
German Studies Association Newsletter

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German Studies Association

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Letter from the President

Greetings to you all at this busy time when academic years are finishing up and many of us are making the transition from teaching to research.

The snow's only just melted in northern New England, and after the long, stormy winter in much of the country, many of us are also just getting to spring cleaning. Even for those of you who are well into the summer heat, I hope it might be helpful to do a little housekeeping re the GSA. My predecessor Suzanne Marchand took a great look back to recent changes and accomplishments of the organization in her last newsletter missive. (It's on the website if you missed it at https://www.thegsa.org/publications/documents/GSA_newsletter_14-2.pdf.) My goal here is to let you know more about what we're up to at the moment.

I'd like to start with a quick review of how the organization governs itself; this is not a "sexy" topic, but I believe it to be an essential one. You old hands can skip this paragraph. Any and all can consult our website (<https://www.thegsa.org/about/index.html>). However, I hope it might be useful to newer members to spell out here that we are as democratic a society as our members make it.

We have a governing body we refer to as the Executive Board, and its members are elected to two-year terms, rotating on and off to preserve some continuity from one year to the next. The election committee is instructed to nominate candidates from different disciplines and fields to keep broad representation on the Board. All members whose dues are paid up will receive a ballot soon with the names of individuals who have agreed to stand election this year. Please **exercise your rights and keep us democratic and representative by voting!** Officers of the organization are also elected, serving two years as Vice President, two years as President, and two years as Past President. A cycle of nominees in the humanities/arts/cultural studies fields rotates in the next to the history/political science/social science fields. GSA members elected historian Mary Lindemann as Vice President last year, so there won't be a vote for the officer slot in this year's elections. Rather, we'll be electing three individuals to serve on the Board.

You may be wondering, what does the Board actually do? The GSA Executive Board is the deciding body for the whole organization. It conducts most of its business in a day-long meeting the day the annual conference begins (viz. the Thursday of the conference weekend) and at 5pm they attend the General Business Meeting and report on the decisions taken by the Executive Council and the Board. This meeting is open to all members, and we would love to have as many members as possible in attendance to hear these reports and to participate in discussions about the organization's future. Please make it a point to come this year if you are in Washington by Thursday afternoon (more below about why you'll want to be).

As other business comes up during the year, the Board is consulted via email. Much business is also conducted by the Executive Council, which consists of the three elected officers, the Secretary-Treasurer (for many years we've been lucky to have Jerry Fetz doing this demanding and essential job), the Executive Director (David Barclay, just reviewed as serving the

organization very well and thus reappointed to a third five-year term; David oversees virtually every aspect of the Association's work and is the ultimate arbiter on issues related to the conference program), and the editor of the *German Studies Review* (Sabine Hake, just completing a "game-changing" first term and up for review for a second term). The members of the EC also inevitably consult during the conference and meet for several days every December. They are busy attending to Association business all year long in email consultations. Of course many, many other members make this Association the successful and diverse organization it is. There's the Program Committee that does the central task of putting together the conference; the Finance Committee that oversees our investments; the many prize committees; the interdisciplinary committee that oversees the networks; etc.

Please check out the website for further information

(<https://www.thegsa.org/about/committees.html>). And please write to me directly if you'd like to serve on a committee, as the President appoints committees and it is always a plus to hear from an individual who wants to help in the work of the Association. The larger the number of individuals who serve, the better a reflection of who we are in all our diversity. As for those many individuals who "answered my call" last summer for work to be done this year, I am deeply grateful and hope to catch you in Washington to say that in person.

To speak of the GSA as a democratic organization is to say, I believe, that its leaders should be taking instructions or at least picking up cues from the membership. Of course we then have to interpret those cues. I am sensing the following as priorities, and again, invite you to contact me directly if you see it differently from the way I outline them here. As the German Studies Association, we need to continue our commitment to supporting research and teaching in a large number of areas, areas that have to do with disciplinary, multidisciplinary, and interdisciplinary work, as well as with cultures past and present of all German-speaking populations. To this end, the Executive Council and I have put much energy into continuing areas of strength (history, literary, cultural studies, interdisciplinary panels), as we also look to reinvigorate fields that have not been as well-represented recently or ever. Some of you will remember days when many political organizations and foundations presented at the GSA. We have renamed the "political science" program coordinator to the "contemporary economics, politics and society" coordinator in the hopes of attracting more submissions in these areas. (My thanks to Mark Spaulding for taking on this role for conference 2015.) I will also be convening a "political science/contemporary economics, politics and society" virtual summit this summer to brainstorm about additional ways to make social science analysis of contemporary German-speaking societies a more vital part of our endeavors. Please let me know if you'd like to be part of that. In a parallel vein, while we continue to enjoy a vigorous and creative relationship with the DAAD (German Academic Exchange Service), we are delighted by new impulses coming from our friends at the Austrian Cultural Forum, and we are also pleased to see more coordination of sponsorship between the DAAD and the ACF (for instance, they jointly sponsored a luncheon reading by author Maxi Obexer at the 2014 conference and will also jointly sponsor writer Kathrin Röggla in 2015). Some of you will know of the launch of the Swiss Studies Network. Though it is surely not due only to the fact that the current president holds a Swiss passport, the GSA has also been developing a closer relationship to the Department of Culture and Education at the Swiss Embassy and Consulates. We are grateful to the governmental organizations of all

three countries for sponsoring a certain number of travel grants for their nationals to join us at our conferences in North America. Members of the EC work hard at fostering these kinds of endeavors and relationships throughout the year, and it is my fervent hope that individual members will let us know of your own ties to like-minded organizations and individuals that can aid us in becoming even more of a truly international association that includes scholars whose home bases are in many different countries and that studies all facets of German-speaking cultures.

In this vein of a broad and inclusive conception of German studies, I have pushed for a new experiment, and I am appealing to you to help us make it a success. The goal is better representation of the arts in our gatherings. Thus, the EC has designated the first night of the 2015 conference “Arts Night.” You can get a quick handle on what we’re aiming for if you have ever attended a “First Night” celebration in any number of cities on December 31. For those of you who have not encountered this exuberant way of celebrating the new year, First Nights are usually structured as a large number of arts performances, such as short plays, concerts, dances, readings, films, that take place in different locations around a city and among which the public can circulate over the course of the evening (so performances are often repeated). In our experiment, we will try four events in two time slots (7-7:45pm and 8-8:45pm) on Thursday October 1 in the conference hotel. You can attend film offerings by DEFA, a reading by novelist Rita Kuczynski, a mixed media performance about the relationship between Hans Eisler and Bertolt Brecht (offered by the English translators of Hans Bunge’s interviews with Eisler); or a series of readings by our members of favorite passages from the works of Günter Grass. Speaking of this last, please let me know if you’d like to be one of those readers. (This will be one of several events honoring and examining the recently deceased Grass.) We need **a large number of members to attend these events** to justify the time and expense of offering them. If you care about the performing arts; if you believe, as I do, that the creative and performing arts also belong to the endeavor we call German studies, please plan to arrive early enough and to schedule your dinner so that you can attend one or both of the time slots for performances. If this is an overwhelming success, we plan to repeat and expand Arts Night in future years.

What letter from the president of an organization is allowed to end without mentioning fundraising? Not this one. But please let me discuss the issue in a manner that underscores my theme of democracy. The GSA simply could not exist without the generous donations of intellectual energy and time of a very large number of individuals. I believe strongly that the more people involved, the better the organization. You’ve seen me ask YOU to get involved several times in several ways in the lines above. Even WITH all this volunteer help, the GSA simply cannot do all the things we do without money. Long ago we made a commitment to inclusivity by keeping dues categories as low as we can, especially for groups of individuals who simply don’t have much money at their disposal. We are in the process of launching a major fundraising effort, coordinated by our Secretary-Treasurer Jerry Fetz, and hope to attract grant money and donations from foundations and private companies to put us on a more solid footing.

I am asking you each, yes, each and every one of us, to please make a voluntary contribution to the GSA. All the officers have already done so. One goal of this is to show that this is truly *our* organization. Another is to be able to say just that to foundations. See: you should support us

because we care so much about our organization that we – those of us eking by as well as those of us with well-paid positions – choose to show that the GSA matters to us by contributing money. The 40th anniversary of the organization will be celebrated in 2016. That will be a kind of assessment point for this first phase of our fundraising efforts. If you are eking by, please consider donating “40 for 40;” if you are in a position to do more, please consider 40x40x40 – or anything in between those numbers or beyond them! The main thing is that we demonstrate we are committed to the GSA continuing to exist and continuing to grow by responding to new impulses that support our intellectual work.

See you in Washington!

With all best wishes for a productive summer,

Irene Kacandes

The Dartmouth Professor of German Studies and Comparative Literature

Dartmouth College, Hanover, NH, USA

Letter from the Executive Director

Dear members and friends of the GSA,

The past few months have been quite remarkably busy ones in the life of your Association. The German Studies Association has continued its positive growth curve; at the beginning of April 2015, we had 2092 individual members, as well as a growing number of institutional members. In this letter I'd just like to mention a few themes: our forthcoming conference, our continued engagement with the Berlin Program, continued travel support from the Austrian Cultural Forum New York, the problem of hotel costs and finances, our new conference app, and, finally, our fundraising efforts.

1) ***The Thirty-Ninth Conference of the GSA.*** Our next *conference* – from 1-4 October in Washington, D. C. – will include 25 special three-day seminars (up from 12 in 2013, when we first introduced them), 18 roundtables, and 236 “traditional” sessions. The interdisciplinary Networks, originally established a few years ago, continue to flourish; and this year, for the first time, we'll be introducing a special “Arts Night” on Thursday evening after the traditional DAAD reception. Please see President Irene Kacandes's letter for further details!

As is so often the case, several commemorations will figure prominently at this conference. This fall we shall observe the twenty-fifth anniversary of German unification on 3 October 1990. We shall also observe the seventieth anniversary of the end of the Second World War and the liberation of the camps, and the bicentennial of the Congress of Vienna. There are quite a few Swiss commemorations this year, including the five hundredth anniversary of the battle of Marignano. We are also taking note of the recent death of Günter Grass with a series of special events. And, of course, the commemoration of the centennial of the First World War continues. (Interestingly, we received no submissions concerning the bicentennial of Otto von Bismarck's birth.)

Our Program Committee, superbly directed for the second year by the indefatigable Professor Margaret Menninger, has been working tirelessly with the Program Committee to put together a memorable program, and we are looking forward to another exciting conference in the fall! This issue of the newsletter contains a description of the conference and some of its major highlights. In addition to the Arts Night, we're especially pleased to welcome some very special luncheon and banquet speakers this year. Our Friday luncheon speaker will be **His Excellency Peter Wittig**, Ambassador of the Federal Republic of Germany, who will be speaking on the twenty-fifth anniversary of German unification. **Professor Joyce M. Mushaben** (University of Missouri–St. Louis) will present a banquet address on Angela Merkel and East-West identities. And the distinguished, multitalented writer **Kathrin Röggla** will discuss some of her recent work at our Saturday luncheon.

2) ***The Berlin Program for Advanced German and European Studies.*** Of course, we continue to be deeply committed to supporting and co-sponsoring – with the Free University of Berlin – the ***Berlin Program for Advanced German and European Studies***. The Berlin Program has

recently announced its new cohort of Berlin Fellows for 2015-16, and it is continuing to organize, for the third straight year, an annual summer lecture at the Free University featuring a visiting member of the GSA. This year **Professor Joy H. Calico** (Vanderbilt University) will speak on “Arnold Schoenberg’s *A Survivor from Warsaw* in Postwar Europe: Musical Remigration and Holocaust Commemoration in the Germanys.” Her address will take place on 30 June 2015, from 6-8 pm at the Freie Universität Berlin, Seminarzentrum, Room L115, Otto-von-Simson-Str. 26, 14195 Berlin.

3) ***Travel support from the Austrian Cultural Forum New York.*** Once again the Austrian Cultural Forum New York is generously offering travel grants to permit early-career scholars to attend the annual conference of the GSA. We are hugely grateful for this support. For further details, see the article in this newsletter. Please note that the deadline for submission is **1 June 2015**.

4) ***Hotel finances, controlling hotel costs and conference expenses, and related hotel issues.*** In a time of steadily rising prices, we do our best to maintain the lowest possible hotel prices and to minimize the many fees associated with using a large conference hotel. However, we face many complexities these days, as became extremely clear to me when I attended a conference of hotel professionals in San Diego in February 2015. A prominent hotel economist, Isaac J. Collazo, informed us that, following the 2008 economic downturn, hotel business in the United States began to improve in 2011, ahead of the rest of the economy.

Usually the demand for hotel rooms in the United States follows the growth of Gross Domestic Product, but the past year has shown a sharp deviation from this pattern. Hotel demand has been higher than GDP growth. By early 2015 demand for rooms was at a record high. As a result, room rates across the country began to rise sharply after April 2014, and are currently at 4.6 percent per year across the entire spectrum of the hotel/motel business, with an expected increase to 6.2 percent in 2015. The current recovery is the best in the history of the hotel and travel businesses. Occupancy records are constantly being broken. This is good for the hotel industry, but creates difficulties for organizations like ours. We find ourselves – and, for the foreseeable future, will continue to find ourselves – in a seller’s market, and find as well that we are constantly facing higher fees not only for sleeping rooms but also for all kinds of other essential services, from menu prices to charges for audiovisual services, the furnishing of breakout rooms, and so on. And they are less willing to make pricing accommodations of any kind. So we have to do some tough negotiating, much tougher than we’ve had to face in many years.

