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# **German Studies Association Newsletter**

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**Volume XLII  
Number 1  
Spring 2017**

# German Studies Association

## Newsletter

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## Letter from the President

Brr! Feel a chill? I certainly do. Over the past few weeks, I have received numerous petitions, statements, complaints, and reports of the worsening climate for academics across the board but for the humanities in particular. Indeed, just within the last thirty-six hours (I am writing on March 29), the NEH sent out reassurances to all those who received a grant for the academic year or summer 2017-2018 that funds had already been allocated and recipients should not worry for *this* year; the Florida Council for the Humanities pleaded with academics in Florida to "Take Action to Support the NEH"; and, somewhat alarmingly, a letter from a member of the AAUP detailing her experience with hate mail and vituperative emails because of a particular course assignment.

Over the course of several weeks, the activities of a variety of non-partisan groups to protest possible cuts to the NEH and NEA have multiplied. The National Humanities Alliance registered their continued efforts to "fight any proposal to kill the endowments," and cited the "deep appreciation" for the humanities from Democrats and Republicans alike. (The GSA is an active member of the National Humanities Alliance, and was represented at its February meeting by David Barclay, our Executive Director, and Gerald Fetz, our secretary/treasurer.) Rosemary G. Feal, executive director of the Modern Language Association, noted that the NEH and the NEA are "the only federal agencies dedicated to cultivating and curating literary and cultural research and production" and the "MLA's members will be vigorously advocating for a robust NEH, which we need now more than ever." James Grossman, executive director of the American Historical Association, stated that the AHA "vigorously disputes the assertion that NEH's contributions to education, research and public culture in the United States constitute 'waste'." If the humanities are probably among the most vulnerable of those caught in the new "Big Chill," we are not alone: science advocates are equally distressed by the impending cuts in the National Institutes of Health. Even more generally, the proposed U.S. budget would do significant harm to Pell grants and considerably reducing the availability of financial aid for lower income students. At the same time, Federal support for Fulbright and Title VI programs continues to be threatened.

I suspect that no one reading this letter is unaware of these matters and so I am, I suppose, to a large extent, preaching to the choir. But, if the icy blast has been blown more fiercely and unrelentingly over the last few months, we need to remember that none of this is new. The assault on the humanities, on funding for higher education and on liberal education more generally has been around for a very long time now, and has had particularly devastating results for younger scholars (who are, after all, our future) whose prospects for tenure-track jobs have shrunk in the cold. They have watched funding opportunities shrivel up or even die of frostbite. These situations are perhaps most painful in the humanities, compared, for example, with STEM. We have increasingly watched the humanities devalued and even abused as "worthless" or only suitable for an elite that does not have to "earn a living." The crisis in humanities departments, and especially the declining enrollments in literature and history, but also in art history, art, and political science has assumed alarming proportions. Further contributing to the dropping temperatures has been a sense that a college education should primarily be functional, devoted to

getting a job rather than acquiring knowledge. The increasingly corporation-minded stance of university administrations, the proliferation of administrators at virtually all institutions, the increasing emphasis on what is usually termed "professional" education, the rise of the "for profit" institutions (one hesitates to call them universities), the desire of university administrations to "operationalize" academics and create "money-making" programs (particularly at the MA level), the invidious way of making departments "compete" with one another for funds and positions, have all contributed to the currently unhappy situation of the humanities at most institutions in North America.

What does all this mean, however, for the GSA as an organization?

The current climate suggests that the GSA must become more vigorous in pursuing fund-raising initiatives and in doing all that we feasibly can to bridge gaps in support for academics to ensure that the study of German languages, literatures, politics, culture, art, and history will remain a vibrant part of the scholarly landscape. Those are not easy tasks and the way forward is not clear. All academic organizations are now chasing after the same fewer dollars and the competition is fierce. The current Committee on Fund-Raising (chaired by Gerald Fetz) has been actively pursuing a series of possibilities; several grant proposals are under review with major funding agencies and others have already borne fruit. We have received a generous grant from the Halle Foundation in Atlanta, Georgia, to support the GSA's program app and to finance Arts Night 2017. In addition, the Max Kade Foundation has provided funds to support two new postdoctoral fellows to the Berlin Program; this will be an ongoing commitment. These initiatives are very important and we are extremely thankful for the support of these institutions. We are also very grateful to all those members who contributed to the "\$40 for 40" fund as well as those many members who made significantly larger contributions. Let me renew our plea for help if you can.

We have also over the years enjoyed a great deal of institutional support from our associational friends. The GSA has benefitted from the strong support of the DAAD and the Austrian Cultural Forum New York for general help with financing the conference and for a series of travel grants. These travel grants, as well as the ones the GSA covers from our own funds, are especially necessary to assist members from outside North America attend the GSA's Annual meeting. Indeed, for the San Diego meeting some **38** non-North American scholars received GSA travel grants (that include one night's lodging) that facilitated their participation. For Atlanta, we expect to support fully as many people. I would like to see it made possible to support underemployed, unemployed, graduate students, and postdoctoral researchers in a similar way. At a time when virtually all institutions are tightening their belts, travel and research funds seem to be the first thing to go. Many colleagues thus have to reach deep into their own pockets to attend the GSA; if we could offer some of these scholars travel funds, perhaps we could alleviate their financial burden somewhat. Indeed, it often seems like recent Ph.D.s who do not have permanent jobs or lucrative postdoctoral fellowships are the most disadvantaged and most necessitous of help.

But, I do not want to end this, my first Presidential Letter, on a negative note. Despite the difficulties that we are all facing, the next Annual Meeting promises to be another exciting and well-attended one. Atlanta is a particularly attractive destination. The "Peach" is a big city and we will be right in the heart of it, near Georgia State University and the Martin Luther King

Historic Area. In addition, we will be providing transportation to Emory University for our members to visit the quite spectacular Pitts Theological Library and its especially impressive Reformation collection—The Richard C. Kessler Reformation Collection—that contains over 3500 books and several rare manuscripts documenting the history of the Protestant Reformation in Germany to 1570. For a quick virtual peek, visit <http://pitts.emory.edu/collections/selectholdings/kessler.cfm>

2017 is, of course, the 500<sup>th</sup> anniversary of the 95 Theses and many sessions will be devoted to discussing the "Nachwirkung und Nachklang" of the Reformation throughout the world, although principally in Germany and North America. Several panels and roundtables address Martin Luther directly (a Roundtable devoted to Willi Winkler's Luther biography, for example) and the historiography of the Reformation more broadly, in the form of another Roundtable discussion on "Confessionalization: The State of Play." Thursday's "Arts Night" will include, as one of its three offerings, "Music from Luther and Luther Today." But 2017 also marks other anniversaries: the Wartburg Festival of 1817, the U.S. entry into World War I and especially its impact on German-Americans and on American academics, the two Russian Revolutions of 1917, and the Bundestag elections of September 2017, although not yet a commemorative event!

I hope you will all be able to join us for an exciting meeting in Atlanta in early October.

Sincerely,

Mary Lindemann  
President

## Letter from the Executive Director

Dear members and friends of the German Studies Association,

Usually I devote most of my attention in the spring newsletter to the nuts and bolts of the GSA's organization. I'll do a bit of that toward the end of this missive. But I'd like to add a few comments to President Mary Lindemann's remarks in this issue, and, in doing so, I'd like to echo or reinforce several points she makes.

Specifically, what is happening to the study of German history at the undergraduate level in the United States? One of our most distinguished members contacted me recently, worried about hiring trends at liberal arts colleges, and noting that a quick review of departmental websites and other sources shows that retiring professors of German history are not being replaced at those institutions by other historians of modern Germany. In his words, "The absence of historians of modern German history at colleges and universities is a hugely important issue. It needs to be made a public issue. Parents and alumni need to know that a 'liberal education' at those institutions will no longer include any courses on those subjects." He also reminded me of Catherine Epstein's extremely important 2013 article, "German Historians at the Back of the Pack: Hiring Patterns in Modern European History, 1945-2010," which is the starting point for all discussions of this sort. On a closely related matter, we also recall David Blackbourn's memorable GSA address in 2013, "Honey, I Shrunk German History."<sup>1</sup>

I personally know of several instances in which positions in modern German history were not retained, I have heard of several more, and am sure that my colleagues in history can name many more as well. I would be very interested in your responses and reactions to this matter, whether or not you are yourselves historians. And these things aren't just happening to historians, as we know from the struggles of programs in Germanistik and cultural studies in recent years; nor is this "new" news, or limited to German Studies, as evidenced not long ago by the decision of the administration at Stony Brook University to eliminate programs in Hispanic languages and literatures, comparative literature, and theatre arts.

