By studying Wagner’s personal copies of these

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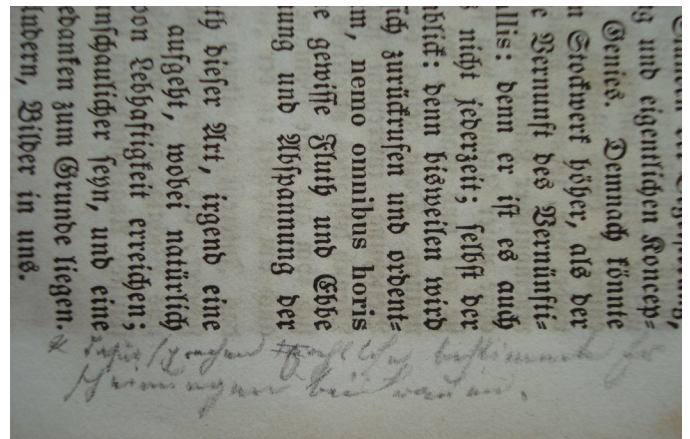
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philosophical documents, my goal was to problematize, and ultimately to expand and enrich, the commonplace assumption among Wagner scholars today that, through his reading of Schopenhauer's seminal work, Wagner literally adopted all the main ideas of the latter's philosophy and then translated them directly into the form of his musical compositions.

As is clear from even a cursory glance at Wagner's conversations with his friend and philosophical interlocutor, Friedrich Nietzsche (a fellow disciple of Schopenhauer), these two thinkers approached Schopenhauer's philosophy from quite different perspectives. Indeed, each one of them drew conclusions about the nature of musical expression and formulated his own musico-dramatic aesthetic principles that at times differed greatly from those of the other. Furthermore, both Nietzsche and Wagner strongly disagreed with several of Schopenhauer's basic claims regarding the relation of music to the other arts.

So, while later commentators tend to see Wagner's enthusiasm for Schopenhauer's philosophy as reflecting nothing more than the zealous outpourings of an amateur disciple, it seemed reasonable to assume that a close analysis of Wagner's marginal notes and sketches would reveal that there are more profound, complex, and equivocal aspects to his apparent adherence to Schopenhauerian thought. For example, although Wagner is known to have struck up a brief friendship with Schopenhauer a few years before the latter's death—even confessing to him once that “You alone give me the conceptual material through which my intuitions can be made communicable in philosophical terms”—to his close friends, in contrast, Wagner explained how beautiful it was that Schopenhauer “has no idea what he is to me, and what, through him, I am to myself.” Who, therefore, was Wagner to himself, if, indeed, he was someone that he could only be through the mediating figure of Schopenhauer's thought? The most effective way to begin to formulate a response to this question is to examine the actual copies of the books that served to “reflect” Wagner to himself; books, namely, in whose margins and various other forms of page markings Wagner has left us ample clues as to how he viewed himself throughout the mid-1850s, a key artistic and intellectual turning point of his life.

It is also well known today that Wagner composed three separate endings for *Der Ring des Nibelungen*. Chronologically, the first of these reflected the political and philosophical views of Michael Bakunin; for the second version, he sought to illustrate the basic ideas of Ludwig Feuerbach's philosophy; and then in a third version, he wanted to incarnate the principles of Schopenhauerian thought. In addition to the ideas he drew



*A note written by Richard Wagner in the margin of his personal copy of Arthur Schopenhauer's Parerga und Paralipomena.*

from these European philosophers, the Wagner scholar Rudolph Sabor reminds us how, by the mid-1850s, Wagner “had for some time been thinking Buddhist thoughts.” Indeed, Wagner's interest in Indian spiritual philosophy, by way of Schopenhauer, was much more than just a passing fancy. It inspired him actually to compose an entire opera on Indian themes, *Die Sieger*—the ideas of which (though he never completed it) helped to shape all of his acclaimed later works.

Just before setting out on my journey to Bayreuth in July of 2011, a reference librarian and one of the directors of research at the Wagner archive, Kristina Unger, informed me that Wagner's personal copy of Schopenhauer's *The World as Will and Representation* had been loaned to another museum and would not be available for me to examine on this particular visit. Though I was disappointed to hear this news, I felt sure that there would still be plenty of other philosophical texts in Wagner's personal library to examine during my stay in Bayreuth.

As it turned out, this was exactly the case. In fact, from the first day I spent in the Wagner archive, I

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discovered marginalia that was directly related to the topic of my research, but in places where I had never thought to look for it. To mention only one of the more noteworthy examples, toward the end of my first week in the archive I decided to take a quick look at Wagner's personal copy of Martin Luther's translation of the New Testament. As soon as I opened this book, I realized immediately that I would need to spend at least one or two full days with it in order sufficiently to notate all of Wagner's underlining and marginal remarks. Wagner had planned throughout his life to compose an opera based on the life of Jesus of Nazareth, and all the various markings I found in his copy of the New Testament—including act and scene numbers, and even some basic stage directions—obviously reflected his plans for creating such an opera. After I analyze and carefully situate these markings in relation to Wagner's other projects at the time, I am hoping to be able to shed light not only on Wagner's plans for this specific opera, but on his compositional process more generally.

In this as well as future visits to the Wagner archive, my research into the specific nature of Wagner's encounter with a number of different philosophical writings will one day enable me to draw conclusions as to precisely how, where, and to what extent traditional philosophical ideas actually influenced the composition of Wagner's later operatic works. More generally, I believe that it is only by gaining a better understanding of Wagner's peculiar relationship to those philosophical texts that inspired him at different times in his life—primarily texts by Bakunin, Feuerbach, and Schopenhauer—that we can know with any certainty how exactly his reading of these texts came to shape his aesthetic and compositional practices.

In conclusion, as a classically trained singer myself with a background in operatic performance, combined with an extensive knowledge of operatic history, I look forward to using the results of this ongoing research project as the basis of a scholarly monograph about the relationship between opera and philosophy in the nineteenth century. €

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