The problems that we face with hotel pricing are exacerbated by the fact that, as of the spring of 2015, only seven “big box” hotels are under construction in the United States. Large conference hotels are considered to be too risky and too expensive to tempt many lenders and investors. So the available stock of conference hotels suitable for our purposes is very limited, especially given the fact that, as I always tell hotel sales directors, we are “breakout rich and plenary poor,” which is simply a way of saying that we need lots of space for individual seminars and sessions, combined with – compared to other professional associations – a relatively limited need for large plenary spaces of the sort that convention hotels typically provide. The good news is that, with a few exceptions, we tend to meet in medium-sized cities and not in major metropolises like New

York, Chicago, Boston, or Los Angeles, none of which is really affordable in any case; in doing so we are following advice that I repeatedly heard at the San Diego meeting.

As a result, not only do we make every effort to negotiate reasonable rates for our members and fight to keep ancillary fees down, we also try to negotiate contracts six or seven years in advance so that we can lock in reasonably favorable rates before they climb even further. This strategy can also be risky. For example, this issue contains an article concerning the GSA response to recently proposed discriminatory legislation in Georgia and Indiana, where we will be meeting in 2017 and 2021 respectively.

Unfortunately, as you will see in this issue and on the website, certain price increases are unavoidable in view of the pressures that we face from our conference hotels. We hope that you will agree that, in view of these factors and of our constant efforts to keep prices down, they are not unreasonable.

5) **Conference app.** On a happier note, this year we will be introducing a conference app that most of you will be able to download to your phones and use throughout the conference. This app will make it MUCH easier to keep up with changes to the program, to find the locations of events, and much else besides. It will be constantly updated during the course of the conference. So watch for further details in the next weeks and months.

6) **Fundraising.** As President Kacandes points out in her Letter in this issue, the GSA is undertaking a major fundraising campaign to help us truly become an academic society for the twenty-first century. A successful campaign will enable us to sustain and further develop the initiatives and news programs we've introduced in recent years, and it will also help us control the costs that I describe above. We hope that you'll respond positively to these efforts, and that you will consider donating to **YOUR** Association.

This issue also contains our annual survey of dissertations in German Studies. Following our practice of describing institutions and organization of interest to our members, we're also pleased to include an article about the extraordinary **Wende Museum** in Culver City, California, a truly remarkable collection that has become indispensable to many scholars from a variety of disciplinary backgrounds.

Finally, on a sad note, we are grieved to learn of the passing of Professor Diethelm Prowe of Carleton College, a long-time member of the GSA and editor of the *German Studies Review* from 2001 to 2011. We are grateful to Dr. Frederik Ohles, President of Nebraska Wesleyan University, for his *Nachruf* in this issue for Professor Prowe, whom we all knew as "Diet." He is sorely missed.

Best regards,

David E. Barclay, PhD
Executive Director
German Studies Association

The Thirty-Ninth Annual Conference of the GSA, 1-4 October 2015

The Thirty-Ninth Annual Conference of the German Studies Association will take place from October 1 to October 4, 2015, at the Crystal Gateway Marriott, 1700 Jefferson Davis Highway, Arlington, Virginia 22202. Many of our members will be familiar with the hotel, as this will be our fourth meeting there since 2001. For those members from outside North America who may be visiting the area for the first time, Arlington is directly across the Potomac River from Washington, D.C. The hotel is located on a Metro line that is very convenient both to the Ronald Reagan National Airport and to downtown Washington.

The Thirty-Ninth Annual Conference again promises to be one of the larger gatherings in our history. Following two years of successful experiments with a series of intensive, three-day seminars, this year we are offering twenty-five 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. (See the seminar descriptions below.) Once again we are scheduling three Sunday time slots in order to accommodate the large number of excellent sessions; the entire conference will end by 1:45 p.m. on Sunday.

Our annual conference is enriched each year by the support and participation – in sessions, roundtables, and receptions – of a number of affiliated societies and organizations. Among the organizations represented this year are: the American Association of Teachers of German (AATG); the American Friends of Marbach; the Austrian Cultural Forum New York (ACFNY); the Austrian Cultural Forum Washington, D. C. (ACFDC); the Berlin Program for Advanced German and European Studies; the Central European History Society (CEHS); the Christa Wolf Society; the Coalition of Women in German (WiG); the DEFA Film Library at the University of Massachusetts, Amherst; the Deutscher Akademischer Austauschdienst (DAAD); the Embassy of Austria; the Embassy of the Federal Republic of Germany; the Embassy of Switzerland; the German Historical Institute, Washington, D.C. (GHI); the German History Society; the GSA Working Group on World War I; the Goethe-Institut New York; the Lessing Society; the North American Goethe Society; the North American Heine Society; the Kafka Society of North America; Young Medievalist Germanists in North America (YMAGINA); the Zentrum für Militärgeschichte und Sozialwissenschaften der Bundeswehr (ZMSBw), Potsdam; and the Zentrum für Zeithistorische Forschung (ZZF), Potsdam. We are deeply grateful to all these organizations for their continued support and participation.

Apart from the twenty-five seminars (see seminar titles below), this year's conference will include a number of thematically related clusters of sessions and roundtables. Among them are such topics as "Flows: Material, Narrative, Energy in the Ecological Humanities"; "Brevity"; "Zeitschriften/Literatur im 19. Jahrhundert"; "Hauntings of the Past"; "Musil's Intellectual Affinities"; "The Authoritarian Personality and Concepts of Twenty-First Century Authority"; "Asian German Studies"; "The German Graphic Novel"; "The Politics of Archives"; "Germans in the World"; "Ethnography and German Studies"; "Antifascism and Resistance"; "Trends in Twenty-First Century Literature"; "Gendering Post-1945 German History"; "Resistance, Alterity, and Social Change"; "The Posthermeneutic Turn in Textual Studies"; "Theory after

Theory”; and many more. We will also offer special sessions in honor of Peter Hoffmann and Hartmut Lehmann, and in memory of Günter Grass and Jonathan Osborne.

Not surprisingly, many sessions and roundtables this year will highlight the many events that we will be commemorating this year, including the twenty-fifth anniversary of German unification in 1990, the bicentennial of the Congress of Vienna, the seventieth anniversary of the end of World War II, the sixtieth anniversary of the Austrian Staatsvertrag; and the five hundredth anniversary of the battle of Marignano. As in previous years, many sessions and roundtables in 2015 will be sponsored by the GSA Interdisciplinary Networks. The GSA’s Interdisciplinary Committee, ably chaired by Professors Jennifer Evans and Pamela Potter, coordinates the work of all our Networks, each of which in turn is organized by several hard-working coordinators. The Networks that will be sponsoring sessions at the 2015 conference are the Alltag Network, the Emotion Studies Network, the Environmental Studies Network, the Family and Kinship Network, the German Socialisms Network, the Law and Legal Cultures Network, the Memory Studies Network, the Music and Sound Studies Network, the Religious Studies Network, and the War and Violence Network.

Conference Speakers

Once again we have an exceptional group of luncheon and banquet speakers. We hope that as many of you as possible will attend these important events!

FRIDAY, OCTOBER 2 LUNCHEON

As we observe the twenty-fifth anniversary of Germany’s reunification on October 3, 1990, the German Studies Association is honored to welcome **His Excellency Peter Wittig, Ambassador of the Federal Republic of Germany**, as our luncheon speaker. Ambassador Wittig will speak on “**The Transatlantic Partnership 25 Years After German Reunification.**” Before entering the German Foreign Service in 1982, he studied history, political science, and law at Bonn, Freiburg, Canterbury, and Oxford universities and taught as Assistant Professor at the University of Freiburg. He has served in Madrid, New York (Permanent Mission to the United Nations), as private secretary to the Foreign Minister at the Foreign Office headquarters in Berlin, as Ambassador to Lebanon and to Cyprus, where he also was the Special Envoy of the German Government for the Cyprus Question. In 2006, Ambassador Wittig was appointed Director-General for the United Nations and Global Issues at the Foreign Office in Berlin. As Permanent Representative of Germany to the United Nations, he represented his country in the Security Council during its membership in 2011-12.

FRIDAY, OCTOBER 2 ANNUAL BANQUET OF THE ASSOCIATION

Continuing our observation of a quarter century of unified Germany, we are pleased to welcome one of the world’s leading experts on German politics, **Professor Joyce M. Mushaben.**

Curators' Professor, Fellow of the Center for International Politics, and former Director of the Institute for Women's and Gender Studies at the University of Missouri–St. Louis, where she teaches comparative politics, Professor Mushaben is a long-time member of the German Studies Association. Drawing on her most recent research and writing, her banquet address will focus on **“The Strange Tale of a Pastor’s Daughter in a Difficult Fatherland: Angela Merkel and the Reconciliation of East-West German Identities.”**

Professor Mushaben received her PhD from Indiana University and studied at the University of Hamburg and the Free University of Berlin. She is the author and editor of many books and monographs. Her articles have appeared in *World Politics*, *Polity*, *West European Politics*, *German Politics*, *German Politics & Society*, the *Journal of Peace Research*, *Democratization*, *Citizenship Studies*, and *Femina Politica*. Professor Mushaben has also received a number of awards and fellowships, including three from the Alexander von Humboldt Foundation.

SATURDAY, OCTOBER 3 LUNCHEON

We are pleased to welcome **Kathrin Röggla** as our luncheon speaker on Saturday. She will speak on **“Eine Liste der ungeschriebenen Texte - zu Literatur und ihren Möglichkeitsräumen.”** A native of Salzburg, where she studied Germanistik and Publizistik, Röggla has lived in Berlin since 1992. A prominent author of prose, *Hörspiele*, and theater texts, she is also actively engaged with theatrical productions, and has an extraordinarily diverse literary oeuvre. Since 1988 she has worked actively with such groups as the Salzburger Autorengruppe, the Salzburger Literaturwerkstatt, and the literary journal *erostepost*. Her published texts make use of a wide and often experimental range of media techniques. Since 2012 she has been a member of the Akademie der Künste in Berlin, and since 2014 Poet in Residence at the University of Duisburg-Essen. She is the recipient of many prizes and awards, among them the Bruno Kreisky Prize, the Johann Nestroy Theater Prize, and the Arthur Schnitzler Prize. Among her most recent writings are the plays *Kinderkriegen* and *Der Lärmkrieg*.

Seminar Topics 2015

Here is a list of the seminar topics for 2015. They reflect an extraordinarily wide array of subjects, and will take place during each of the 8:00 a.m. time blocks on Friday, Saturday, and Sunday of the conference (2-4 October).

- (Re)tracing Cosmopolitanism: Weltliteratur, Weltbürgertum, Weltgesellschaft in Modern Germanophone Cultures, ca. 1800 to the Global Present
- 1781-1806: Twenty-Five Years of Literature and Philosophy
- Between Isolation and Globalization: The Project of a Modern Switzerland
- East German Cinema and TV in a Global Context: Before and after 1990
- Experience and Cultural Practice: Rewriting the Everyday History of Post-War Germany

- GDR Historiography: What's Next?
- German Risks: Managing Safety and Disaster in Twentieth-Century Europe
- German Travel Writing From the Eighteenth to the Twenty-First Century
- German Unification as a Catalyst for Change: Linking Political Transformation at the Domestic and International Level
- Human Rights, Genocide, and Germans' Moral Campaigns in the World
- Imagining Europe: Assessing the "Eastern Turn" in Literature
- Integrating Language, Culture, and Content Learning Across the Undergraduate German Curriculum
- Jews and the Study of Popular Culture
- Making Democratic Subjectivities
- Material Ecocriticism and German Culture
- New Feminist and Queer Approaches to German Studies
- Political Activism in the Black European Diaspora: From Theory to Praxis
- Religion in Germany during an Era of Extreme Violence: The Churches, Religious Communities and Popular Piety, 1900-1960
- Revisiting the Case of Nathan: Religion and Religious Identity in Nineteenth-Century German Europe (1800-1914)
- Science, Nature, and Art: From the Age of Goethe to the Present
- The Berlin School and Its Global Contexts
- The Epic Side of Truth: Narration and Knowledge Formation (Sponsored by the DAAD)
- The Rise and Fall of Monolingualism
- Towards a Literary Epistemology of Medicine
- Visual Culture Network: The Body

Audiovisual Resources at the 2015 Conference

We are pleased to confirm that, as in Kansas City last year, ALL conference breakout rooms will have audiovisual equipment. This means that any participant in any session, roundtable, or seminar may use an LCD projector ("Beamer," for our members in Europe!) located in the room. **Accordingly, we are asking all our members who will be using AV to pay the \$20 fee that we have been asking of AV users for some time.** The fee can be paid on the website when making online conference registration payments and hotel reservations. We will rely on the honor system for these payments, which will only cover a portion of our total costs.

We continue to ask for this \$20 fee because, as we have noted on many occasions, audiovisual expenses at conference hotels are extremely high, and going higher. (Please see the Letter from the Executive Director on rising hotel costs.) The rental costs of projectors are especially prohibitive. To save on costs, the GSA bought its own LCD projectors, which we ship to conference sites. At each site we rent stands, screens, and power strips, which still are extraordinarily expensive. As before, you'll need to bring your own laptops. And please

remember that, if you have a Mac, you'll need to bring the special adapter with you. **IMPORTANT:** Please note that, depending on the projector model being used, sound quality may not be the best. We will also have FOUR rooms equipped with subwoofers for sessions that require high-quality audio.