On a happier note, under the able leadership of Steven Kidd, the National Humanities Alliance – of which the GSA is a member – has recently achieved some successes in staving off proposals from the current Administration in Washington to eliminate the National Endowment for the Humanities. It is "targeting" about fifty key members of Congress in its effort to maintain NEH funding. You can inform yourselves about these efforts by going to the NHA website ([www.nhalliance.org](http://www.nhalliance.org)).

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<sup>1</sup> Catherine Epstein, "German Historians at the Back of the Pack: Hiring Patterns in Modern European History, 1945-2010," *Central European History* 46, no. 3 (September 2013): 599-639; David Blackbourn, "Honey, I Shrunk German History," *GSA Newsletter* 38, no. 2 (Winter 2013-14): 44-51.

Also on a happy note, the next conference of the GSA – from 5 to 8 October 2017 in Atlanta – promises to be memorable indeed, as President Lindemann emphasizes in her own letter in this issue. Although we're not an *Anlassverein*, a number of events will focus on the 500th anniversary of the Reformation and on the centennial both of US entry into World War I and of the Bolshevik Revolution. And of course we'll be looking at Austrian and German politics in 2017, up to and including the Bundestag elections in September. In addition, we'll be organizing special shuttles from the conference hotel to the Pitts Theology Library at Emory University; the extraordinary Kessler Reformation Collection, housed at the Library, will be the focal point of a special exhibition on the Reformation. During our Arts Night on Thursday, 5 October, our attendees will have an opportunity to listen to the Atlanta-based Trey Clegg Singers, a renowned gospel choir that will perform songs of the civil rights movement and Lutheran music. (I am pleased to note that our Arts Night activities are being supported by a generous grant from The Halle Foundation, also based in Atlanta. We are very grateful for its support.) Our conference hotel is located only a few blocks from the King Center, which includes the graves of Dr. Martin Luther King, Jr., and Coretta Scott King, as well as Dr. King's childhood home and the famous Ebenezer Baptist Church. Of course the conference itself will include three outstanding luncheon and banquet speakers: Professors Kathleen Canning, Randall Halle, and Hartmut Lehmann. Our conference will include an impressive array of seminars and a large number of sessions organized by our wonderful Interdisciplinary Networks.

As always, we owe a vast debt of gratitude to the members of our Program Committee, so effectively chaired by Professor Ben Marschke (Humboldt State University) and, for the Seminar Committee, Professor Heikki Lempa (Moravian College). The other committee members are: Professors Jonathan Bach (New School); Joanne Miyang Cho (William Paterson University); Astrid M. Eckert (Emory University); Rita Krueger (Temple University); Maria Mitchell, Seminars (Franklin and Marshall College); Martin Nedbal (University of Kansas); Jared Poley (Georgia State University); Christine Rinne (University of South Alabama); Qinna Shen (Bryn Mawr College); Carrie Smith-Prei, Seminars (University of Alberta); Pamela Swett (McMaster University); Faye Stewart (Georgia State University); Annette Timm (University of Calgary); Brian Vick (Emory University). We are also deeply grateful to the coordinators of our Interdisciplinary Networks, Professors Jennifer Evans (Carleton University) and Pamela Potter (University of Wisconsin–Madison) as well as to the coordinators of the individual Networks. I can't say it often enough: Without their efforts and their commitment the GSA simply could not exist. The Committee has been working with our new provider of our conference-management software, X-CD Technologies. Our heartfelt thanks go as well to Elizabeth Fulton and Terry Pochert for working so hard on this transition, as well as for their work on so many other aspects of the GSA. I should note that our final conference program will be online and in printed form later in the summer and X-CD will also be providing a conference app.

So, despite the difficult times in which we live, we still have much to look forward to, and I personally look forward to seeing as many of you as possible in Atlanta!

Finally, both *in eigener Sache* and with reference to the GSA: I recently retired from teaching at Kalamazoo College after 43 years at that institution, though I will continue as Executive Director of the GSA for a few more years. I have relocated to my native state of Florida (yes, there

actually are natives of Florida!), and so my snail-mail address has changed. Please direct any GSA-related snail mail to me at the following address:

GERMAN STUDIES ASSOCIATION  
PO Box 1287  
Indian Rocks Beach, FL 33785

My cell phone number and my email address ([director@thegsa.org](mailto:director@thegsa.org)) remain unchanged.

Again, I look forward to seeing as many of you as possible in Atlanta! I hope you have a productive and rewarding summer.

Best regards,

David E. Barclay  
Executive Director

## The Forty-First Conference of the German Studies Association, 5-8 October 2017, Atlanta, Georgia

### Conference Details

Online conference registration, meal reservations, and hotel reservations for the 41st annual conference of the GSA in Atlanta, Georgia, are now open at [www.thegsa.org/members/conference](http://www.thegsa.org/members/conference).

When you pay your registration fee, you will be able to purchase meals and pay for A/V expenses at the same time. After September 1st, all registrants will pay an additional \$10 fee. **Please be aware of the [refund policy](#) on conference registrations.**

You must first register for the conference to be eligible for our special group rate of \$159 USD/night at the [Sheraton Atlanta Hotel](#). This link is for informational purposes only. Please note that you can **only** reserve a hotel room at the conference rate by using the link you receive after registering.

Once you have registered, you will receive a confirmation e-mail from Johns Hopkins University Press with the link to the special hotel reservation page. **Do not discard or lose this email. It will serve as your receipt and provide access to hotel reservations at the conference rate.**

### Conference Registration Rates (before 1 September)

Regular, joint, and emeritus members: \$110.00

Non-members: \$180.00

Independent scholars (members): \$50.00

Independent scholars (non-members): \$100.00

Students (members): \$40.00

Students (non-members): \$90.00

Audiovisual expenses: \$20.00 / person

Exhibitors: \$200.00 / table

After 1 September, prices for all registration categories will increase by \$10. Exhibitor registration will close on 1 September.

If you have any technical issues with payments or the website, please email Ursula Gray at [UG@press.jhu.edu](mailto:UG@press.jhu.edu). Elizabeth Fulton at the GSA Helpdesk will be happy to answer all other questions about the conference, but cannot assist with payments or website problems.

### Hotel Reservations

Our hotel this year will be:

Sheraton Atlanta Hotel  
165 Courtland Street NE  
Atlanta, GA 30303  
Phone: 1-619-291-7131  
Website: <http://www.sheratonatlantahotel.com/>

You must first register for the conference to be eligible for our special group rate. You will receive a room reservation link in your registration confirmation email. You will not be able to reserve a room at the conference rate by calling the hotel or by booking with an online agency.

Hotel reservations at the GSA conference rate will be available until 1 September or until rooms at the hotel sell out. Our primary hotels sell out well before the deadline every year. We may be able to arrange additional capacity at an overflow hotel, but we cannot guarantee that this will be the case. Please reserve your room(s) as soon as possible.

### **Meal Prices**

Friday luncheon, October 6: \$30.00  
Friday banquet, October 6: \$40.00  
Saturday luncheon, October 7: \$30.00

Vegetarian and gluten-free options are available. For assistance with other dietary requirements, please contact Elizabeth Fulton at [helpdesk@thegsa.org](mailto:helpdesk@thegsa.org). Information about our luncheon and banquet speakers can be found below; please note that you must purchase a meal ticket to attend the talk.

## Conference Highlights

### Thursday, 5 October Arts Night

Join us for **the GSA Arts Night** on Thursday evening, 5 October! Inspired by “First Night” celebrations on December 31st in many cities, this will be our third annual Arts Night, celebrating the creative and performing arts as an important part of German studies.

