

Ingeborg Bachmann's
works available
in English:



Malina
translated by Philip Boehm,
Holmes & Meier, New York, 1990;
paperback edition with a preface by
Mark Anderson, 1999.

**The Book of Fanza &
Requiem for Fanny Goldmann**
translated by Peter Filkins,
Northwestern University Press, Chicago, 1999.

The Thirtieth Year
translated by Michael Bullock,
Holmes & Meier, New York, 1987.

Three Paths to the Lake
translated by Mary Fran Gilbert with an
introduction by Mark Anderson,
Holmes & Meier, New York, 1989;
paperback edition 1997.

Three Radio Plays
translated by Lilian Friedberg,
Ariadne Press, Riverside, California, 1999.

Forthcoming publications:

Songs in Flight:
to be published by Zephyr Press in 2005

Literature as Utopia.

**The Frankfurt Lectures and Other Writings by
Ingeborg Bachmann.** To be published by the
University of Nebraska Press.

Out of print, but possibly available in libraries:

In the Storm of Roses
translated by Mark Anderson,
Princeton University Press, 1986.

Songs in Flight
translated by Peter Filkins,
Marsilio Publishers, New York, 1994.



In 1964, in the draft for a project relating to an inter-
national literary journal, Ingeborg Bachmann expres-
sed the intellectuals' fundamental demand for peace
as a »conditio sine qua non«:

"...that everyone, without distinction and
for ever, be permitted to live and work, and
immer, leben sollen und arbeiten sollen,
eat and sleep without fear, and because this
dürfen, und essen und schlafen ohne Furcht,
is the *conditio sine qua non* for them, also,
und weil dies die *conditio sine qua non* für
have the right stubbornly to demand that the
sie ist, auch beharrlich verlangen dürfen,
difficulties of conducting peace shall find
das die Schwierigkeiten des Führens von
no thoughtless partial solutions, no emphatic
Frieden keine leichtfertigen partiellen
and sentimental ones, no solutions that are
lösungen finden, keine emphatischen und sen-
dangerous in the long term and cobbled
timentalen, keine langfristig gefährlichen
together in the short term.
und kurzfristig gerlickten Lösungen.

An exhibition of the the Austrian Federal Ministry for Foreign Affairs,
in co-operation with the Literary Association for the Promotion of Under-
standing of Work and Art and the Austrian Embassy in Dublin

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Co-ordinations: Heiga Pöcheim; Graphics: Susa Kavalar;
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war diary), Margret Vince (prose and comments)

Text and image references:

As far as they are published there, the texts by Ingeborg Bachmann
are cited according to the four-volume readers' edition of her work:
Ingeborg Bachmann: Werke. Volumes I-IV, edited by Christine Koschel,
Inge von Weidenbaum and Clemens Münster. München: Piper 1978
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Garibaldi Schwarze, Robert Capa: Images of war (1964), Keystone press
agency.

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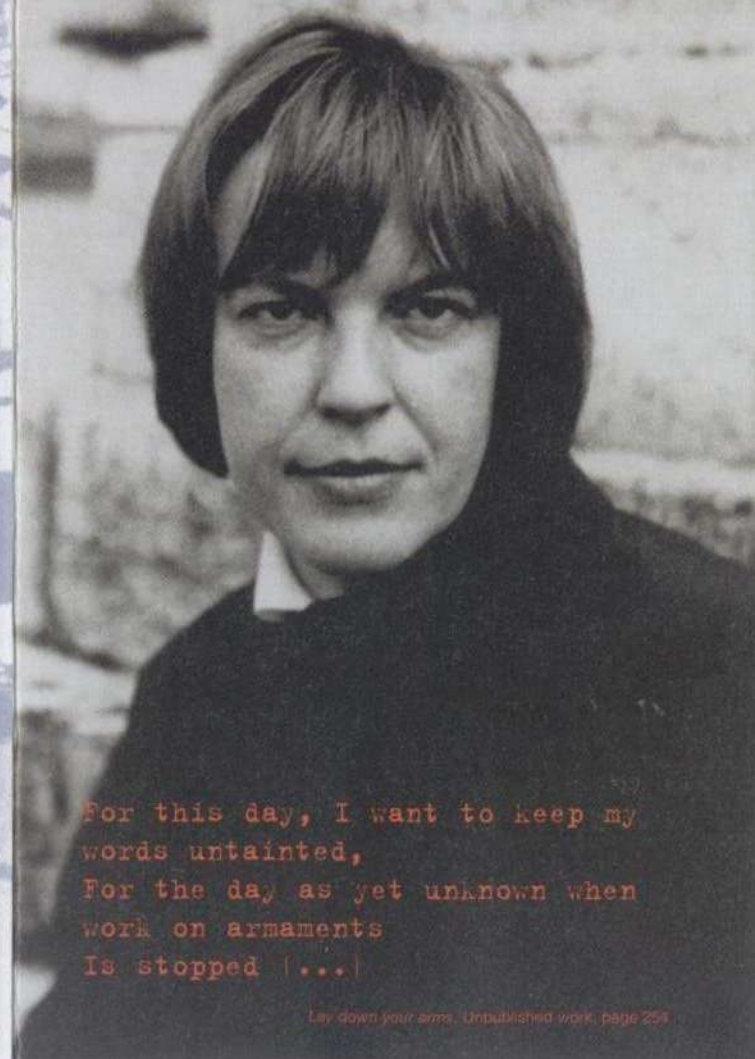
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Vienna Municipal and Provincial Archive.