Conference Registration and Hotel Reservation Information

Online conference registration, meal reservations, and hotel reservations for the 39th annual conference of the GSA in Washington, DC, are now open. Please go to the GSA website (www.thegsa.org), click on "Member Services," and then click in the left column on "Conference Registration" to proceed (or simply click on www.thegsa.org/members/conference to proceed directly to the registration page).

THE HOTEL RESERVATION LINK WILL BE AVAILABLE UNTIL 1 SEPTEMBER OR UNTIL ROOMS AT THE HOTEL SELL OUT. Please note that you can **ONLY** reserve a hotel room at the conference rate of \$175.00 **AFTER** you have registered for the conference itself. You will **NOT** be able to reserve a room at the conference rate by calling the hotel or by booking with an online agency. Once you have registered for the conference, you will receive a confirmation e-mail from Johns Hopkins University Press that will contain the link to the special hotel reservation page. **DO NOT DISCARD OR LOSE THIS E-MAIL, AS IT WILL CONTAIN THE HOTEL RESERVATION LINK.**

Anyone who registers for the conference after 1 September will be required to pay an additional \$10 fee, per the fee schedule below. Please note that, with your conference registration fee, you'll again receive a drink ticket for beer, wine, or a non-alcoholic drink at one of the conference cash bars. Please note as well that you can make meal reservations at the same time that you register for the conference.

Conference registration rates are as follows:

- Regular, joint, and emeritus members (before September 1) \$ 110.00
- Regular, joint, and emeritus members (after September 1) \$120.00
- Non-members (before September 1) \$180.00
- Non-members (after September 1) \$190.00
- Independent scholars (members) (before September 1): \$50.00
- Independent scholars (members) (after September 1): \$ 60.00
- Independent scholars (non-members) (before September 1): \$100.00
- Independent scholars (non-members) (after September 1): \$110.00
- Students (members) (before September 1): \$40.00
- Students (members) (after September 1): \$50.00
- Students (non-members) (before September 1) \$90.00
- Students (non-members) (after September 1): \$100.00

- Audiovisual expenses \$20.00 / person
- Exhibitors \$200.00 / table
- Hotel \$175 / night

Meals:

Friday luncheon, October 2	\$41.00
Friday banquet, October 2	\$45.00
Saturday luncheon, October 3	\$35.00

Program Committee

The GSA simply would not be able to function without the work of the Program Committee. Theirs is very time-consuming work, and all of us are in their debt. Special thanks go to this year's tireless Program Director, Professor Margaret Menninger of Texas State University. The Program Committee members are:

- **Program Director:** Margaret Eleanor Menninger, Texas State University
- **Pre-1800 (all fields):** Sara Poor, Princeton University
- **19th century (all fields):** Anthony J. Steinhoff, Université de Quebec, Montreal
- **20th/21st-century history:** Scott Moranda, State University of New York at Cortland
- **20th/21st -century history:** Heather Perry, University of North Carolina, Charlotte
- **20th/21st -century Germanistik:** Christina Gerhardt, University of Hawai'i
- **20th/21st -century Germanistik:** Christian Rogowski, Amherst College
- **Contemporary politics, economics, and society:** Robert Mark Spaulding, University of North Carolina, Wilmington
- **Interdisciplinary/Diachronic:** Deborah Ascher Barnstone, University of Technology, Sydney
- **Interdisciplinary/Diachronic:** David Imhoof, Susquehanna University

Seminars:

- Elisabeth Herrmann (chair), University of Stockholm
- Katja Garloff, Reed College
- Heikki Lempa, Moravian College

Response of the GSA to Proposed “Religious Freedom Restoration” Legislation in Georgia and Indiana

David E. Barclay
Executive Director

Most of our members have heard of the “Religious Freedom Restoration Act” that was recently signed into law in Indiana, and amended shortly thereafter. We are scheduled to meet in Indianapolis in 2021.

The Indiana legislation follows upon similar legislation that was also being considered in Georgia. We are scheduled to meet in Atlanta in 2017. Accordingly, the GSA joined with six other academic societies that will be meeting in Atlanta in the next two years to protest this measure in very strong terms. The text of our collective response follows. It was directed to the Atlanta Convention and Visitors Bureau on 20 March 2015:

“It has come to the attention of a group of associations that plan to hold their professional meetings in Georgia that the Georgia legislature is considering a ‘Religious Freedom Restoration Act’ [SB 129], which would establish a vendor’s right to refuse goods or services to individuals based on their religion, sexual orientation, marital status, or whatever other factors might emanate from religious doctrine or practice. As organizations that are planning to bring thousands of members to Atlanta over the next two years, we share grave concerns about this legislation.

“The many scholars and teachers who will make their way to Georgia for our upcoming professional conferences include colleagues who could be excluded from establishments that fall within the purview of this legislation. We are coming to Atlanta, however, in part because when we signed our contracts the city and its businesses claimed to appreciate our members’ purchasing power, which includes over 35,400 room nights and tens of millions of dollars in local revenue. Indeed, when considering the bids of cities that seek to host our respective meetings, we placed an emphasis on places that will welcome all of our attendees, regardless of their religion, race, gender, or sexual orientation. This is such an important issue that we have in our hotel contracts variations on language stipulating that any laws, ordinances, or practices condoning ‘discrimination on the basis of race, sex, age, disability, religion, national origin, sexual orientation or the enactment by the City of Atlanta or the State of Georgia of any law restricting or limiting the rights of any citizen on any of the above-cited bases . . . may result in the cancellation of this Agreement.’ We decry the possibility that some of our members might be subjected to prejudiced scrutiny.

“We hope that your legislators will promote the equitable treatment of all Americans and our guests from other countries with the graciousness and hospitality often associated with Georgia and its residents. Rest assured that if our members are not welcome in Georgia’s business establishments, we will not return.

Signed,

American Academy of Religion
 American Historical Association
 German Studies Association
 History of Science Society
 Philosophy of Science Association
 Society for Biblical Literature
 Society for Literature, Science, and the Arts”

The Georgia legislation never made it out of committee. However, in Indiana a “Religious Freedom Restoration Act” was passed by the legislature and signed into law by Governor Mike Pence. Accordingly, on 29 March I sent the following letter to Visit Indy (the Indianapolis Convention and Visitors Bureau) on behalf of the GSA:

“I am writing to you today as Executive Director of the German Studies Association (GSA), which in the fall of 2021 is scheduled to hold its 45th annual conference at the Marriott Indianapolis downtown. Our Association is writing to protest – in the strongest possible terms – Indiana’s so-called ‘Religious Freedom Restoration Act,’ a truly disastrous piece of legislation that will potentially have a catastrophic effect on your state’s economy and reputation. It will take years to repair the damage that your elected politicians have needlessly inflicted on Indiana.

“The GSA itself is the world’s largest association of teachers, scholars, librarians, archivists, public historians, and academics who are interested in the German-speaking world. Our most recent annual conference, in Kansas City, was attended by over 1300 participants from 27 countries. Our members include some of the world’s most prominent experts on Nazi Germany and the Holocaust. As they and, indeed, all our members well know, the Nazis persecuted and brutally exterminated large numbers of gay people in addition to the other victims of their organized savagery. Thousands of Hoosiers fought to end that savagery, and many made the ultimate sacrifice. How ironic, then, that your politicians should choose to dishonor their legacy: and this in the name of ‘religious freedom’!

“Thus it is especially troubling to us to think that any of our members might find themselves meeting in a state where some are not welcome, and in which the state government itself sanctions and supports discrimination against them. (Governor Pence’s attempts to backtrack from that aspect of the law are, at least so far, thoroughly unconvincing.)

“It saddens us that things have turned out this way. Last summer I visited Indianapolis with our conference planner, and I have rarely been more impressed with a city, a CVB, or a hotel. Mr. Paul Williams, from Visit Indy, was an extraordinary ambassador for your city, as was the Marriott staff. Your city’s rich German and German-American heritage, its exciting downtown, and so many other aspects of your community were genuinely

appealing to us.

“We intend to carry out our contractual obligations for 2021. As long as this law is in effect, however, we cannot recommend Indiana or Indianapolis to our colleagues in other societies that might wish to meet there. The GSA is a member of the American Council of Learned Societies (ACLS), the umbrella organization for 72 professional societies that in turn represent tens of thousands of professors and teachers. I can no longer recommend Indianapolis to them.

“It did not have to be this way, and we are truly saddened that it has come to this. As I said above, it will take years to repair this needlessly self-inflicted damage.”

In response to the outcry that the original legislation elicited, an amended version of the law was enacted on 2 April. I received an e-mail from Mr. Leonard Hoops, President and CEO of Visit Indy, which included the following official statement from that organization:

“Visit Indy, along with Indianapolis city leaders, the Indy Chamber, the Indiana Sports Corp., and a broad coalition of businesses including Eli Lilly and Company and salesforce.com, supports the amended Religious Freedom Restoration Act (RFRA) passed by the Indiana General Assembly and signed into law April 2.

“The amended law ensures that the RFRA cannot be used as a defense to discriminate against anyone for any reason and, in particular, includes specific protection against discrimination based on sexual orientation or gender identity.

“We have worked diligently both prior to the enactment of the state’s RFRA and after its passage to deliver the message to lawmakers that any risk of the RFRA being used as a defense for discrimination, whether actual or perceived, and for religious objections or otherwise, was unacceptable. Indianapolis has its own longstanding human rights ordinance which includes protections against discrimination based on sexual orientation and gender identity – protections not included in Federal law and most U.S. state laws.

“Indianapolis is a welcoming, diverse, and inclusive city with a well-earned reputation for exceptional hospitality, ‘Hoosier Hospitality,’ and that has not changed. Indiana and Indianapolis are open for business to ALL.

“We are thankful to the countless people and organizations in Indiana, the nation, and the world who have supported Visit Indy’s and our community’s position on the state’s RFRA throughout this exceptionally challenging time. And we are appreciative that state leadership responded quickly and decisively to amend the state’s RFRA so that it cannot be interpreted as a defense for discrimination of any kind.

Michael Browning
Chairman of the Board
Visit Indy

Leonard Hoops
President & CEO
Visit Indy”

Throughout these discussions I was in frequent contact with the other members of the GSA Executive Council and with the GSA Board.

When it comes to legislation like this, we are caught between a rock and a hard place. The harsh realities of current hotel economics, which I describe in my “Letter from the Executive Director,” are such that we really need to make contracts – and lock in favorable prices – well in advance. As I note there, in February I attended a conference on hotel economics in San Diego at which it became starkly evident that convention hotels are now the beneficiaries of a seller's market.

Moreover, the recent trend of "Religious Freedom Restoration Acts" has caught a lot of academic societies by surprise. Quite a few – and the GSA will most certainly be one of them – will now include anti-discrimination clauses in all future contracts. Here is an example of such a clause, recently written for the planned Atlanta meeting of the History of Science Society by a Washington-based attorney, recommended by the American Council of Learned Societies, who specializes in non-profit law:

“Anti-Discrimination Law: The Group and Hotel mutually adhere to a non-discriminatory policy to ensure that all Group’s attendees feel welcomed in the host city. Accordingly, formal charges filed against the Hotel and/or its parent firm or the City of Atlanta with any court or governmental body alleging violation of any antidiscrimination statute, including but not limited to charges of discrimination on the basis of race, sex, age, disability, religion, national origin, sexual orientation or preference by any of these entities, or the enactment by the City of Atlanta or the State of Georgia of any law restricting or limiting the rights of any citizen on any of the above-cited bases are subject to performance and may result in the cancellation of this Agreement by Group in its sole discretion. In the event of a cancellation under this paragraph, all deposits and prepayments shall promptly be refunded to Group.”

We cannot break our contracts with Atlanta or Indianapolis. To do so would be financially irresponsible, even ruinous. It is also evident, as recent developments in Arkansas, Georgia, and Indiana suggest, that protests from groups like ours do work. We’ll continue to monitor these matters closely, keep you informed, and, as noted, consult with attorneys and add a paragraph to all future contracts similar to the one above.

Austrian Cultural Forum New York: Young Scholars Travel Grants

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 in Washington, DC from 2 to 4 October 2015.

Only applications from scholars working in Contemporary Austrian Studies (since 1945) will be considered. 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 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 (Canada, Mexico, and the United States) as well as from outside North America are eligible to apply for these funds. Austrian citizenship or residency in Austria is not necessary.

Depending on the number of accepted applications and budgetary circumstances, the travel grant comprises \$500 (for scholars from North America) and \$1,000 (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 (desk@acfny.org), no later than 1 June 2015. Applications should send an abstract of the paper which they submitted to the GSA and a curriculum vitae. Successful applicants will be informed by 1 July 2015.

Certificates will be awarded in person at the German Studies Association Annual Conference in Washington DC. Stipends will be paid in check or transferred to an Austrian bank account (holder of bank accounts in Austria only).

Film Screenings

**Thursday, 1 October 2015, 7:00 – 9:00 p.m.
Crystal Gateway Marriott**

Celebrating the new DEFA Film Library DVD release

ARTS IN EXILE

7:00 – 7:50 p.m.