#### *Session One (6:30 PM – 7:30 PM)*

##### **The Trey Clegg Singers (Sponsored by the Halle Foundation)**

Atlanta's premiere Multicultural Chorus will perform Spirituals and Freedom Songs from the Civil Rights Era.

#### *Session Two (7:30 PM – 8:30 PM)*

##### **The Trey Clegg Chamber Singers (Sponsored by the Halle Foundation)**

A select group of Atlanta's premiere Multicultural Chorus singers will perform Hymns and German Chorales from the Lutheran tradition.

#### *Session Three (9:00 PM – 9:50 PM)*

##### **The DEFA Film Library Presents: Isabel on the Stairs (Isabel auf der Treppe)**

GDR, 1984, dir. Hannelore Unterberg, 69', color

Twelve-year-old Isabel and her mother live in East Berlin. They escaped from Chile, where her father is fighting against the Pinochet dictatorship. At first the neighbors make an effort to welcome them, then they become more distant. Though Isabel's mother has a job and spends time with other Chilean exiles, she feels lonely and unwelcome in Germany. But Isabel and Philipp, the neighbors' son, are close friends. Every day, Isabel sits on the stairs waiting; she has not seen or heard from her father for six years. Based on a radio drama by Waltraud Lewin.

##### **Bitter Schön: The Failed Intellectual's Guide to German Studies**

A wry take on the challenges, future, and prospects of the field. From someone who should know better.

Once an assistant professor of German, in recent years Eric Jarosinski has gone on to find his true calling as a former professor of German. He is currently the realexistierender editor of

@NeinQuarterly, the world's leading fictitious journal of utopian negation. In addition, Jarosinski is a program curator at the Goethe-Institut in New York and a columnist for the German weekly *Die Zeit*.

His first book, *Nein. A Manifesto*, has been published in six languages. And is best read, he has been heard to remark, in one you do not speak.

### **Yankl on the Moon**

Described as a "tragic-comic Holocaust folk tale," Jake Krakovsky's original solo play follows Yankl, the sole survivor of his village, as he brings the people of Chelm to life by telling their stories. In this world-premiere production, Krakovsky incorporates clowning, dance, live Klezmer music, broad physical comedy, and mournful poetry to address one of the most tragic periods of human history.

## **Friday, 6 October Luncheon**

**Randall Halle, Klaus W. Jonas Professor of German Film and Cultural Studies at the University of Pittsburgh**, will speak on "**German European Studies for the 21st Century.**" His most recent books include *Queer Social Philosophy: Critical Readings from Kant to Adorno* (Champaign, 2010) and *The Europeanization of Cinema: Interzones and Imaginative Communities*. (Champaign, 2014). He is currently pursuing two different projects tentatively entitled *Interzone Europe: Social Philosophy and the Transnational Imagination* as well as *Visual Alterity: Seeing Difference*.

## **Friday, 6 October Annual Banquet of the Association**

Highlighting the 500th anniversary of the Reformation, **Hartmut Lehmann, Director Emeritus, Max-Planck-Institut für Geschichte, Göttingen**, will speak on "**Luther Decade and Reformation Quincentenary: A First Assessment.**" Professor Lehmann taught for many years at the Christian-Albrechts-Universität in Kiel before becoming the founding director of the German Historical Institute in Washington, DC, in 1987. Among his most recent books are *Das Christentum im 20. Jahrhundert. Fragen, Probleme, Perspektiven* (Leipzig, 2012), and *Luthergedächtnis 1817 bis 2017* (Göttingen, 2012).

## **Saturday, 7 October Luncheon**

**Kathleen Canning, Sonya O. Rose Collegiate Professor of History at the University of Michigan**, will speak on "**States of Exception and Sensibilities of Democracy in 20th-**

**Century Germany.”** She is the former director of the Eisenberg Institute for Historical Studies at the University of Michigan, and the founding director of the University of Michigan Center for European Studies. In 2011 she became editor of the University of Michigan Press series on Social History, Popular Culture and Politics in Germany. Among her recent publications is *Weimar Publics/Weimar Subjects: Rethinking the Political Culture of Germany in the 1920s*, co-edited with Kerstin Barndt and Kristin McGuire (New York, 2010)

## **Seminars**

This year we are offering **twenty-six seminars** on a wide range of issues in German Studies. As was the case last year, the seminars will run concurrently on Friday, Saturday, and Sunday during the 8:00 a.m. time block.

## **Interdisciplinary Networks**

Many sessions and roundtables in 2017 will be sponsored by the GSA Interdisciplinary Networks, and the GSA would like to thank our hard-working Network Coordinators for their contributions to the conference. Networks sponsoring sessions this year are the Black Diaspora Studies Network, the Emotion Studies Network, the Environmental Studies Network, the Family and Kinship Network, the Law and Legal Cultures Network, the Memory Studies Network, and the War and Violence Network.

## A List of Dissertations in German Studies, 2015-2017

The following list of dissertations completed in 2015, 2016, and the first months of 2017 in the many and diverse fields encompassed by the term German Studies represents the responses to our call for information this past winter. We make no claim for the completeness or accuracy of the list. We would like to thank all the dissertation directors and recent recipients of Ph.D.s for providing us with this information.

We will publish a list in all future spring issues of the GSA Newsletter. If you missed this round, please be advised that we will continue to play catch-up next year. If you received your Ph.D. in 2016 you may be listed in next year's spring newsletter. (No repeats, however!) A call for information will go out next fall.

**Albierto, Olivia. *Moments of Rupture: Narratological Readings of Contemporary German Literature*. University of Washington; Germanics. Advisor: Brigitte Prutti. July 2016.**

This dissertation explores the representation of disruptive moments in contemporary German novels using a narratological framework of analysis. Joining the larger conversation on narrative practices in contemporary German literature, it focuses on key questions of literary form, narration and storytelling. By drawing on influential works of narratology, this project shows how narratives relate, mend and overcome personal, hermeneutical, political and social ruptures, and how they are in turn shaped by them. The opening chapter examines how a moment of personal rupture in Christoph Ransmayr's *Der fliegende Berg* (2006) is reflected in the transitions between physical, virtual and mythological times and spaces, and in the encounters that characterize them. Chapter two investigates the plotting of Wolfgang Herrndorf's *Sand* (2011) and the tension between (re)cognition and mistakes, understanding and bafflement on the level of diegesis and reading. Chapter three shows how the relationship between characters in Lutz Seiler's *Kruso* (2014) translates into a political allegory, which stands for the failure of a utopian project and the fall of the Berlin Wall. The final chapter explores how the plural voice in Saša Stanišić's *Vor dem Fest* (2014) functions to preserve a post-socialist community affected by slow decline and the death of its storyteller.

**Balkan, Osman. *Death on the Move: Repatriation, Burial, and the Politics of Belonging among Muslims in Germany*. University of Pennsylvania; Political Science. Directors: Anne Norton, Robert Vitalis, Jeffrey Green, Jonathan Laurence. September 2016.**

This dissertation examines what happens to migrant bodies after they die. It demonstrates that the governance of the dead is intimately linked to the construction of the nation and the enactment of sovereignty. Through a comparative study of the mortuary practices of ethno-religious minorities in Germany, it highlights the ways that death structures political membership and identity. Building on extensive fieldwork conducted in Berlin and Istanbul in 2013-15, which included interviews and participant observation with bereaved families, Muslim undertakers, government officials, religious leaders, and representatives of funeral aid societies, it shows how decisions about where and how to be buried are linked to larger political struggles over the meaning of home and homeland. Focusing primarily on Turkish and Kurdish communities, it demonstrates that the corpse functions as a political object by structuring claims

about citizenship, belonging, and collective identity. In highlighting the role that burial decisions play in the negotiation of social, cultural, and political boundaries, this dissertation contributes to a growing body of literature on how the long-term settlement of Muslim immigrants is transforming European societies.