Writing against war

Ingeborg Bachmann

1926 – 1973



For this day, I want to keep my
words untainted,
For the day as yet unknown when
work on armaments
Is stopped [...]



»I want the war to come to an end« –
this sentence from Ingeborg Bachmann's novel
Malina could stand as a motto for her entire
work. Her poems, radio plays, short stories,
novels and essays in literary theory represent
a large body of anti-war writing covering many
genres and forms.



The pictures and text passages in this exhibition
follow a biographical and chronological order, with
the aspect of »writing« in the foreground. In the back-
ground, represented by close-ups, lies the historical
horizon of the theatres of war.

- I. War in the land of childhood.
Carinthia 1926 – 1945
- II. Ingeborg Bachmann's war diary
1945
- III. »After the war – this is the beginning of an era «.
Vienna 1946 – 1953
- IV. »Safe passage (Aria II)«.
Italy 1953 – 1957
- V. »Lay down your arms!«
Munich, Zurich, Rome 1958 – 1962
- VI. German twists of fate / Bohemia Lies on the Sea.
Berlin 1963 – 1965
- VII. »Haus Österreich« [The House of Austria] in Rome.
1966 – 1973



Notes on her life, work and legacy

Ingeborg Bachmann was born on 25th June 1926 in
Klagenfurt, Austria. She experienced the »Anschluss«,
the annexation of Austria by Hitler's Germany, as a
deep-seated shock that determined her future life. After
the war, in autumn 1945 she left Klagenfurt and studied
philosophy, first in Innsbruck and Graz, and then from
1946 in Vienna, where she completed her studies (1949)
with a dissertation on the critical reception of the work
of Martin Heidegger. In 1948, during her years in Vienna,
she met Paul Celan; this encounter was to have a lasting
influence on her work. At the beginning of the 1950s, she
achieved renown with her first volume of poetry, *Die ge-
stundete Zeit* [Borrowed Time] (1953). She was awarded
the prize of the German literary movement »Gruppe 47«,
going on to become the most famous young female poet
in post-war German literature. Her second volume of
poetry, *Anrufung des Großen Bären* [Invocation of the
Great Bear] appeared in 1956. During these years, in
addition to her poems she produced several essays on
literature, philosophy and music, wrote three radio plays
(*Ein Geschäft mit Träumen* [A Deal in Dreams], 1952,
Die Zikaden [The Cicadas], 1955, *Der gute Gott von
Manhattan* [The Good God of Manhattan], 1958), as
well as two opera libretti for the composer and lifelong
friend Hans Werner Henze (*Der Prinz von Homburg*
[The Prince of Homburg], 1960 and *Der junge Lord*
[The Young Lord], 1965).

Her renown as a poet made it difficult for her to gain
recognition among the critics as a prose writer. It was
not until the late 1970s that her volumes of short stories,
Das dreißigste Jahr [The Thirtieth year] (1961) and
Simultan [Simultaneous] (1972) and her only novel to be
published during her lifetime, *Malina* (1971), gained
recognition as important contemporary literature.

However, for an entire generation of readers, the posthu-
mously published prose of *Todesarten* [Ways of Death]
(1978 in the readers' edition, and the critical edition of
1995) became a point of reference for a new conscious-
ness of the murderous brutality underlying apparently
quite normal everyday situations and relations between
the sexes.

After leaving Vienna in 1953, she lived mostly in Rome,
with stays in Paris, Munich, Zurich and Berlin. Ingeborg
Bachmann died on 17th October 1973 as a result of
injuries sustained in a fire in Rome.

Every Day
Alle Tage

War is no longer declared,
Der Krieg wird nicht mehr erklärt,
it's prolonged. The outrageous
sondern fortgesetzt. Das Unerhörte
has become the norm. The hero
ist alltäglich geworden. Der Held
stays far from the action. The weakling
bleibt den Kämpfen fern.
has moved into the war zone.
Der Schwache ist in die Feuerzonen
The day's uniform is patience,
gerückt. Die Uniform des Tages ist
its medal the wretched star
die Geduld, die Auszeichnung der
of hope above the heart. [...] armselige Stern der Hoffnung über
dem Herzen. [...]

Borrowed Time