Erich Fried: The Whole World Should Endure

(Die ganze Welt soll bleiben: Erich Fried, ein Portrait)

GDR, 1988, Dir. Roland Steiner, 30 min., color

Born to Jewish parents, author Erich Fried (1921-1988) left Vienna in 1938 and settled in London. In this film Fried, who was always politically engaged, reflects on very personal experiences and discusses philosophical questions of concern to humankind. It also documents Fried, one of the most important poets of the 20th century, reciting his own works.

Do You Know Where Herr Kisch Is?

(Wissen Sie nicht, wo Herr Kisch ist?)

GDR/CSSR, 1985, Dir. Eduard Schreiber, 19 min., color

The “Raging Reporter” Egon Erwin Kisch (1885-1948) was one of the most significant German journalists of the 1920s and ‘30s. He wrote from a communist point of view, in language that sparkled with humor. Historic photographs and footage describe Kisch’s eventful journalistic and political life, which brought him to important cities including Berlin, Moscow, Sydney, and New York.

8:00 – 9:00 p.m.

Even Today He’d Speak His Mind

(Er könnte ja heute nicht schweigen)

GDR, 1975, Dir. Volker Koepp, 34 min., b&w

In this film about Erich Weinert (1890-1953)—the German political poet, agitator, and satirist—his wife and friends share stories about his life: his commitment to the struggle of the international proletariat; his exile in Switzerland, France, and the Soviet Union; and his fight in the International Brigades in Spain. The interviews, historic film footage, and photos are accompanied by Ernst Busch's musical interpretation of "Der heimliche Aufmarsch" ("The Secret Deployment")—with lyrics by Weinert and music by Hanns Eisler.

Ernst Barlach: Mystic of Modernity

(Ernst Barlach – Mystiker der Moderne)

Germany, 2006, Dir. Bernd Boehm, 26 min., color/b&w

This arte documentary on the life of German Expressionist artist Ernst Barlach (1870-1938) weaves together excerpts of his writings into a biographical overview with extensive images of his drawings, paintings and sculptures. Narrated in English, it appears as a special feature on the new DVD release of *The Lost Angel* (*Der verlorene Engel*, GDR, 1966/71, Dir. Ralf Kirsten, 58 min. b&w)



This year's German Film Series is sponsored by the DEFA Film Library at UMass Amherst, ICESTORM,

the DEFA-Stiftung & PROGRESS Film-Verleih.



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[From time to time the Newsletter publishes articles about institutes, libraries, archives, and related research institutions of interest to our members. The Wende Museum, in Culver City, California – part of Greater Los Angeles – is a truly extraordinary place, and an exceptional resource for anyone working in recent history, politics, and culture, including material culture. Created and directed by GSA member Justinian Jampol, the Museum will soon be moving into new and much more spacious quarters in Culver City. The time thus seems especially propitious to describe its work in greater detail.]

The Wende Museum of the Cold War

Joes Segal

A museum containing a substantial part of East German party leader Erich Honecker's personal archive and private library; the written and material archive of Peter Bochmann, head of the East German border guards opposite Checkpoint Charlie; the biggest collection of educational and animated East German films worldwide; a collection of 1,200 commemorative plates, 2,500 posters and 3,000 hand-embroidered ceremonial flags from all over Eastern Europe; the Ferris collection of 250 Glasnost- and Perestroika-era subversive Soviet poster designs; fascinating portfolios of unofficial and dissident East German artwork and a high-quality collection of Soviet, Hungarian and East German socialist realist paintings; more than 120,000 items from East Bloc political, material and visual culture, including scrapbooks and personal documents, toys, household materials, equipment, furniture, clothing and design items. Who would expect such a museum to be found along the Pacific coast in California?

The story of the Wende Museum of the Cold War in Culver City, Greater Los Angeles, is as remarkable as its location. Founded in 2002, it was the private initiative of historian Justinian Jampol, who, while preparing his PhD in Oxford, was incited by his supervisor to take seriously material culture as historical source material, and started to collect East German things as reference materials for his thesis. The idea to offer them to an historical museum foundered on the completely numb museum response. Consequently, Jampol felt compelled to establish his own museum. With substantial support from the Arcadia Fund in Great Britain, which recognized the importance and the potential of the collection from the very start, the museum has been growing ever since to become one of the most important sources for material and visual culture of Cold War-era Eastern Europe and the Soviet Union. The recently published TASCHEN book on the Museum's East German materials, *Beyond the Wall: Art and Artifacts from the GDR*, showcases the scope and quality of this part of the collection.

The core mission of the museum, with its fulltime staff of eight people and an ever changing group of interns, is to collect and preserve East European Cold War materials that are in danger of disappearing due to neglect or active destruction, and to simulate discussion on Cold War culture and its sometimes contested and politicized interpretation and heritage. The museum developed a strong focus on creativity and appropriation, or "Eigensinn", that is to say: the manifold ways in which people gave both private and social meaning to their lives, supporting, contesting or simply bypassing the political pressures of everyday life. The museum specifically

collects objects that bear traces of history: a double portrait of Lenin and his wife Nadezhda Krupskaya with a bullet hole in Lenin's forehead; a photo portrait of Erich Honecker reworked as a target; a Lenin bust spray-painted in iridescent pink and turquoise during one of the weekly Monday demonstrations in Leipzig just before the fall of the Berlin Wall.

Moreover, the Wende Museum strategically expands its collections in consultation with Cold War scholars. The museum acquired parts of its menu collections in support of Yale historian Paul Freedman's study on East German food history, it collected its East German hip hop materials following the lead of Leipzig historian Leonard Schmieding, and it developed its Soviet hippie collection in conjunction with Bristol historian Juliane Fürst's research project, to mention just a few examples. The museum also works closely together with visual artists. Thierry Noir, the first painter to start decorating the west side of the Berlin Wall in the mid-1980s, painted two of the museum's eleven original Wall segments; Shepard Fairey, famous for his street art and Obama Hope poster, contributed to the museum's "Wall-Across-Wilshire" project to commemorate the twentieth anniversary of the fall of the Berlin Wall in 2009; Thomas Demand, German artist of world fame, works with the Museum in preparation of a new exhibition.

During the summer of 2016, the Wende Museum will be moving to its new facilities in downtown Culver City: the former National Guard Armory, a characteristic American Cold War structure from 1949, which will double the Museum's storage and exhibition space. The Museum is seizing the opportunity to develop an ambitious exhibition and programming plan, showcasing and creatively contextualizing its special collections in collaboration with scholars, artists and other museums and cultural institutions. We cordially invite you to visit our museum and to contact us about research projects that might benefit from the museum's holdings.

A List of Dissertations in German Studies, 2013-2015

The following list of dissertations completed in 2013, 2014, and the first months of 2015 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 2014 you may be listed in next year's spring newsletter. (No repeats, however!) A call for information will go out next fall.

Baddack, Cornelia. *“Kathinka” in der Weimarer Republik – prominente Frau der Politik: Biografie der Fabrikantin, Reichstagsabgeordneten, Vereinsgründerin, Salonnière und Publizistin Katharina von Kardorff-Oheimb (1879-1962).* Universität zu Köln, Philosophische Fakultät, Historisches Institut. Director: Wilhelm Heinz Schröder. November 2013.

Unter den politischen Newcomern der Weimarer Republik spielte Katharina von Kardorff-Oheimb, eine vermögende Erbin und Fabrikbesitzerin, die von 1920 bis 1924 für die Deutsche Volkspartei (DVP) im Reichstag saß, eine nur schwer zu umreißende Rolle. Während zeitgenössische Quellen den Eindruck einer starken, einzigartigen Präsenz im politischen Berlin der Zwischenkriegszeit vermitteln, begegnet die Politikerin in verschiedenen wissenschaftlichen Untersuchungen zur historischen Parlamentarismus-, Parteien- und Frauenforschung wie auch zur politischen Kulturgeschichte jeweils nur am Rande. Dieser Ambivalenz in der Einordnung der historischen Akteurin geht die Biografie Kardorff-Oheimbs auf den Grund, indem sie – auf Basis ihres persönlichen Nachlasses im Bundesarchiv sowie kontextuell herangezogener Quellenbestände – die Konstruktion der Politikerin in den Vordergrund stellt. In einem multiperspektivischen Vorgehen untersucht sie erstens die zeitgenössischen Sichtweisen auf die Politikerin und das darin erkennbare Prominenzphänomen um ‚Kathinka‘. Zweitens zeigt sie, unter welchen Prägungen sich bestimmte Aspekte einer großbürgerlichen Lebensführung Kardorff-Oheimbs herausbildeten und wie sich diese zu ihrer politischen Partizipation verhielten. Drittens analysiert sie die Wege, Formen, Inhalte und Akteurskonstellationen, in denen sich die Politikerin entfaltete, dabei vier zentrale Partizipationskontexte in den Blick nehmend: Kardorff-Oheimbs politische Publizistik, parteipolitische und parlamentarische Praxis, frauenbewegte Vereinsaktivitäten sowie die spezielle Beziehung, die sie privat und politisch mit dem Reichstagsabgeordneten Siegfried von Kardorff (1873-1945) verband.

Barton, Deborah. *Writing for Dictatorship, Refashioning for Democracy: German Women Journalists in the Nazi and Post-War Press.* University of Toronto, Department of History. Director: Doris Bergen. March 2015.

This dissertation investigates how women journalists acted as professional functionaries in support of the National Socialist dictatorship, and later, a democratic West Germany. In both periods, women journalists achieved a level of importance that belied their small numbers. The Nazi regime wanted the public voice of these women, but it was to be—at least officially—an innocuous, apolitical voice that did not stray beyond the boundaries of Nazi gender ideology. Press authorities strove to channel women journalists to the so-called feminine fields of local news, entertainment, and women's issues. But these areas played a critical (and political) role in helping to maintain the stability of the regime. In their transition to the postwar press, women journalists utilized Nazi gender rhetoric to suggest that discrimination and feminized harmless writing distanced them from National Socialist propaganda. Both the German and the international media demonstrated an interest for such narratives. This study considers the impact of women journalists' personal and professional postwar writing and investigates how the narrative they collectively created of their journalistic roles in the Third Reich proved useful to the reconstruction of the press, Germany's memory culture, and its processes of identity building in the post war years.

Berg, Scott. *Empire of Faith: Confessionalism, Toleration, and the Politics of Religious Pluralism in the Habsburg Empire, 1792-1867*. Louisiana State University, History Department. Director: Suzanne Marchand. March 2015.

Religious toleration and confessionalism were complex issues, with deep roots and numerous unresolved enduring legacies in the nineteenth century, especially in the German states. My dissertation studied confessionalism and religious toleration in the Habsburg Empire from 1792 until 1867 and argued that the Austrian Empire in this period, until 1848, was a non-confessional state and one that strove to institutionalize religious toleration. This project analyzed the state's day-to-day interactions with Protestants, Jews, Orthodox Christians and Greek Catholics. Officials mediated conflict in such contentious questions as mixed marriages and conversions and reined in zealous Catholics. The government's policies aimed at taming religious passions, which could become unpredictable and incite riots. Above all, the goal was stability, but religious toleration was instrumental to that stability. For the only time in its history, the Habsburg monarchy was a non-confessional state during these years, and it expanded the boundaries of toleration. Catholicism had traditionally been a pillar of Habsburg governance, and it was one that the new regime would again lean upon after the upheaval of the 1848 revolutions.

Bruehoefener, Friederike. *Defining the West German Soldier - Military, Society and Masculinity in West Germany, 1945-1989*. University of North Carolina, Chapel Hill, Department of History. Director: Karen Hagemann. May 2014

This dissertation traces the development of military masculinities in West Germany in the four decades following the end of World War II by focusing on how leading military representatives, members of major political parties, various social groups, and the media negotiated the function,

constitution, and self-image of the Bundeswehr. The dissertation shows, first, that military masculinities—understood as a set of mental, physical, and behavioral traits typical or significant for men serving in the armed forces—are not only the result of military necessities and political agendas. They are also defined by changing cultural beliefs, social expectations, and broader international developments. Second, it reveals that a gradual but important shift occurred in West Germany between the end of the Second World War and the collapse of the Berlin Wall. While traditional military values lost influence outside of the military, civilian norms and values became more important for the way society defined military masculinity.

Carrington, Tyler. *Love in the Big City: Intimacy, Marriage, and Risk in Turn-of-the-Century Berlin.* University of Illinois at Urbana-Champaign, Department of History. Director: Peter Fritzsche. March 2014.

This dissertation uses the theme of love to explore the push and pull between tradition and modernity at the beginning of the twentieth century. Focusing specifically on Berlin, it investigates the ways in which men and women looked for love in a city that offered not only new possibilities but also a uniquely modern set of risks for making connections. Gay bars, matchmakers, personal ads, and the thrill of meeting a stranger on the street beckoned (and led to many imagined encounters), but Berliners who, in this way, broke with the way “grandfather took grandmother,” tested the boundaries of established gender norms and middle-class respectability. In exploring Berliners’ narratives about their love lives and their metropolis, this dissertation argues that, even in a city whose most celebrated trait was its newness, traditional respectability proved remarkably robust. It reveals how Berlin was not primarily a space of sexual anonymity and romantic freedom but rather the site of immense friction between modern individualism and traditional virtue. It demonstrates that both modern cities and *fin de siècle* gender and civic identities were rooted as much in a world that was quickly fading as they were in one that was rapidly cresting the horizon.