**Barzilay, Tzafrir. *Well-Poisoning Accusations in Medieval Europe: 1250-1500*. Columbia University; History. Advisor: Adam Kosto. September 2016.**

In late medieval Europe, suspicions arose that minority groups wished to destroy the Christian majority by poisoning water sources. These suspicions caused the persecution of different minorities by rulers, nobles and officials in various parts of the continent during the fourteenth and fifteenth centuries. The best-known case of this kind of persecution was attacks perpetrated against Jewish communities in the German Empire during the first outbreak of the Black Death. Also in 1321, lepers in southwestern France were accused of attempting to spread their particular illness by poisoning wells, and local Jews of aiding them. Similar cases can be traced up until the fifteenth century. Often Jews were the victims, but lepers, Muslims, paupers and foreigners faced similar allegations and persecution. This dissertation explains why and how well-poisoning accusations were adopted in late medieval Europe. It describes the origins of this phenomenon, how it spread through the continent and its eventual decline. It shows that these accusations were created to justify and drive the persecution and marginalization of minorities. At the same time, it claims that well-poisoning accusations could not have caused such major political and social shifts unless contemporaries genuinely believed the charges were plausible, convincing and threatening.

**Burks, Marlo Alexandra. *Art's Challenge: An Analysis of the Role of Aesthetics in the Work of Hugo von Hofmannsthal*. University of Toronto; Germanic Languages & Literatures. Director: John Zilcosky. September 2016.**

My dissertation analyzes a selection of Hofmannsthal's literary works in order to provide a thorough account of his understanding of the aesthetic encounter. By reshaping how we view philosophical aesthetics, I argue for Hofmannsthal's importance in the discourses of his time and our own. Setting this in the European context, I show how Hofmannsthal's portrayal of the aesthetic encounter strives to incorporate an ethical impulse within a dialogical structure; this attempt results in a logical aporia in which ethics and aesthetics must always approach each other, but never embrace. Hofmannsthal's most ethically successful work is also his most aesthetically stylized; it is the work farthest removed from reality. Hofmannsthal's way to this aporia raises fundamental questions about our understanding of art: what does art do to us, and how do we respond?

**Chong, Nicholas. *Beethoven's Catholicism: A Reconsideration*. Columbia University; Music. Director: Elaine Sisman. June 2016.**

My dissertation challenges long-accepted views of Beethoven and his religious music by demonstrating that they were more heavily influenced by Catholic theological ideas than is usually thought. I focus in particular on the *Missa Solemnis*, and on Beethoven's connection to the Bavarian theologian Johann Michael Sailer, but also explore other evidence linking the composer with the Catholicism of his time: religious references in biographical sources; religious books by theologians other than Sailer in his library; and the musical content of the religious

works he wrote before the *Missa*, especially the *Gellert-Lieder*, *Christus am Ölberge*, and the Mass in C. I show that since the middle of the nineteenth century, most commentators have misinterpreted or overlooked the significance of such evidence, owing to an inadequate understanding of the complex nature of German Catholicism during Beethoven's era, especially the phenomenon that recent revisionist historians of the Enlightenment have called the German Catholic Enlightenment. A more complete and historically coherent understanding of Beethoven's religious context suggests that the composer was more of a Catholic than he has so often been made out to be, albeit one who was attracted to varieties of Catholicism that have become obscured by the mists of history.

**Delle Luche, Jean-Dominique. *Le plaisir des bourgeois et la gloire de la ville. Sociétés et concours de tir dans les villes du Saint-Empire, XVe-XVIe siècles. [Shooting societies and shooting contests, 15th-16th centuries]. Ecole des Hautes Etudes en Sciences Sociales (mention Histoire et Civilisations), Paris. Supervisor: Pierre Monnet. November 2015.***

The work focuses on the management of the burghers' military duties and their martial, yet playful sport practices, in city-controlled shooting societies or in interurban marksmen contests, in the Holy Roman Empire (especially Upper Germany and Switzerland) in the 15th and 16th centuries. Three different urban history fields are investigated: i) urban guilds, ii) relationships between social groups and urban government, and iii) relationships between cities. Shooting contests constitute a very original exemplification of urban and regional networks, especially in a time period that sees the development of residential towns, the decline of imperial cities, the spreading of festival literature and printed materials, as well as cultural transfers. After a necessary historiographic survey. The second section reveals the importance of shooting weapons for urban society. In the third section, we discuss the Schützengesellschaften, the relation with the authorities, and how the marksmen's identities were shaped by the use of reserved spaces, specific schedules and their common memories. The variety of the contests' purposes is evaluated through the example of the Swiss confederation and the involvement of princes, as well as regional customs. The last section is the analysis of about thousand shooting contests, revealing standardisation and competitive processes.

**Eedy, Sean. *Comic Books and Culture in the German Democratic Republic, 1955-1990: Between Constructions of Power and Childhood. Carleton University; History, Ottawa, Canada. Supervisor: Jennifer Evans. September 2016.***

In 1955, the Socialist Unity Party authorized the creation of comics to fill gaps in children's entertainment through the regulation of Western comic books. These socialist comics were employed as extensions of the regime's education system, developing the socialist personality for the construction of state-socialism. Just as these comics organized children's leisure time, these children made their own meanings of the publications' contents. As much as these comics fulfilled the state's ideological agendas and fostered the spirit of socialism, the readers themselves understood comics in terms of perceived freedoms. As such, children projected their own desires, interests, and tastes upon these publications. Expectations thus limited the range of actions available to the regime for drawing readers into socialism and the SED-state. This dissertation approaches the subject of comics in the German Democratic Republic as constructions of state power and as levers of power that perpetuated SED control and the limitations of dictatorship. Although GDR comics were constructions of the regime's power, at

the same time they provided fantasies of empowerment, escapism, and were constructive of the experience of childhood under socialism.

**Eicher, John. *Now Too Much for Us: German and Mennonite Transnationalisms, 1874-1944*. University of Iowa, History. Directors: H. Glenn Penny, Elizabeth Heineman. August 2015.**

The central question guiding my research is: How do groups of people fashion collective narratives as nations, religions, and diasporas? I answer this question by tracing the movements of two groups of German-speaking Mennonites. One was composed of 1,800 voluntary migrants and the other was composed of 1,500 refugees. The groups originated in nineteenth-century Russia, took separate paths through Canada and Germany, and settled in two separate colonies near Paraguay's Bolivian border in 1926 and 1930. Along the way they engaged seven governments and two aid agencies, which either desired or required their loyalty. I show that the Mennonites used biblical concepts such as "wandering" and "exile" and German nationalist myths to create their collective narratives. This process led the voluntary migrants to more firmly assert their opposition to nationalism and the refugees to embrace German National Socialism. My project advances two overarching theses: 1) It argues that diasporic groups harnessed the global spread of nationalism and ecumenicism to secure evolving local objectives and create local mythologies. 2) It argues that governments and aid organizations used diasporic groups for their own purposes by portraying them as enemies or heroes in their evolving national and religious mythologies.

**Fietkau, Sebastian. *Einstellungen gegenüber Immigranten in Deutschland - Abstraktionsebenen und Erklärungsansätze*. Johannes Gutenberg-Universität Mainz; Sozialwissenschaften, Medien und Sport. Directors: Dr. Thorsten Faas, Dr. Kai Arzheimer. April 2016.**

Vor dem Hintergrund des Spannungsverhältnisses von Einwanderung in liberale Demokratien und restriktiveren Bevölkerungsmeinungen wird die Frage gestellt, welche Ansichten Inländer über Zuwanderer haben und welche Gründe hierfür vorliegen. Für den deutschen Kontext liegen nur wenige Studien vor, welche sich ausführlich mit Einstellungen gegenüber Zuwanderern befassen. Mit Blick auf die demokratische Legitimität politischen Handelns ist es unerlässlich Meinungen innerhalb der Bevölkerung zu kennen und zu verstehen. Auf Grundlage einer bevölkerungsrepräsentativen Studie der Universität Mannheim werden als Einstellungsgründe in erster Linie ökonomische und nicht-ökonomische Interessenskonflikte ausgemacht. Hinzu kommen Einflüsse durch Kontakt mit Zuwanderern. Eine entscheidende Neuerung dieser Arbeit stellt die Betrachtung von Einstellungen gegenüber Immigranten auf unterschiedlichen Abstraktionsebenen dar. So unterscheiden sich sowohl die Einstellungen gegenüber individuellen Immigranten, verschiedenen Gruppen von Immigranten (mit Schwerpunkten auf Spaniern, Polen und Türken) sowie Immigranten in ihrer Gesamtheit als auch deren Erklärungen. Insbesondere individuelle Zuwanderer werden durch den sogenannten Person-Positivity Bias als wesentlich positiver wahrgenommen. Zudem kann gezeigt werden, dass je konkreter sich ein Evaluationsobjekt für den Befragten darstellt, desto eindeutiger können auch mögliche Bedrohungen wahrgenommen werden. Dies ermöglicht wiederum eine genauere Vorhersage von Einstellungen. Als unmittelbare Konsequenz ergibt sich daraus vor allem ein hohes Verbesserungspotential bei der Operationalisierung des Konzepts „Immigranten“ für die zukünftige Forschung.