Cattell, Allison G. *Disability Drama: Semiotic Bodies and Diegetic Subjectivities in Post-WWI German Expressionist Drama.* University of Waterloo, Department of Germanic and Slavic Studies. Director; Michael Boehringer. April 2014.

This dissertation examines discourses on disability and the body in three German Expressionist dramas for the discursive work they do in their historical context and for their relevance today: Ernst Toller’s *Die Wandlung: Das Ringen eines Menschen* (1918) and *Der deutsche Hinkemann* (1923), and Karl August Wittfogel’s *Der Krüppel* (1920). The analysis focuses on how these plays draw on ideas about disability in post-WWI Germany as they critique the violence inherent in nationalistic, militaristic, economic, and rehabilitationist discourses. Contributing to current discussions on how to identify and disempower discourses that fuel discrimination against bodies marked as disabled, I contend that the primary texts resist disabling discourses in ways that were intelligible within their historical context. These dramatic texts make use of a variety of (literary)

strategies that discursively resist normative paradigms that privilege able-bodied, aesthetically pleasing, and economically productive bodies. Thus, these representations challenge the medical mode of understanding the body, critically engage the social stigma that often accompanies the presence of disability, and offer alternative ways of reading and valuing the body. These literary representations of disability are important today because they reveal and critically engage various techniques that are still used to categorize and assign value to bodies.

Chen, Yi. *A Phenomenological Approach to Comparison: The Non-Metaphorical Poetics of Paul Celan and Wang Wei.* Centre for Comparative Literature, University of Toronto. Directors: John Zilcosky, Graham Sanders, John Noyes. March 2015.

This dissertation explores the grounds of comparison, and what makes comparison meaningful, through an encounter between Paul Celan (1920-1970), the pre-eminent post-war poet of the German language, and Wáng Wéi (701-761), one of the master poets of the Táng Dynasty when classical Chinese poetry was at its peak. A traditional approach to comparison would seek to establish certain “common denominators” by applying pre-given historical, cultural or linguistic influences as commensurable categories of analysis. However, the aesthetic qualities of both Celan’s and Wáng Wéi’s poems resist reduction to categories in common and thus defies the very notion of commensurability. I have instead employed insights from the phenomenological tradition – ranging from Husserl to Heidegger, Gadamer and Merleau-Ponty – to illuminate the complexity of the poets’ similar positions, specifically their non-metaphorical poetics, resulting in contrapuntal dialogues between different ideas and expressions that are grounded in their respective cultural background. Developing from Husserl’s “transcendental inter-subjectivity”, my approach in particular applies Merleau-Ponty’s phenomenology of body to comparison. I, therefore, pursue three phenomenological concepts derived from Celan’s poetics: *Begegnung* (Encounter), *Ort* (Site), and *Licht* (Light). *Begegnung* calls for an immanent alterity that formulates the condition of comparison; *Ort* indicates the site of *Begegnung* i.e. its context and circumstances, and *Licht* illuminates the consequences. Establishing counterparts from Chinese literary aesthetics in a dialogical analysis, I examine the poets’ deep affinities in their poetic landscapes. Despite the separation of these literary works across epochs, continents and cultures, comparison in a phenomenological paradigm allows us to see more about these works than if they were regarded in isolation. As comparison and translation are intricately related, I include multiple translations and conclude with a discussion of how my phenomenological approach to comparison can be applied to the practice of translation as well.

Clemens, Manuel. *The Labyrinth of Aesthetic Solitude: A Small Theory of Bildung.* Yale University, German Department. Directors: Rüdiger Campe and Hans-Ulrich Gumbrecht. December 2013.

The Labyrinth of Aesthetic Solitude: A Small Theory of Bildung offers an investigation of various concepts of *Bildung* as they have emerged in the course of two centuries of intellectual history in

Germany (and France). I explore the important, but philosophically never fully articulated notion of *Zweckfreiheit* (“disinterestedness” in the sense of having ‘an end in itself’) by rethinking the concept of *Bildung*. Starting with Schiller’s *Aesthetic Letters on the Education of Man*, the discussion continues in chapters on Nietzsche, Simmel, Bergson, Freud, Bourdieu, Jacques Rancière, and Kant. I demonstrate that these authors leave the subject in a problematic intermediate zone between art and life that I call “the labyrinth of aesthetic solitude”. However, I also argue that by approaching this gap as a close reader, one can find in it useful narratives *en miniature* of how to narrow the distance between these two different realms. Read this way, I claim that hitherto underestimated educational experiences like overhearing and dreaming lead eventually to a small theory of *Bildung* still valid in our time.

Copley, Clare. *Post-Authoritarian Governmentality? Renegotiating the “Other” Spaces of National Socialism in Unified Berlin*. University of Manchester, German Studies. Directors: Matthew Philpotts, Maja Zehfuss. November 2014.

This thesis explores post-unification responses to National Socialist prestige buildings in Berlin which have been in continuous use since their construction in the 1930s and were therefore also incorporated into the highly politicized narratives of the Cold War: the former Aviation Ministry, the Olympic Stadium and the former Tempelhof Airport. Using these sites’ status as heterotopia, or ‘other spaces,’ it explores the strategies devised to ‘deal with’ the materiality, spatial configuration and discursive construction of the sites and resistance to those strategies. In doing so it identifies Berlin as a space within which a specifically post-authoritarian subjectivity is constructed, one that is formed within a distinctive, but continually in-flux, post-authoritarian governmentality. As well as exploring the tensions that underpin this post-authoritarian governmentality, the thesis also finds indications that this is a transitional phase and that, in some respects, Germany can be seen to be moving towards the advanced liberal governance seen elsewhere in the western world.

Cortens, Evan Philip. *The Sacred Cantatas of Christoph Graupner: Music at the Intersection of Opera and Theology*. Cornell University, Department of Music. Director: David Yearsley. August 2014.

Christoph Graupner (1683-1760), Kapellmeister at the court of Hessen-Darmstadt, was one of the most prolific composers of German liturgical cantatas in the eighteenth-century—a genre that had come to constitute the principal musical event in the Lutheran devotional service. Traditionally this genre has been defined solely through the works of J. S. Bach and therefore Graupner’s works, which survive almost entirely intact, present a unique opportunity to broaden our understanding. In this dissertation, which represents a step toward a more comprehensive appreciation of Graupner’s oeuvre, I explore his works in connection with their compositional circumstances. I begin by situating his works and their reception historiographically, especially with respect to Bach. In my third chapter, I address their theological content, particularly with a

focus on the Lutheran doctrines of salvation and eschatology. In my fifth chapter, I demonstrate Graupner's close connections with opera and the concomitant influence on the cantatas. Interspersed between these three larger chapters are two shorter 'interludes' on vocal and instrumental performance practice respectively.

DeWaal, Jeremy. *Redemptive Geographies: The Turn to Local Heimat in West Germany, 1945-1965*. History Department, Vanderbilt University. Director: Helmut Walser Smith. August 2014.

The dissertation traces a strong cultural turn to local Heimat in early West Germany as a site of life after death and alternative democratic identities. While the Third Reich promoted an expansive nation as the primary redemptive geography, by the end of the war, amidst shattered places of home, dislocation, and trauma, local Heimat came to the fore as a site of imagined civilian life, protection, orientation, and community. The turn strongly informed cultural demobilization. While citizens described Heimat as a place of "life affirmation," they further reinvented local traditions and reformulated historical memories to argue for "tolerance," "federalism," "democracy," "republicanism," "world-openness," and open borderlands as tenets of local and regional identities. The dissertation consists of five case studies, the first three of which look at Cologne, the German Southwest, and the Hanseatic cities. The fourth examines failed advocacy of a federalism of Heimat states, while the fifth examines the expellee *Tag der Heimat* and contrasting expellee notions of the concept. A coda examines how debates over *Ostpolitik* and generational changes informed the concept's tabooization in the 1960s, followed by subsequent attempted progressive revivals in the 1970s and 1980s.

DiMassa, Daniel. *"Wir haben keine Mythologie": Dante's Commedia and the Poetics of Early German Romanticism*. University of Pennsylvania, Department of Germanic Languages and Literatures. Director: Catriona MacLeod. April 2014.

This dissertation retraces the outline of the German Romantics' project of writing a new mythology by arguing that the project's theoretical and poetic contours, as they emerge around 1800, owe to the Romantic engagement with Dante and his *Commedia*. Positioning the *neue Mythologie* vis-à-vis mythographical discourses of the Enlightenment, I begin by showing how A.W. Schlegel's scholarship on Dante in the early to mid 1790s endorses the *Commedia* as the preeminent symbolic work of Romantic poetry, which in turn grounds Friedrich Schlegel's theorization of the *Commedia* as a work of universal symbolic value in the mid to late 1790s. Friedrich Schlegel's activity culminates in the *Rede über die Mythologie*, in which he, having defined the new mythology as a symbolic instantiation of absolute idealism, asserts that any new mythology would necessarily assume the form of the *Commedia*. In subsequent chapters on Novalis, Schelling, and Goethe, I show how these figures take up the challenges of the Schlegel brothers' literary historiography by adopting both poetic strategies as well as specific scenes from the *Commedia* in order to poeticize the tenets of absolute idealism in a system of Dantean myth.

Doney, Skye. *Moving Toward the Sacred: German Pilgrimage Practices, 1832-1937.* University of Wisconsin-Madison, History Department. Director: Rudy Koshar. October 2014.

Moving Toward the Sacred examines the relationship between religion and modernity through a study of German pilgrimages to Aachen and Trier 1832 and 1937. I argue that German laity relied on sacred garments, including the Holy Coat of Jesus in Trier, to anchor themselves in a rapidly changing society. Pilgrims used what are often considered aspects of modernity, such as improved medical diagnoses, to further their belief that God intervened in the world via specific terrestrial objects. Through relics, Europeans believed, God directly healed bodies, restored relationships, and improved personal finances. By drawing from previously unstudied correspondence in municipal, national, and cathedral archives in Aachen, Cologne, and Trier this research reveals how early modern forms of religious practice, like procession and relic adoration, flourished well into the twentieth century. I also explore the strained relationship among pilgrim participants, clergy, and state officials in German-speaking Europe. In 1844, German clergy faced severe criticism from Protestant professors and fellow Catholic priests over the authenticity of their relics. In response to these attacks, Catholic laity and clergy developed two distinct approaches to modernity. The subsequent clerical push to make pilgrimage palatable to their anti-Catholic detractors ultimately weakened their sacred authority amongst the laity.

Drewes, Kai. *Ritterschlag fürs Judentum? Jüdischer Adel im Europa des langen 19. Jahrhunderts.* Technische Universität Braunschweig, History Department. Directors: Ute Daniel, Simone Lässig. November 2013.

My dissertation is about ennoblements of Jews in 19th-century Europe—focused on Austria, Britain, and Prussia—and their implications. It shows that other than most scholars believe still at about 1900 there was a strong demand for titles of nobility and similar honours all over Europe, there being no difference between Jews and gentiles. Also, with regularity bestowing high decorations on prominent Jews caused the same mechanisms of perception within Jewry. What differed a lot from country to country, however, was the supply of ennoblements concerning Jews. To pay attention to transnational aspects is of special importance in this story anyway, be it the ennoblement of foreign subjects, the migration of already ennobled families, or Jewish authors bearing in mind decorations of Jews abroad. My study, being a contribution to the history of Jewish-gentile relations, is the first one to shed light on the phenomenon of Jewish nobility in a multiperspective and transnational way.

Eichler, Jeremy. *The Emancipation of Memory: Arnold Schoenberg and the Creation of 'A Survivor from Warsaw.* Columbia University, Department of History. Director: Volker Berghahn. February 2015.

This is a study of the ways in which the past is inscribed in sound. It is also an examination of the role of concert music in the invention of cultural memory in the wake of the Second World War. And finally, it is a study of the creation and early American reception of *A Survivor from Warsaw*, a cantata written in 1947 that became the first major musical memorial to the Holocaust. It remains uniquely significant and controversial within the larger *oeuvre* of its composer, Arnold Schoenberg. Historians interested in the chronologies and modalities of Holocaust memory have tended to overlook music's role as a carrier of meaning about the past. And yet, *A Survivor from Warsaw* predated almost all of its sibling memorials, crystallizing and anticipating the range of aesthetic and ethical concerns that would define the study of postwar memory and representation for decades to come. Ultimately, this study seeks to articulate an under-examined linkage between modernism and memory, while arguing methodologically for the importance of sound in the contemporary practice of cultural history.

Erickson, Peter. *Religious Conversion in the Late German Enlightenment: Goethe, Schiller, and Wieland*. University of Chicago, Department of Germanic Studies. Director: Christopher Wild. August 2014.

The dissertation offers an innovative approach to the eighteenth-century novel through an examination of the persistent influence of models of religious conversion in the late Enlightenment. I combine the close reading of literary examples, such as Christoph Martin Wieland's *Geschichte des Agathon*, Friedrich Schiller's *Der Geisterseher*, and Johann Wolfgang Goethe's *Wilhelm Meisters Lehrjahre*, with a detailed and comprehensive analysis of contemporaneous debates surrounding religious conversion in Pietism, Enlightenment theology, and early empirical psychology (*Erfahrungsseelenkunde*). Novelists tested and made use of features of traditional conversion narratives in inventing the genre of the *Bildungsroman*. The dissertation, which draws on wide-ranging archival research, provides a new lens through which to consider the history of the novel, the process of secularization, and the late-eighteenth century's enthusiasm for practices of self-cultivation (*Bildung*).

Ferro Milone, Giulia. *E.T.A. Hoffmanns Spätwerk: Queer Readings*. University of Verona (Italy) and University of Bamberg (Germany), Department of Foreign Languages and Cultures. Directors: Isolde Schiffermüller (Verona, Italy); Friedhelm Marx (Bamberg, Germany). February 2014.

Wie steht der romantische Schriftsteller E.T.A. Hoffmann dem Geschlechterdiskurs seiner Epoche gegenüber? Wie kann man seine zahlreichen hybriden Figuren und ambivalenten Situationen interpretieren? Wie interagieren diese Formen der Repräsentation mit den sozialen Werten und Normen der Epoche, was die Konzeption von Männlichkeit und Weiblichkeit betrifft? Die Dissertation fokussiert Hoffmanns späte Werke 1819-1822 und profiliert den Schriftsteller als gegendiskursiven Autor, der die traditionellen Bilder von Frau und Mann unterminiert und dabei in Widerstreit zu den zeitgenössischen Kohärenzregeln der Diskurse über

Liebe, Begehren, Familie, Geschlecht und Sexualität steht. Theoretischer und methodologischer Hintergrund der Dissertation sind die *Gender-* und *Queer-*Studien in enger Verbindung mit einem narratologischen Ansatz, bei dem Erzählstrukturen und Erzählstrategien nicht nur als formale Elemente erscheinen, sondern viel mehr als Bedeutungsträger sozialer, ökonomischer und politischer Vorstellungen. Schlüsselbegriffe sind hier Transgressionen, Grenzüberschreitungen, *queer* und Denkfiguren, bei denen die binären Oppositionen (Natur – Kultur, Mann – Frau, Mensch – Tier) hinterfragt werden.

Fischer, Sylvia. *“Dass Hämmer und Herzen synchron erschallen“: Erkundungen zu Heimat in Literatur und Film der DDR der 50er und 60er Jahre.* The Ohio State University, Department of Germanic Languages and Literatures. Director: Helen Fehervary. August 2014.

Diese Arbeit beleuchtet Manifestationen des Topos *Heimat* in Romanen, Spiel- und Dokumentarfilmen aus den ersten zwei Jahrzehnten der DDR. Heimat bzw. Heimatsuche wird als kulturanthropologisches Konzept eingeführt, welches sich als ein individuelles, menschliches Grundbedürfnis ausprägt. Die Autorin untersucht die Spannungen, die zwischen diesem individuellen Unterfangen und dem Konzept einer objektiven, sozialistischen Heimat, wie sie in der DDR definiert wurde, entstanden. Obwohl es ein Kernideal war, Individuum und Gesellschaft zu harmonisieren, konnten diese Spannungen in der DDR dennoch nie vollständig gelöst werden. In Werken von Autoren wie Hans Marchwitza, Anna Seghers, Karl-Heinz Jakobs und Werner Bräunig sowie von Filmemachern wie Kurt Maetzig, Winfried Junge und Konrad untersucht die Autorin die jeweiligen Heimatkonzepte und zeigt unterschiedliche ästhetische und thematische Heransgehensweisen auf, die Konflikte zwischen individueller und staatlich-gesellschaftlicher Heimatsuche darzustellen. Diese reichen von Bejahung und Enthusiasmus aus den Anfangsjahren der Republik, über das (An-)Erkennen von Konflikten und Missverhältnissen in der sozialistischen Gesellschaft zu Beginn der 60er Jahre, bis hin zu Trauer und zum Abschied von der Utopie, insbesondere nach dem 11. Plenum des Zentralkomitees der SED im Jahr 1965.

Fisher, Gaëlle. *Locating Germanness: Bukovina and Bukovinians after the Second World War.* University College London, History. Directors: Mary Fulbrook, Wendy Bracewell. January 2015.

This dissertation explores experiences and narratives of self-identifying Bukovinians, ethnic Germans and German-speaking Jews from the historical region of Bukovina, after the Second World War. As such, it compares how the members of two groups with radically different wartime experiences dealt with the legacies of displacement, guilt, complicity and violence. It focuses on the respective processes of constructing belonging in new contexts (primarily West Germany and Israel), compensating for the past in social, legal and psychological terms and establishing biographical coherence against the backdrop of a changing world. It takes a long-term view of these developments (1944-2014) and a broad range of cultural manifestations into account by drawing on sources ranging from conventional archives to oral history interviews and

online content. It thereby shows that Bukovina has been point of convergence for different, changing and constantly interacting discourses and practices and therefore says something not only about the case at hand and the complex reverberations of the Second World War, but also about the way meaning is generated in modern society in general.

Fleiss, Daniela. *Innenräume: Die Entdeckung der Fabrik als touristische Attraktion des deutschen Bürgertums im Übergang zur Moderne.* University of Siegen, Faculty of Arts, Department of Modern History. Director: Angela Schwarz. April 2013.

At the end of the nineteenth century the perception of factories in the eyes of the German Bourgeoisie changed from a noisy and dirty place one preferred to avoid, from a production site to a destination for tourists. Through considering the factory as a tourist attraction the Bourgeoisie created a new mental space, in which it could meet its constant need of self-assertion. Visiting a factory thus became part of a typical bourgeois lifestyle. The study analyses source material from company archives that documents the beginning of factory tourism in Germany from 1890 to the beginning of the First World War as well as reportages from widespread illustrated magazines that reveal the way the middle class readers adopted the “tourist gaze” to the factory.

Fuchs, Renata. *“Dann ist und bleibt eine Korrespondenz lebendig”: Romantic Dialogue in the Letters and Works of Rahel Levin Varnhagen, Bettina Brentano von Arnim, and Karoline von Günderrode.* University of Illinois Urbana-Champaign, Department of Germanic Languages and Literatures. Director: Laurie Johnson. June 2014.

In my dissertation, I analyze interpersonal communication as it developed in letters between women authors, Rahel Levin Varnhagen, Bettina Brentano von Arnim, and Karoline von Günderrode, and their peers. I argue that due to the form and content of these letters, a new model of interpersonal communication emerges, which borrows creatively from the Romantic concepts of sociability (including salon conversation) and symphilosophy. The letter exchanges are collaborative projects that adhere to the ideals of Early Romantic philosophy and enable the authors to answer the Romantic call: “the world must become romanticized” by being potentialized. Although the authors address multiple topics, dialogue and love (agape, philia, eros) are at the center of their creative work – as Brentano von Arnim puts it: “love is only gods’ conversation” and “question and sweet answer.” One cannot separate oneself neither from dialogue nor from love as they encompass all aspects of our lives. In my work, I am positioning these authors within Romantic literary movement as they strive to live Romantic philosophy through the genre of the letter on the level of art.

Gelderloos, Carl. *The Instrumental Body and the Organic Machine: Technology as Nature in Weimar Germany*. Cornell University, Department of German Studies. Director: Patrizia McBride. April 2014.

This dissertation explores cultural narratives about technology from the mid-nineteenth to the mid-twentieth century with a particular focus on the Weimar-era tropes of the body-as-tool and the organic machine. At once the organic seat of the self and merely one instrument among others in the shaping of the natural world, the ambiguous figure of the instrumental body straddles the border between nature and technology while undermining any strong distinction between the two spheres. In four chapters taking up this figure as it appears in literature, philosophical anthropology, and photographic theory, I focus on figures such as Karl Marx, Ernst Kapp, Helmuth Plessner, Alfred Döblin, Ernst Jünger, and Albert Renger-Patzsch, among others. In contrast to accounts of modernity that see an encroachment of a mechanical register on the organicist discourse of the body, my dissertation shows how the tropes of the body-as-tool and the organic machine destabilize any unidirectional relationship between nature and technology. By recovering the centrality of the organic body within contemporary technological imaginaries, my project intervenes in scholarship on the culture of the Weimar Republic by contributing a more complex – and non-teleological – picture of the aesthetic, philosophical, and political stakes of the discursive entwinements of nature and technology."

Gladwell, Joan Elizabeth. *Wilhelm Busch: The Art of Letting Off Steam through Symbolic Inversion*. Queen's University, Kingston, Canada; Department of German Language and Literature. Director: Christiane Arndt. April 2013.

After the failed revolution of 1848, Germany's princes reluctantly introduced new freedoms regarding print and the right to assembly. Reactionary forces soon tightened controls on public and private life, whereupon citizens retreated to the imagined "social order" of the *Biedermeier* era. It was against this backdrop that the illustrated works of **Wilhelm Busch (1832–1908)** made their appearance, using satire and symbolic inversion to skewer political, social, and cultural sacred cows. I begin by examining how Busch uses symbolic inversion to imply a shift in power between figures of authority and "second-class" citizens in German society: women and children. Next, I explore how Busch's animal characters, particularly apes, mock human pretensions of biological superiority. Finally, I demonstrate how objects meant to serve human "masters" consistently overpower them, suggesting a general defenselessness against a rapidly changing world. Additionally, I contrast Busch's picture stories with similar works in the *Fliegende Blätter* to prove the groundbreaking nature of his exposé. Underpinning my analysis is the mechanism of "inside out" and "upside down," described by Mikhail Bakhtin as a sanctioned way of mocking state and institutional powers. Slyly subversive, Busch's use of symbolic inversion provides, through humour, a safety valve transcending class and gender.

Handelman, Matthew. *Applied Mathematics: Rosenzweig, Kracauer and the Possibilities of German-Jewish Philosophy.* University of Pennsylvania, Department of Germanic Languages and Literatures. Director: Liliane Weissberg. July 2013.

This dissertation examines Franz Rosenzweig's and Siegfried Kracauer's application of mathematics as a means to mediate the crises of modernity: secularization, rationalization, and mass media and culture. By taking Rosenzweig and Kracauer's references to infinitesimal calculus and geometry seriously, it argues that mathematics provides a curious yet productive surrogate for theology through which a rigorous argument for a new philosophy linking lived experience and eternal transcendence can be made. In particular, their writings apply mathematics to redirect, reshape, and rethink theological questions by "overcoming" mathematics itself – applying it as the secure starting point from which modern thought can proceed and formulating, with seeming mathematical objectivity, a philosophy of experience itself beyond the grasp of mathematical thinking. Overcoming mathematics thus enables a uniquely modern form of German-Jewish philosophy by providing a justification for Rosenzweig to avow the relevance of Judaism in the present and a reason for Kracauer to reject religion as a tenable path towards redemption. At the same time, the overcoming of mathematics, and the positive potential Rosenzweig and Kracauer locate within it, also forces us to reexamine the fate of key German-Jewish ideas and thinkers from the Weimar Republic in the critical discourse after the Second World War.

Hansen, Jan. *Atomraketen und Sozialdemokratie: Zur Bewältigung von Konflikt in einer politischen Massenorganisation (1977-1987).* Humboldt-Universität zu Berlin, Institut für Geschichtswissenschaften. Director: Gabriele Metzler. July 2014.

Meine Doktorarbeit untersucht den Nachrüstungsstreit in der Sozialdemokratie aus einer kulturgeschichtlichen Perspektive. Die Thesen lassen sich so zusammenfassen: Als die Sozialdemokraten zu streiten begannen, ob sie die „Nachrüstung“ unterstützen sollten oder nicht, zeigte sich, dass sie über mehr diskutierten als nur über die Sicherheitspolitik. Für sie war die Nachrüstung der Anlass, um sich ihrer selbst zu vergewissern. Das war notwendig, weil sie sich mit ihren alten Antworten in einer Welt nicht mehr zurechtfinden, die sie im Umbruch erlebten. Auf den Prüfstand gerieten ihre Bilder von der Geschichte und ihre Vorstellungen von der Zukunft. Gleichzeitig wandelte sich die Art und Weise, wie sie das Politische und den Ost-West-Konflikt imaginierten. Diejenigen, die die Atomraketen ablehnten und ihren Widerspruch verbal und performativ kommunizierten, brachten die traditionsreiche sozialdemokratische Welt ins Wanken. Entscheidend ist, dass viele Sozialdemokraten den „Westen“ als ideologisches Konstrukt zu historisieren versuchten und den Kalten Krieg für überholt erklärten, lange bevor er realpolitisch an sein Ende kam. Das hatte weitreichende Folgen.

Hanß, Stefan. *Lepanto als Ereignis: Dezentrierende Geschichte(n) der Seeschlacht von Lepanto (1571).* Free University of Berlin, Department of History and Cultural Studies (Friedrich-

Meinecke-Institute). Directors: Claudia Ulbrich, Ulinka Rublack. Spring 2015.

Lepanto has been referred to as a victory of ‘Christian Europe’ by various protagonists throughout the centuries in order to strengthen their own ideological views. Thus, the battle serves to demonstrate an imagined dichotomy of a ‘Christian’ and ‘Muslim culture’ that often is defined by an essentialist and ahistorical approach. This narrative even influenced the way how the battle has been thematised within historiography. Historians often imagined *Lepanto* as a turning point in history or, in reverse, denied its event character as the battle did not fundamentally transform underlying, historical structures. As structures are the results of human practices, I focus on the event making of *Lepanto*. Instead of asking if the battle has been an event (or has been not), I examine how the contemporaries shaped this *événement humain* by referring to the battle as an event. Decentering the history of *Lepanto* then shows that the battle has not been an event of separation and dichotomy, but rather of affiliation and participation. Beyond the military happening, the historical importance of *Lepanto* was its character as a social event.