**Gabriel, John. *Opera After Optimism: The Fate of Zeitoper at the End of the Weimar Republic*. Harvard University; Directors: Anne Shreffler, Alexander Rehding, Carolyn Abbate. April 2016.**

Zeitoper – those jazz-infused operas of Weimar Republic Germany, where cars drive across the stage while characters listen to radio and sing arias in bathtubs about the joys of hot running water – is generally considered a short-lived and inconsequential genre of opera. I contend that Zeitoper endured beyond its supposed expiration date in modified forms and as a major influence on other genres of opera and music theater. Focusing on the genre’s supposed expiration date around 1930, I argue that when the optimism of the Weimar Republic’s heady middle years evaporated, composers and their collaborators continued to pursue topicality, but their operas after optimism necessarily reflected their changed views of the present-day. My analysis of the discourse of the time reveals competing understandings of topicality, what I label surface topicality and structural topicality. I then analyze five works. Ernst Toch’s *Der Fächer* and Ernst Krenek’s *Leben des Orest* demonstrate how surface topicality lost its luster but structural topicality remained a driving concern. Erwin Schulhoff’s *Flammen* and H.M.S. *Royal Oak* demonstrate how surface topicality influenced other genres of opera and music theater, and Hanns Eisler’s *Die Massnahme* shows the influence of structural topicality on the genre of the *Lehrstück*.

**Gardner, Christine. *The Production of Read and Conversational Speech by L1 and L2 Speakers of German*. Pennsylvania State University, Germanic and Slavic Languages and Literatures. Advisor: Carrie N. Jackson. May 2016.**

Non-native speakers of a language often fall short of native-like pronunciation, in part because their understanding of speech styles in the L2 is limited. Sounding too formal or informal in a given situation can have social ramifications as well as effects on comprehensibility. This research investigates, through the lens of word duration, how L2 German speakers produce the different speech styles of read and conversational speech. Additional factors that moderate word duration are word frequency, word class, and second mention (i.e., where the second mention of a word is produced with a shorter duration than the first mention of the word). Data from 17 advanced L1 English-L2 German speakers and 17 L1 German speakers were submitted to a linear mixed model, which showed that the L1 English-L2 German speakers reduced function words in a native-like manner and exhibited frequency effects. In addition, the results indicate that advanced L2 speakers do produce read and conversational speech differently, making it evident that research on L2 speech should not solely rely on read speech data. Together, these findings reveal that it is possible for L2 learners to produce differences between speech styles in many of the same ways as L1 speakers.

**Gheran, Michael. *Betrayed Comradeship: German-Jewish World War I Veterans under Hitler*. Clark University; Strassler Center for Holocaust & Genocide Studies. Director: Thomas Kühne. July 2016.**

This dissertation examines how Jewish veterans of World War I responded to the rise of National Socialism, which survival strategies they developed under Nazi oppression, and why many believed that Germany would not betray them, even as the Holocaust unfolded around them. National Socialism threatened to erase everything the Jewish former combatants of the Great

War had achieved and sacrificed. It sought to destroy the identity they had constructed as soldiers in the service of the fatherland, as well as the high status accorded them as Frontkämpfer, upon which their masculine and German identity rested. The same values that compelled Jewish soldiers to demonstrate bravery in the front lines in World War I also made it impossible for them to passively accept these degradations. The Nazi years were a struggle for redemption, a battle to reclaim status and honor. Without taking their military background into consideration, their behaviors and decisions during the Holocaust cannot be fully understood.

**Glatthorn, Austin. *The Theatre of Politics and the Politics of Theatre: Music as Representational Culture in the Twilight of the Holy Roman Empire*. University of Southampton; Humanities & Music. Directors: Thomas Irvine, Mark Everist, Francesco Izzo, Bruce Alan Brown. September 2015**

This thesis explores political music in the waning years of the Holy Roman Empire (c.1775-1806). In a departure from studies that focus primarily on the music of Habsburg territories (above all Vienna), my work examines institutions crucial to the political fabric of Central Europe to tell the musical story of the Holy Roman Empire. I frame my narrative within Joachim Whaley's recent study of the Reich, which challenges the long-held assertion that the Empire was in a state of terminal decline after 1648, to reveal not only how individual sovereigns projected allegiance to the Empire through music, but also how music articulated the politics of the Holy Roman Empire. A series of case studies investigate political opera composed across the Reich, the music of the emperor's representative to the Reichstag in Regensburg, the rise and fall of the archbishop-elect of Mainz's *Nationaltheater*, and the music of the final imperial coronations in Frankfurt am Main in 1790 and 1792. In conclusion, I demonstrate that the Reich was a state that identified itself as such through music. By shifting focus from the Habsburgs to the Holy Roman Empire, this thesis offers a new understanding of a familiar period of music history.

**Graef, Josefin. *Narrating Violent Crime and Negotiating Germanness: The Print News Media and the National Socialist Underground (NSU), 2000-2012*. University of Birmingham; Political Science and International Studies. Directors: Sara Jones, Isabelle Hertner. December 2016.**

This thesis examines how the German print news media negotiate notions of Germanness by narrating the acts of violent crime committed by the right-wing extremist group National Socialist Underground (NSU) between 2000 and 2011. I combine Paul Ricœur's textual hermeneutics with insights from narrative criminology as well as violence and narrative media studies to approach the NSU as a narrative phenomenon. I trace and compare the media narratives of a murder series of men with a migration background, a nail bomb attack in a Turkish-dominated street and an (attempted) murder of two (German) police officers both before and after the identification of the perpetrators in November 2011. The extensive narrative analysis of news media discourses reveals how notions of Germanness are negotiated through the construction of relationships between perpetrators, victims, society and the state. My key argument is that the NSU has not affected dominant perceptions of Germanness, but reinforced existing ones through the creation of a hierarchy of "Others' within": immigrants, East Germans, and (right-wing) extremists. The findings show that the interpretation of acts of violent

crime, especially over extended periods of time, is rooted in everyday practices of story-telling and identity construction.

**Griffiths, Craig. *Gay Politics in 1970s West Germany*. Queen Mary, University of London; History. Supervisor: Christina von Hodenberg. June 2015.**

Taking politics in its widest sense, this thesis focuses on ways of thinking and talking about homosexuality in the first decade after (partial) decriminalisation. Drawing on sources ranging from sociological data and opinion polls to the commercial gay press, activist magazines, films, the mainstream media, unpublished letters and oral history interviews, I offer a comprehensive account of gay activism in the decade. In so doing, gay liberation in West Germany is placed in its socio-political context; namely, the changing face of homosexual life in the 1970s. Case studies include the insecure place of sexual politics within the New Left, the relevance of the National Socialist past to the 1970s present (with a focus on the pink triangle), the emotional politics of gay activism, and debates over respectability and representations of gay desire. Above all, my thesis reveals continuities and ambiguities in homosexual politics; the ambivalence of gay liberation.

**Hart, Heidi. *Contrary Voices: Heine, Hölderlin, and Goethe in the Music of Hanns Eisler*. Duke University; German. Advisor: Thomas Pfau. April 2016.**

*Contrary Voices* examines composer Hanns Eisler's settings of 19th-century poetry under changing political pressures from 1925 to 1962. The poets' ideologically fraught reception histories, both under Nazism and in East Germany, led Eisler to intervene in this reception and voice dissent by radically fragmenting the texts. His musical settings both absorb and disturb the charisma of 19th-century sound materials, through formal parody, dissonance, and interruption. Often the very charisma the composer seeks to expose for its power to sway the body politic exerts a force of its own. At the same time, his text-settings resist ideological rigidity in their polyphonic play. A dialogic approach to musical adaptation shows that, as Eisler seeks to resignify Heine's problematic status in the Weimar Republic, Hölderlin's appropriation under Nazism, and Goethe's status as a nationalist symbol in the nascent German Democratic Republic, his music invests these poetic voices with surprising fragility and multivalence. It also destabilizes received gender tropes, in the masculine vulnerability of Eisler's Heine choruses from 1925 and in the androgynous voices of his 1940s Hölderlin exile songs and later Goethe settings. Ultimately Eisler's music translates canonical material into a form as paradoxically faithful as it is violently fragmented.

**Horakova, Anna. *Mimicry as Critique: New Perspectives on the Prenzlauer Berg, Avantgarde Aesthetics, and Communist Cultures of Dissidence*. Cornell University; German Studies. Advisor: Leslie A. Adelson. July 2016.**

This dissertation reappraises the literary and artistic production of the "Prenzlauer Berg poets," a loosely associated collective of poets and artists who produced work in self-publishing journals (*samizdat*) throughout the last decade of the German Democratic Republic. Challenging the scholarly consensus, my project assesses methods of formal mimicry in texts by the PB poets Jan Faktor, Bert Papenfuß-Gorek, Karla Sachse, Uwe Warnke, and others in relation to the cultural and political context of the GDR. Such mimicry is comprised of conflicting gestures of imitation, rejection, and critique, which these poets appropriate from the transnational avantgardes.

“Mimicry as Critique” argues that the poets adapt these practices to the late 20th-century GDR in three key ways: first, by subverting the regime’s self-legitimizing claims to steady progress toward communism, and thus continuing a dialogue between three successive generations of East German avantgardists (Chapter One); second, by manipulating official East German discourse with an eye to its reform (Chapter Two); and third, by joining in a diachronic dialog that extends from the Russian productivist avantgarde to the Weimar era and East German photomonteur John Heartfield (Chapter Three), and finally to the playwrights Bertolt Brecht and Heiner Müller (Chapter One).

**Kage, Melanie. *‘Schimmelreitergeschichte’: Companion Species and Cultural Techniques in ‘Jahrhundertwende’ Novellas by Hofmannsthal and Storm.* University of British Columbia, Canada; Central, Eastern and Northern European Studies. Advisors: Dr. Geoffrey Winthrop-Young, Dr. Steven Taubeneck, Dr. Ilinca Iurascu. December 2016.**

The thesis investigates horse-riding in two novellas of the German Jahrhundertwende: Hugo von Hofmannsthal’s *Reitergeschichte* and Theodor Storm’s *Der Schimmelreiter*. Cultural and Literary Animals Studies constitute the framework for the analysis of equitation as a human-animal relationship with cultural and literary entanglements. Two posthumanist theories untangle the human-animal agents: Donna Haraway’s Companion Species (CS) approach and German Media Studies’ Cultural Techniques (CT) approach. CS concepts analyse the texts’ human-equine figures and contact zones, while CT notions examine the recursive chains of operations in the body technique horse-riding. The combined approaches engage with the material-semiotic complexities of equitation with new methodological tools: world-making, emerging thirds, natureculturalization and earthiness. The literary texts are accompanied by Equitation Science research and horsemanship manuals for even deeper practical insights. The interpretations of *Reitergeschichte* and *Der Schimmelreiter* untangle the concatenated links, loops, and liminal zones between rider, horse and earthy ground. Thus, the earthiness of riding stands out and indicates seismic shifts of the Jahrhundertwende’s trembling transitions in art, science and society in a larger context. The thesis thereby expands into the fields of Ecocriticism and Environmental Humanities.fsa

**McKean, John. *Towards a ‘Wahre Art’: The Development of Keyboard Technique in the German Baroque.* University of Cambridge; Music. Supervisors: John Rink, Martin Ennis. April 2016.**

Keyboardists and music historians have long spoken of ‘a great change’ that reshaped German keyboard performance practice around the turn of the eighteenth century. Conventional historiography accounts for these developments in conceptual terms, as a history of ideas and compositional techniques. However, many performers sense that these developments stemmed in large part from the haptic, kinaesthetic dimension of keyboard playing. To understand that dimension more fully, this study provides an account of historical keyboard technique as a nexus of ever-evolving theoretical frameworks and embodied kinaesthetic practices of musical performance. To this end, the (im)material elements of keyboard playing are first examined: organology, the role of notation/Generalbass, and the notion of technique itself. Thereafter, historical pedagogy and the literary discourse on keyboard performance and Generalbass are considered. A close reading of historical keyboard compendia paints a picture of common playing technique entering a period of flux. Developmental trends concerned with finger

mechanics and fingering reveal how whole-hand techniques and the greater use of the thumb gradually superseded the practices of paired fingering. Finally, the corpus of published keyboard music from the turn-of-the-century period is surveyed, revealing how developmental trends are manifest in repertorial contexts.

**Neuman, Nichole. *L.A., Berlin, and Beyond: Decentering German Film History*. University of Minnesota, Twin Cities; German, Scandinavian, and Dutch. Directors: Richard McCormick, Rembert Hüser. October 2016.**

“L.A., Berlin, and Beyond: Decentering German Film History,” investigates different cinematic communities, questioning where German cinema occurs and what cinematic objects comprise German film history. This research focuses on the transatlantic migrations of a collection of German language Heimat films (the “LA-Sammlung”) in order to recast how national cinema is defined. In examining sites of German cinema outside its generic and geo-political borders, I call for a broad inclusion of Germanness in defining German cinema and cinema history. This work looks at German/-American Los Angeles in the mid 20th century and utilizes the theoretical framework of prosthetic memory to posit that the postwar Angeleno media (including the German theater, La Tosca) cultivated a West German identity, despite a heterogeneous German-speaking audience. It further examines the German film archive’s own institutional politics to illustrate both the restrictions and possibilities of a nationally based cinema. The final section looks at the postwar, West German Heimat genre’s influence on and presence in other national screen cultures, e.g., in Bollywood, to suggest that this so-called domestic genre has global reach.

**Pehar, Lara. *Kafka: A Blueprint of Desire*. University of Toronto; Germanic Languages and Literatures. Supervisor: John Zilcosky. December 2016.**

Desire in Kafka has been variously theorized through the works of Freud, Lacan, Girard, Deleuze and others. Yet there appears to have been, up to now, no inverse attempt: to extract from within his literature a theoretical model of desire. By tracing the author’s incessant experimentation with desire on key texts between 1912 and 1922, this dissertation lifts the blueprint of a theory, revealing Kafka as a great theoretician of desire. Kafka’s letters, novels and stories entail a series of literary experiments that test the potency of written texts and human bodies to be employed as two mutually exclusive vehicles for desire. In his late novel-project, *Das Schloß*, Kafka successfully dismantles this opposition and arrives at a nuanced understanding of desire as a free multi-directional force of self-becoming. Kafka’s evolving conceptualization of desire has direct implications for the increasingly open narrative structure of his late writings: As the flow of desire ceases to be determined by the choice of a single vehicle (written texts or human bodies) and by its limitations, so too the *Schloß*-novel escapes the narrow parameters of a linear text and becomes multi-directional, culminating in a new literary form: a hypertext.