Hepworth, Andrea. *Confronting the Past in Contemporary Spain and Germany*. Victoria University of Wellington, New Zealand. School of Languages and Culture. Directors: Mondica Tempian, Sarah Leggott. February 2014.

The dissertation compares and analyses the ways in which Spain and Germany have dealt with their controversial twentieth-century pasts, focusing on the timeframe from the end of the Spanish Civil War in 1939 until the present (2013) in Spain, and from the end of the Second World War in 1945 until the present (2013) in Germany. The study examines five memory sites: Carabanchel prison and the Valley of the Fallen in Spain, as well as the former concentration camps of Buchenwald and Neuengamme and the Memorial to the Murdered Jews of Europe, in Germany. The study analyses the functions these memory sites and the debates surrounding them have played in the collective memory of the respective countries (Spain, the FRG, the GDR and unified Germany) and argues that political memory, anchored in political institutions, influences the official perception of sites of memory which might facilitate their creation, destruction or conservation when embraced as symbols of cultural heritage. My aim is to show that the competing ways of attaching value to *lieux de mémoire* are, on the one hand, influenced by the political memory of the governing body in an attempt to shape national identity and, on the other hand, by non-governmental organisations and groups in an attempt to give voice to a chapter of history in danger of being forgotten.

Hess, Pamela. *Geschichte als Politikum: Öffentliche und private Kontroversen um die Deutung der DDR-Vergangenheit*. Goethe University Frankfurt, Department of Politics. Directors: Brigitte Geissel, Margret Rottleuthner-Lutter. June 2014.

There is no controversy that history is a matter of political interest. Nevertheless, the political function of historical interpretations has not played a prominent role in political science so far. There are few studies dealing with this topic. My dissertation, “Geschichte als Politikum. Öffentliche und private Kontroversen um die Deutung der DDR-Vergangenheit,” attempts to fill the existing gap in political science. Using the example of the GDR, the study investigates public and private memories by comparison. An innovative approach of mixed qualitative-quantitative methods reveals a rarely shared comprehension of how to remember the GDR past. But the results show as well that the ‘Wendekinder’ – those who hardly experienced the GDR first hand – tend to believe in the public memories regarding the GDR past. In contrast to their children, the parents insist on their personal experiences and refuse the public de-legitimization of the GDR. With regard to political interests, the generational turnover seems to encourage the legitimacy function and the stability function of history.

Hoffrogge, Ralf. *Werner Scholem – eine politische Biographie (1895-1940)*. University of Potsdam, Department of History. Directors: Mario Kessler, Michael Buckmiller. August 2014.

Werner Scholem was chief organizer of the Communist Party of Germany (KPD), member of Parliament (1924-1928) and brother of the historian of Jewish Mysticism Gershom Scholem. Protesting against rising antisemitism in imperial Germany, Werner and Gershom Scholem joined a Zionist youth organization called “Jung Juda” in 1912, but only some months later Werner left Jung Juda for good and went on to participate in the socialist youth movement. In their letters during WWI, both brothers ardently discussed similarities between Zionism and Socialism. But the German Revolution once again ignited Werner’s idea of socialism: in December 1918 he declared the whole idea of Zionism as some form of imperialism and abandoned it for good. Some months later Werner started over his political career and became one of Germany’s leading communist politicians. Gershom, however, was not moved by the revolutionary events - he chose to follow his Zionist ideal and migrated to Jerusalem in 1923 .

Opposing Stalin, Werner was expelled from the KPD in 1926. In 1933, he was one of the first to be arrested by the Nazi-Regime, seven years later he was murdered in the concentration camp Buchenwald.

Jacobs, Joela. *Speaking the Non-Human: Plants, Animals, and Marginalized Humans in Literary Grotesques from Oskar Panizza to Franz Kafka*. University of Chicago, Germanic Studies. Director: Christopher Wild. October 2014.

My dissertation examines the persistent engagement with the ambiguity of the human and non-human in literary grotesques of German modernism. The project maps out the emergence of this micro-genre, which was instituted with deliberate provocation by Oskar Panizza in the early 1890s, popularized by Hanns Heinz Ewers and Salomo Friedlaender at the beginning of the 20th century, and transformed into its most renowned form in Franz Kafka’s oeuvre. Engaging with

the interdisciplinary debates surrounding the post-human turn and working with concepts from the fields of Animal Studies and History of Science, I argue that these grotesque texts critique normative measures of biopolitical control at the sites of sexual and linguistic reproduction. The texts' fantastic figures, such as masturbating plants, narrating dogs, and marginalized humans, challenge categories of species, race, and gender by dramatizing the fragility of the anthropocentric point of view and exploring the possibilities of expression at the limits of language. Shaped by literary censorship, the genre puts forward a previously neglected political dimension in the language crisis around 1900. These linguistic limitations paradoxically generate abundant creative and multilingual expressivity, which, in the case of these four authors, intricately intertwines the concerns of (bio)politics and modernist aesthetics.

Jany, Christian. *Scenographies of Perception: Recasting the Sensuous in Hegel, Novalis, Rike, Proust.* Princeton University, German Department. Directors: Brigid Doherty. Claudia Brodsky. January 2015.

[No abstract received]

Kirkwood, Jeffrey. *Cinema Non Facit Saltus: Early German Film and the Cinematic Psyche.* Princeton University, German Department. Director: Thomas Y. Levin. October 2014.

[No abstract received]

Kleinhans, Belinda. *Mit Texttieren jenseits der Grenze des Schweigens sprechen: Sprachkrise, Machtdiskurse und eine Poetologie des Offenen in der deutschsprachigen Nachkriegsliteratur am Beispiel Wolfdietrich Schnurres, Günter Eichs und Ilse Aichingers.* University of Waterloo (Ontario, Canada), Department of Germanic and Slavic Studies. Director: Alica Kuzniar. July 2013.

I analyze how postwar German writers Wolfdietrich Schnurre, Günter Eich, and Ilse Aichinger negotiate anthropocentric and speciesist discourses via animal figures by drawing on such posthumanist thinkers as Derrida, Agamben, and Deleuze & Guattari. The literary texts question a world view and discourse organized around the establishment of power that utilizes animal metaphors to turn living beings into objects. They thus react to the strict hierarchy of (gendered) man over animal and respond by highlighting instead the similarities between man and animal. Because these writers disorient the reader's perception of reality via figures of the animal, i.e., animals as both metaphors and as subjects, I develop an "animal poetology". It redefines Agamben's concept of the open by giving it a postwar, language-critical dimension, includes a thorough critique of human language with regard to power structures and a speciesist language which, during the early 20th century, was a vehicle for ideology and discrimination. The

encounter with the animal leads the human being to reflect on the limits of language and thus enables the establishment of a mode of being in which the encounter with the other – beyond a space of judgement and hierarchies – is once again possible.

Klorman, Edward. *Multiple Agency in Mozart's Chamber Music*. Graduate Center, City of New York (CUNY), Department of Music. Director: William Rothstein. January 2013.

This study examines elements of social intercourse encoded in Mozart's chamber music. Whereas Goethe's 1829 description of string quartets representing "four intelligent people conversing" is the most famous expression of this metaphor, many authors since the 1770s have described chamber music as a form of stylized conversation or social intercourse, reflecting Enlightenment-era concerns for sociability. The historical survey (Part I) examines eighteenth- and nineteenth-century documents that partake of this metaphor, including criticism by J. A. Sulzer, H. C. Koch, and historical accounts of Mozart's own domestic music making. Part II analyzes musical form and metrical interplay in selected passages from Mozart's chamber music as enacted through the interplay among the individual parts. Through the notion of *multiple agency*, each part is understood to represent a distinct persona engaged in a seemingly spontaneous interaction with the others. Like actors portraying dramatic characters, the players enacting these musical characters may experience the illusion of self-determination, as if they are choosing their own statements, moment to moment, through a process of group improvisation. Multiple agency thus offers a theoretical model of how players may conceive of their own musical utterances and interactions as the discourse unfolds in time as they play.

Kühnle, Nina. *Wir, Vogt, Richter und Gemeinde – Städtewesen, städtische Führungsgruppen und Landesherrschaft im spätmittelalterlichen Württemberg (1250–1534)*. Christian-Albrechts-Universität Kiel, Historisches Seminar. Directors: Oliver Auge (Kiel), Sigrid Hirbodian (Tübingen). January 2015.

Seit den Forschungen Hansmartin Decker-Hauff's gilt die württembergische „Ehrbarkeit“, definiert als vom Landesherrn ausgeformte Funktionselite stadtbürgerlicher Herkunft, als Spezifikum der städtereichen südwestdeutschen Grafschaft. In Abkehr von diesem in seiner Argumentation problematischen und daher längst revisionsbedürftigen Konzept widmet sich die vorliegende Dissertation den urbanen Eliten Württembergs, die von der engen territorialen Einbindung ihrer Städte in das administrative Gefüge der Grafschaft profitierten und ihre Aktionsradien in der Folge erheblich auszubauen vermochten. Abonniert auf die höchsten Ämter innerhalb ihrer Städte und Verwaltungsbezirke, wirtschaftlich vermögend, verwandtschaftlich vernetzt, in Teilen universitär gebildet und auch geistliche Karrierewege anstrebbend, bot sich diesen Gruppen mit den aufkommenden Landtagen ab der Mitte des 15. Jahrhunderts die Möglichkeit zur politischen Partizipation. Nach anfänglicher Kooperation unter Graf Eberhard im Bart waren die Beziehungen zu den Landesherren jedoch von Konflikten überschattet, die

von der Absetzung Herzog Eberhards II. 1498 über den Aufstand des Armen Konrad 1514 bis hin zur Vertreibung Herzog Ulrichs durch den Schwäbischen Bund 1519 reichen.

Kuhn, Kristina. *“Wir gewinnen im Kleinen, und verlieren im Großen”: Literarisierung von Geschichtsphilosophie um 1800.* University of Erfurt, Neuere Deutsche Literaturwissenschaft. Wolfgang Struck (University of Erfurt), Rainer Godel (Leopoldina Halle). January 2014.

Die Arbeit „Wir gewinnen im Kleinen, und verlieren im Großen.“ Literarisierung von Geschichtsphilosophie um 1800“ revidiert die Deutung aufklärerischer Geschichtsphilosophie als systematisches Großprojekt. Was sich unter hegelianischem Vorzeichen retrospektiv als deren Gattungsbezeichnung etablierte, wird – anachronistisch gewendet – nicht (mehr) der Programmatik gerecht, welche drei maßgebliche Autoren der Aufklärung – Immanuel Kant, Johann Gottfried Herder und Christoph Martin Wieland – zu deren Überwindung entworfen haben. Setzen sich deren paradigmatisch als Beiträge greifbare Schriften mit Menschheitsgeschichte auseinander, so loten sie unter permanenter metahistoriographischer Reflexion Bedingungen, Möglichkeiten und Grenzen einer Poetologie aus, die dem ‚Historischen‘ adäquat werden könnte – erarbeiten sich einen Freiraum experimentellen Schreibens, das der Vielschichtigkeit seiner Gegenstände und ihrer epistemischen Zugänge gerecht zu werden versucht. Daher rücken nicht nur poetologische Diskurse wie die *ut pictura poesis*-Debatte ins Zentrum einer Arbeit an historischer Repräsentation, sondern die behandelten Schriften greifen zudem medial (medientheoretisch) über ihre Textform hinaus, indem sie Zeugnisse zeitgenössischer Reisebeschreibungen und deren (unsichtbares) Bildrepertoire anzitieren. Insofern die Dissertation Schreibweisen analysiert und im Kontrast zu Systementwürfen Strategien beleuchtet, die auf mikro- und makrostrukturellen Ebenen als Literarisierung hervortreten, stellt sie ein alternatives Panorama von Philosophien der Geschichte zur Verfügung, die nicht ohne philosophische Reflexion einzig im Plural und nur als pluralistische Darstellungen auftreten.

Kuras, Peter. *Early German Cinema and Dogmatic Jurisprudence.* Princeton University, German Department. Director: Thomas Y. Levin. May 2014.

[No abstract received]

Lalonde, Amanda. *The Musical Uncanny in Early Nineteenth-Century German Culture.* Cornell University, Department of Music. Director: Annette Richards. February 2014.

This dissertation argues that music is conceived of as uncanny in German culture following the re-evaluation of music in aesthetics that begins in the late 1790s. It traces the musical uncanny from its origins in the sublime style of music through the paradoxically uncanny coziness of

domestic music. The first chapter retraces Freud's etymological survey of the term to gain an understanding of the meanings of *unheimlich* in the nineteenth century, and suggests that Idealist music aesthetics support an understanding of music as uncanny. The second and third chapters demonstrate the centrality of the uncanny in nineteenth-century music criticism and reception by examining E.T.A. Hoffmann's use of the concept in his review of Beethoven's Fifth Symphony, and the reception of the *ombra* style in instrumental music, respectively. The fourth and fifth chapters concentrate on thematizations of music as uncanny. The fourth chapter examines works that engage the *Waldhorn* as a symbol of the fusion of the woods and the infinite. The fifth chapter considers the musical instrument as a living-dead thing in aesthetics, literature, and *Lieder*.