**Plummer, Jessica. *Selling Fiction: The German Colportage Novel 1871-1914*. University of Texas at Austin; German Studies. Advisor: Kirsten Belgum. December 2016.**

This dissertation investigates late nineteenth-century German Kolportageromane (colportage novels), serial novels sold door-to-door as subscriptions. These publications constituted an important nexus of influence in popular print culture, but their connection to other genres such as

journalism and classical drama has been overlooked. This project explores the broader cultural significance of these novels as key in the development of early mass media and culture in Germany. The initial chapters define the colportage novel and examine its links to prevailing models of practice in serial fiction and popular print in other countries. The next part focuses on the media ecosystem within Germany, in which colportage novels fill a reading niche that shared borders with the *Generalanzeiger* and the family magazine. On the basis of extensive work with the Kosch collection at the Deutsches Literaturarchiv in Marbach, the dissertation posits that authors and publishers of colportage novels adopted an “aesthetic of authentication” to engage readers and to compete with newspapers. Using a selection of novels about the Franco-Prussian War and the Dreyfus affair and novels adapting *Faust* and *Wilhelm Tell*, the final chapters examine how strategies of authentication dovetailed with sentiment and politics in these popular works.

**Renaud, Terence. *Restarting Socialism: The New Beginning Group and the Problem of renewal on the German Left, 1930-1970*. University of California, Berkeley; History. Advisor: Martin Jay. May 2015.**

Abstract: In the tumultuous decades surrounding the Second World War, the German left suffered massive defeat and tragic setbacks. But it also experienced amazing theoretical innovation, generational renewal, and organizational restructuring. The history of one small group, Neu Beginnen, reveals the creative potential of this long era of “new lefts.” Splinter groups like Neu Beginnen sought to unify and renew the socialist movement through a curious combination of elite vanguardism and grassroots initiative. After antifascist resistance, exile, and war, former members of Neu Beginnen such as Fritz Erler, Waldemar von Knoeringen, Richard Löwenthal, Wolfgang Abendroth, Ossip K. Flechtheim, and Robert Havemann acquired leading posts in German academia and politics. They set about applying the theories and practices they had learned in the 1930s to the new problems of postwar reconstruction. Their influence continued in three separate directions: social democratic modernization, heterodox communism, and the formation of a radical New Left.

**Rothfeld, Anne. *Unscrupulous Opportunists: Second-Rate German Art Dealers as Nazi Functionaries during World War Two*. American University, Washington, DC; History. Directors: Lisa Moses Leff, Richard Breitman. April 2016.**

This dissertation focuses on a group of opportunistic German art dealers who acted as collaborators with the Nazis in confiscating paintings during World War II, including Maria Almas-Dietrich, Gustav Rochlitz, Alois Miedl, and Hans Wendland. In so doing, it demonstrates the complexity of Nazi looting, by showing how collaborators took advantage of competing Nazi interests in order to enrich themselves. Second-rate, lesser-known German art dealers like these four were important cogs in the Nazis’ confiscation machine. Even though they operated on the periphery of so-called official Nazi art agents, their buying and selling of artworks was a crucial part of the story that previous scholars have overlooked. By bringing their stories to light based on research in the papers of the Art Looting Investigation Unit (ALIU), we gain a richer understanding of how Nazi expropriation efforts worked. In so doing, it also contributes to our understanding of the illegal movements of looted assets by those opportunistic art dealers, as well as the Allied attempts of investigating those involved and bringing them to justice.

**Rowlaß, Linnéa. *A Godly Environment: Religious Views of Nature in Early Sixteenth-Century Strasbourg*. University of Kent and Freie Universität Berlin; Text and Event in Early Modern History. Directors: Kenneth Fincham (UKC), Claudia Ulbrich (FUB). September 2015.**

This thesis offers three case studies of religious representations of the natural world in Strasbourg from 1509 to 1541 from the perspective of the interactive model of socioeconomic metabolism. This model proposes that long-term environmental instability will exert a negative effect on human / social biophysical structures and may provoke changes in the manner in which the natural world is represented within that culture. Although direct causation is impossible to prove due to the autonomous nature of the cultural sphere, this thesis suggests that the two case studies of early sixteenth-century religious reforms in Strasbourg indicate the presence of theological innovations that changed the conceptual relationship between faithful Christians and Creation, thereby offering an enhanced capacity for adherents to exploit the metabolic opportunities in their natural environment. Further, it suggests that these cultural developments were supported and strengthened in part by the stresses society experienced from the natural world.

**Stokes, Lauren. *'Fear of the Family': Migration and Integration in West Germany, 1955-2000*. University of Chicago; History. Co-Chairs: Michael Geyer and Tara Zahra. July 2016.**

This dissertation examines the politics of "family reunification" for labor migrants in West Germany since 1955 and the state's attempts to uphold a boundary between "labor" and "family" within the migration process. When "guest workers" and their family members insisted on claiming space in German society as both laborers and family members, this ultimately led to harsher restrictions on migration. The restrictions on crossing the artificial dividing line between family and labor worked to enforce a gendered division of labor within foreign families. I also argue that migration policy contributed to racializing discourses on the foreign family. During the 1980s, the "traditional" gender roles enforced by migration policy were taken to be an unchanging characteristic of the foreign family. The foreign family, initially understood as a staging ground for integration, was increasingly depicted as an obstacle to integration. Both the 1990 reform of the *Ausländergesetz* and the 1999 citizenship reform were influenced by this vision of "integration" as an individual project requiring a break from the family of origin.

**Walter-Gensler, Cindy. *Ideologies of Motherhood: Literary Imaginaries and Public Discourses*. University of Texas at Austin; Germanic Studies. Directors: Katherine Arens, Janet Swaffar. February 2016.**

Compared to other industrialized nations, the number of female professionals in Germany remains low, and fewer women combine a career with raising children. Public debates repeatedly argue only stay-at-home moms can secure the ideal upbringing of children. This contemporary social phenomenon is examined as a result of the interplay between Germany's crises and multiple transformations during the twentieth-century and the failure of the nation's shared social imaginary to provide images of alternative social roles for women. To do so, this dissertation traces discourses about mothers and motherhood reflected in German popular media (novels, films, magazines) from the Weimar Republic until today, demonstrating the persistence of a limited number of images of female identities that constrain "acceptable" roles for women to family contexts. Instead of seeking a complete history of Germany's maternal images, however,

the study provides an archive of persistent and visible gender identity scripts secured by law, custom, and the media, in its connection to the return to normalcy after crises and ruptures, which was perceived as a necessary revival of more traditional gender roles—to fill a lacuna in understanding the persisting gender inequality that sets Germany apart from other European nations and the US.

**Wankhammer, Johannes. *Cultures of Sense: Science, Aesthetics, and the Art of Attention in the Eighteenth Century*. Cornell University; German Studies. Directors: Peter Gilgen, Paul Fleming, Neil Saccamano. July 2016.**

My dissertation excavates the formative influence of a transdisciplinary discourse on *Aufmerksamkeit* (attention) on the emergence of modern poetics and aesthetics in eighteenth-century Germany. Adopting discourses on attention in contemporary philosophies of mind and scientific method, eighteenth-century poets like B. H. Brockes and critics like J. J. Breitinger conceived poetry as a way of training readers in a paradoxical “habit of the new” that promoted a subjectivity defined by the mastery of and adaptability to ever-changing environments. I demonstrate that this nexus between literature and the training of attention formed the basis of A. G. Baumgarten’s momentous conjunction of *aīsthēsis* (sense perception) and artistic production in a unified theory of aesthetics. Critically revising narratives that tie the emergence of aesthetics in eighteenth-century Germany to developments within philosophical rationalism or British discussions of taste, my dissertation excavates a key constellation of modern culture centered around the training of attention as the foundation upon which an aesthetic regime of literature took shape. In doing so, it also sheds new light on a neglected chapter of the cultural history of attention, identifying the education of attention as a centerpiece of subject formation in the Enlightenment period.

## **Statement of the German Studies Association on the Admission and Vetting of Non-Citizens to the United States, January 2017**

The German Studies Association expresses its deep concern about and opposition to the Executive Order on the admission and vetting of non-citizens to the United States, signed by President Donald J. Trump on 27 January 2017.

As it is currently being implemented, this Executive Order presents serious challenges to the freedom of academic movement, academic freedom, and intellectual exchange. The impediments for students are significant. The Executive Order as it stands will seriously impact applications to graduate and undergraduate study at American universities and deny universities the benefit of the scholarly skills and contributions of researchers and visiting faculty members, thereby impoverishing our intellectual and academic institutions. The consequences of the Executive Order for American intellectual, economic, financial, educational, and scientific leadership could be catastrophic.

The German Studies Association feels a particular ethical, moral, and intellectual responsibility to speak out on behalf of refugees. Millions of Americans are directly descended from Germans who had to flee their native land for political or religious reasons, beginning in the eighteenth century and continuing until 1945 and thereafter. The contributions of German refugees to this country have been legion, from Carl Schurz to Albert Einstein. Moreover, since its creation in 1949 the Federal Republic of Germany has provided a welcoming home to millions of refugees from political persecution in Europe and elsewhere. At the same time, we are keenly aware of the failure of US authorities to provide a haven to many Jewish refugees during the years of the Nazi dictatorship. That, too, leads us to call for this Executive Order to be rescinded immediately.

The GSA is a member of the American Council of Learned Societies, and wholeheartedly supports the statements of many fellow ACLS societies, which together represent tens of thousands of educators calling for the immediate reversal of this unwarranted decision.

## **Announcements**

### **Austrian Cultural Forum New York: Young Scholars GSA Travel Grants 2017**

The Austrian Cultural Forum New York (ACFNY) and the German Studies Association (GSA) are happy to announce that there will be limited funds available to support selected young Austrian Studies scholars who will participate in this year's conference of the German Studies Association which will be held in Atlanta from 5 to 8 October 2017.

Applicants must not be older than 35 years and must not have received any travel grant from the ACFNY in the past. Applicants who receive financial support from other governmental Austrian institutions to cover travel and accommodation costs will not be considered.

The funds are intended for Austrian Studies scholars who are either completing an appropriate advanced degree or who have completed that degree within the past three years. Austrian Studies scholars from North America as well as from outside North America are eligible to apply for these funds. Austrian citizenship or residency in Austria is not necessary. Applications from scholars working in contemporary Austrian Studies (since 1945) will be given preferential treatment.

Depending on the number of accepted applications and budgetary circumstances, the travel grant comprises \$350 (for scholars from North America) and \$550 (for scholars from outside North America) to offset travel costs. Travel grants are for one person only and cannot be split among several applicants.

Applications must be submitted to the Austrian Cultural Forum New York/ACFNY ([new-york-kf@bmeia.gv.at](mailto:new-york-kf@bmeia.gv.at)), no later than 1 June 2017. Applicants should send both an abstract of the paper which they submitted to the GSA and a curriculum vitae. Successful applicants will be informed by 1 July 2017.

The grants will be awarded in person at the German Studies Association Annual Conference in Atlanta. Stipends will be paid in check or transferred to an Austrian bank account (Austrian residents and holders of bank accounts in Austria only).

### **Berlin Program for Advanced German and European Studies: Special Events**

For many years the GSA and the Freie Universität Berlin have cosponsored the Berlin Program for German and European Studies. In recent years the Berlin Program has introduced a highly successful summer lecture and summer workshop. We urge our members who may be in Europe this summer to attend these events. The Berlin Program also organizes a special alumnae/i session at the annual conference, as noted below.

## **Berlin Program GSA Distinguished Lecture 2017**

### **Sabine Hake: “The Proletarian Prometheus,” 12 June 2017**

This year's lecture will be delivered by cultural historian Sabine Hake, Professor and Texas Chair of German Literature and Culture in the Department of Germanic Studies at the University of Texas at Austin. In her talk, Sabine Hake will examine representations of the most famous Titan in political cartoons, poems, and essays to draw attention to the little studied visual culture of the labor movement and argue for a different model of appropriation that emphasizes the emotional aspects of such appropriation and refunctionalization.

The lecture will be followed by a commentary by historian Ute Frevert, Director at the Max Planck Institute for Human Development, and a discussion. The event will be moderated by Harald Wenzel, Professor of Sociology at the John F. Kennedy Institute for North American Studies, FU Berlin.

TIME: 12 June 2017, 18-20 h (c.t.) followed by a reception 20-21 h

LOCATION: FU Berlin, Berlin Program for Advanced German and European Studies  
Room 009, Ehrenbergstr. 26/28, 14195 Berlin

LANGUAGE: The lecture and discussion will be held in English.

REGISTRATION: Not required; participation is free of charge.

GETTING THERE: S/U-Bahn: S1 Lichterfelde West | U-Bahn: U3 Thielplatz

Bus: M11 Ehrenbergstr., M48 und 101 Unter den Eichen/Drakestr.

## **Berlin Program Summer Workshop 2017**

### **“Continuities and Ruptures: Reflections on Crucial Concepts,” 28-30 June 2017**

Contention over moments of ‘continuity’ and ‘rupture’ have fundamentally shaped scholarly debates not only in German Studies but also in a range of other national historiographies and fields of inquiry. Establishing narratives of developments have made these concepts indispensable to scholarly analysis. In history, for example, both terms have proven essential given the need for periodization. At the same time, they have also often proved problematic in capturing both complex interactions of ‘strands’ of continuity and rupture and processes of more evolutionary change. This workshop seeks to advance critical reflection on these concepts, their usefulness and potential limits as narrative devices in a broad array of disciplines that intersect with German Studies, including Anthropology, Art History, Film Studies, Gender Studies, History, Philosophy, Political Science, and Sociology.

#### **PROGRAM COMMITTEE**

Dr. Deborah Barton | University of Glasgow, BP Alumna 2014/15

Dr. Jeremy DeWaal | Freie Universität Berlin, BP Alumnus 2014/15

Karin Goihl | Freie Universität Berlin, Berlin Program

Dr. Thomas Haakenson | California College of the Arts, BP Alumnus 2003/04

Dr. Carol Hager | Bryn Mawr College, BP Alumna 1991/92

TIME: 28-30 June 2017, 10-18.30 each day

LOCATION: FU Berlin, Berlin Program for Advanced German and European Studies  
Room 009, Ehrenbergstr. 26/28, 14195 Berlin

LANGUAGE: English

REGISTRATION: Please register by June 1, 2017 by sending an email to [bprogram@zedat.fu-berlin.de](mailto:bprogram@zedat.fu-berlin.de); participation is free of charge.

## **HAUS Scholarship, Universität Heidelberg**

Heidelberg Alumni U.S. (HAUS) is pleased to invite applications for the HAUS Scholarship. The stipend is available to one qualified student from a United States university planning to study at Universität Heidelberg.

The scholarship award is \$5,000 for Master's program students and \$3,000 for Bachelor's program students for the winter semester 2017/2018. We are seeking candidates with a strong academic background who can also fulfill the role of ambassador for HAUS upon their return from their study abroad experience.

Universität Heidelberg is consistently ranked as one of the best universities in Germany and one of the top rated institutions of higher education and research in the world. It has been distinguished twice as an elite university in the framework of the German Excellence Initiative. Universität Heidelberg is a research university with a wide range of study programs and a strong international orientation: about one-fifth of the university's over 30,000 students and one-third of its doctoral candidates are foreign nationals.

For information, see

[http://www.heidelberguniversity.us/news/2017\\_HAUS\\_Scholarship\\_2017.pdf](http://www.heidelberguniversity.us/news/2017_HAUS_Scholarship_2017.pdf)

or contact

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[www.HeidelbergUniversity.org](http://www.HeidelbergUniversity.org)

## **Fritz Stern Dissertation Prize 2017**

Since 1997 the Friends of the German Historical Institute award the Fritz Stern Dissertation Prize for the best doctoral dissertation on German history written at North American universities. Dissertations on all periods of German history, on German-American relations, and on the history of Germans in North America are eligible. The winner is invited to the GHI to present her/his research at the annual symposium of the Friends in November. The prizewinner receives an award of \$2,000 and reimbursement for travel to Washington D.C.

Candidates are nominated by their dissertation advisers. Their dissertations must have been completed, defended, and authenticated between January 1 and December 31, 2016. The prize committee will accept nominations through **May 31, 2017**, and will announce the prize winners at the end of the summer.

Dissertation advisers should submit a letter of nomination, an abstract (1-3 pages) of the dissertation, and a digital version of the dissertation in “Reduced Size PDF” format via e-mail to [FritzSternDissertationPrize@case.edu](mailto:FritzSternDissertationPrize@case.edu).