Landes, James. *Goethe's Urfaust and the Enlightenment: Gottsched, Welling and the "Turn to Magic."* University of Kansas, Department of Germanic Languages and Literatures. Directors: Frank Baron, Leonie Marx. March 2014.

Goethe's *Urfaust* fragment from the 1770s is often considered merely a draft of his *Faust*. Yet studying this preliminary work in its original context offers insight into Goethe's attempt to transcend Enlightenment debates in a poetic, rather than discursive fashion. The inadequacy of language in explaining reality leads Goethe to approach myth construction via manipulation of *images* into a new narrative. In Georg von Welling's (1652-1727) *Opus Mago-cabbalisticum et Theosophicum* he finds a cosmogony rich with images that he borrows and transforms in creating his own new Faust mythology. Welling's influence on Goethe's work has typically been considered in attempts to situate Goethe within one or another strain of esoteric thought. However, the actual correspondences of image-laden language in Welling's and Goethe's work is striking, and suggests that Goethe's engagement with Welling was far more intense than previously imagined, and indeed a fundamental impetus to his creative approach. For key passages of Faust's turn to magic, passages which Goethe retained later in his *Faust*, this dissertation establishes an imaginative reshaping of Welling's mythology.

Lemza, John W. *Tracing American Exceptionalism during the Cold War: American Military Communities in West Germany, 1946-1990.* George Mason University, Department of History and Art History. Director: Marion Deshmukh. November 2014.

This project investigates changes to the American exceptionalist consensus during the Cold War, 1946-1990, through the lens of overseas military communities. Focusing on Germany, it examines how those traditional traits of Americanism that included anti-socialism, anti-communism, anti-statism, class mobility, meritocracy, individualism, access to education and the importance of religion were integral to post-1945 propaganda in the ideological battle with the Soviets. Central to this work is an understanding that the consensus transformed over time reflecting inherent flaws and the influence of contemporary social, political, cultural, and economic dynamics in the United States as well as around the globe. In that context this project

considers how America's relationship with the Federal Republic evolved during that period and addresses cross-boundary interactions between members of the Milcoms and their German neighbors that at once influenced and reflected those changes and shaped the identities of both sets of communities.

Lenhard, Philipp. *Volk oder Religion? Die Entstehung moderner jüdischer Ethnizität in Frankreich und Deutschland 1782-1848.* Ludwig Maximilian University Munich, Department of Jewish History and Culture. Directors: Michael Brenner, Martin Schulze Wessel. January 2014.

Traditional Jewish communities had to face a major crisis when, at the end of the 18th century, nationalistic sentiments began to gain a foothold in Europe. The autonomy of the Jewish *kehillot* gradually disappeared and the Jews were urged to give up their separate ethnic consciousness and see themselves solely as a 'religious community.' At this juncture, a group of Jewish reformers championed the transformation of Judaism into a pure 'religion,' whereas other Jewish intellectuals - reform, orthodox, conservative, and atheistic Jews alike - self-confidently developed ethnic concepts to counter this religious diminution. The book examines the rise of these modern forms of Jewish ethnicity in France and Germany in the age of emancipation.

Lorke, Christoph. *Armut im geteilten Deutschland: Die Wahrnehmung sozialer Randlagen in der Bundesrepublik Deutschland und der DDR.* Historisches Seminar, University of Münster. Directors: Thomas Großbölting, Heike Bungert. March 2013.

Die Untersuchung hatte zum Ziel, eine integriert deutsch-deutsche Wahrnehmungs- und Deutungsgeschichte der „Armut“ zu konzipieren. Die Leitfrage lautete, wie in beiden deutschen Staaten zwischen Teilung und Wiedervereinigung soziale Ungleichheit gedacht, gedeutet und kommuniziert wurde. Um den unterschiedlichen politischen Rahmenbedingungen von Demokratie und Diktatur sowie der strukturellen Ungleichheit der deutsch-deutschen Beziehungen auf verschiedenen Gebieten (begrifflich, systemisch, Quellen) methodologisch Rechnung zu tragen, wurden Grundprinzipien und Leitlinien der Genese, Funktion und Produktion sozialer Images von „Armut“ herausgearbeitet. Vermittels einer Rekonstruktion der tragenden Sprachformen und Kategoriensysteme auf der Ebene von Wahrnehmung, Repräsentation und Debatten wurden verschiedene Fragen aufgegriffen: Welche sozialen Images setzten sich warum und wann durch? Welche Parallelen und Differenzen gab es im innerdeutschen Kräftefeld? Welche Bedeutungen hatten die jeweiligen Diskurse für den Gegenüber? Welche systemfunktionale Relevanz erlangte „Armut“? Für die Analyse wurden „öffentliche“ Aussagen zu „Armut“ in den Blick genommen. Untersucht wurden mediale, fachwissenschaftliche sowie politische Armutsthematisierungen, wodurch der „common sense“ der öffentlichen „Armuts“-Kommunikation herausgeschält werden konnte. Durch die Decodierung zeittypischer Denkhorizonte und kollektiver Ordnungsmuster liefert die Studie ein Phasenmodell des Wandels der Intensität von „Armut“-Thematisierung. Verschiedene Arten des

öffentlichen Umgangs mit „Armut“ besaßen in beiden deutschen Staaten – häufig phasenverschoben und in unterschiedlicher Intensität – eine wichtige symbolische Funktion.

Mahler, Anthony. *Writing Regimens: The Dietetics of Literary Authorship in the Late German Enlightenment.* University of Chicago, German Studies. Director: Christopher Wild. October 2014.

“Writing Regimens” demonstrates that laying claim to literary authorship in the late German Enlightenment entailed the cultivation (*Bildung*) of a temperate way of life and healthy body. Recent scholarship has cast the health practices and literature of the *Bildungs*-paradigm as nascent instruments of modern social hygiene. I show, however, that their defining configuration of power, knowledge, and life is only intelligible through its manifold connections to the long tradition of dietetics, the Hippocratic discipline for leading a healthy life through regimens of moderation. Drawing on insights from the history of science, anthropology, and cultural and media studies, I argue that dietetic moderation was an epistemic virtue of literary authorship: authors employed differing regimens as representations of their public personae, as blueprints for productivity, and as ways of life that triggered and transformed the body and mind such that they could create poetic forms. Through close readings of literature, self-writing, and dietetic handbooks, the four case studies of the dissertation (Lichtenberg, Jean Paul, Goethe, Novalis) articulate a neglected hermeneutics of the self and literature around 1800; one that, in the face of modernity’s onset, invoked the long history of dietetic self-cultivation.

Margain, Constance. *L’Internationale des gens de la mer (1930-1937): Activités, parcours militants et résistance au nazisme d’un syndicat communiste de marins et dockers.* Le Havre University, History. Directors: Mario Kessler, John Barzman. April 2015

Thema meiner Arbeit steht die Untersuchung einer kommunistischen Gewerkschaft: die Internationale der Seeleute und Hafenarbeiter (ISH), die abhängig von der Roten Gewerkschafts-Internationalen (RGI, die russische Bezeichnung ist Profintern) war. Die ISH wurde 1930 gegründet und 1937 gemeinsam mit der Profintern aufgelöst.

Mariss, Anne. “*A World of New Things*”: *Practices of Natural History – the Example of Johann Reinhold Forster.* University of Kassel, Department of Early Modern History. Directors: Renate Dürr, Anne-Charlott Trepp. July 2014.

In meiner Dissertation habe ich Praktiken der Naturgeschichte im Zeitalter der Aufklärung untersucht. Die zentrale These der Arbeit lautet, dass die Naturgeschichte nicht nur als wissenschaftliches System, sondern als breit gefächertes sozio-kulturelles Phänomen zu erfassen ist. Meine Fragestellung lautet deshalb, wie Naturgeschichte in spezifischen historischen Settings

›gemacht‹ wurde und welche sozialen und kulturellen Praktiken mit der Produktion naturhistorischen Wissens verknüpft waren. Analysiert habe ich Praktiken der Naturgeschichte anhand des Naturkundlers und Universalgelehrten Johann Reinhold Forster (1729-1798). Über den historischen Akteur Forster verschaffe ich mir gleichsam eines Türöffners ›Eintritt‹ in die Wissensräume der Naturgeschichte. Die von mir gewählte verräumlichte. Untersuchungsperspektive hat es ermöglicht, die Naturgeschichte nicht nur als eine Art Vorläuferin der späteren Biologie zu begreifen, sondern sie in ihrer Kontingenz und Eigenartigkeit als eigenständiges Wissensfeld der Aufklärung zu historisieren. Durch Forsters wissenschaftliche Aktivitäten haben sich für die Analyse drei zentrale Wissensräume ergeben: das Schiff, die Gelehrtenrepublik und die Universität. Dementsprechend gliedert sich die Arbeit in einen einführenden Teil (Einleitung, Historiographisches und Biographisches zu Forster) und einen analytischen Hauptteil, der die Dimensionen der Naturgeschichte im 18. Jahrhundert sowie die drei Wissensräume der Naturgeschichte beleuchtet. Eine Schlussbetrachtung fasst die zentralen Ergebnisse der Arbeit zusammen und gibt einen Ausblick auf sich anschließende Forschungsfragen.

McCorkle, Brooke. *Searching for Wagner in Japan.* University of Pennsylvania, Music. Director: Carolyn Abbate. February 2015.

The reception of Richard Wagner's works would seem of obvious relevance to the social and political development of modern Japan, considering the infamous political ties between Germany and Japan in the first half of the twentieth century. However, the topic has yet to receive significant academic attention. My project remedies this lack in scholarship by interrogating the role of Wagner in Japanese cultural history from the late nineteenth century to the present day. Within the one hundred and fifty year time span, Japan transitioned from a samurai government to an imperial nation-state, underwent a process of rapid modernization, and suffered defeat in World War II before finally ascending as a global economic power. Over this time, the contradictory qualities that characterize Wagner's works and ideas resonated with Japan's own historical experience. In order to clarify how Wagner's operas and philosophy were exploited to suit a widening array of socio-political projects I draw on a variety of sources including archival documents, film, and popular literature. I contend that the reception of Wagner in Japan offers us a new way of unravelling the tangled skein of nationalism, modernity, and gender ideology.

McKinley, Eric. *Intimate Strangers: Inter-marriage among Jews, Catholics, and Protestants in Germany, 1875-1935.* University of Illinois, Urbana-Champaign, Department of History. Director: Peter Fritzsche. March 2015.

I examine intermarriage in Germany from 1875, when the Second Reich implemented obligatory civil marriage, to 1935, the year the Third Reich implemented the Nuremberg Laws. Acts of intermarriage and the reactions they generated were undertakings of boundary crossing that sparked changes to German identity. Over the course of six decades of boundary crossing examined in this dissertation, the confessional, religious, and racial boundaries themselves

transformed, and sometimes overlapped. What it meant to be German in German history constituted the stakes of crossing these boundaries because the act determined the parameters of belonging and exclusion. The stakes for the historical actors constitute the stakes of this dissertation. I investigate what it meant to be German and who decided that meaning by analyzing the idea and practice of intermarriage over time. Intermarriage was central to the process of making Protestant and Catholic Germans into “Germans” and excluding Jews from that same category. It was not because the Nazis abolished the boundary between Protestants and Catholics, but because over the course of history individuals and German states established a language and a framework for the coexistence of Protestants and Catholics both intimately and socially.

Moore, Scott. *Teaching the Empire: Education and State Loyalty in Late Habsburg Austria.* University of Maryland, College Park, Department of History. Director: Marsha Rozenblit. March 2015.

This dissertation examines how Austria utilized its system of public education to foster and develop loyalty to the multinational Habsburg Monarchy from 1867-1918. It draws from a wide range of sources, including contemporary textbooks, pedagogical journals, printed curriculum, school chronicles, school year-end-reports, school inspection reports, and other records related to school administration to show that Austria developed a strong system of civic education which attempted to build a supranational, Austrian identity among its citizens. Educators sought to develop this supranational sense of “Austrian-ness” in the context of existing ethnic, national, and regional identities assuming that they would contribute to, not detract from, Austrian patriotism. Ultimately, this study shows that the Habsburg Monarchy possessed a nuanced, assertive system of civic education within its schools which attempted to create a layered identity unique to Europe.

Morgan, Stephen. *Shepherds of a Dying Flock: The Rhenish Mission, the Herero, and German Colonial Conquest in South-West Africa.* University of Notre Dame, Department of History. November 2014.

This dissertation examines the role that German Protestant missionaries from the Rhenish Mission Society played in the conquest of the Herero and the development of colonialism in South-West Africa. It explores how colonialism influenced missionaries’ articulation of their project. As the objects of missionary evangelization and the subjects of colonial policy, the Herero were integral to debates between missionaries and colonial officials about the nature of colonialism. Missionaries and colonial officials instrumentalized each other to achieve their aims as they negotiated the place of the Herero in the colonial order, resulting in a reciprocal process in which the missionary and colonial projects influenced each other.

Munderloh, Marissa K. *The Emergence of Post-Hybrid Identities: A Comparative Analysis of National Identity Formations in Germany's Contemporary Hip-Hop Culture*. University of St. Andrews, School of Modern Languages. Director: Michael Gratzke. January 2015.

This thesis examines how hip-hop artists in Hamburg and Oldenburg express their Germanness by looking at the spatial, historical and social influences towards the formation of a national identity in hip-hop. The research methods entail participant observation, semi-structured interviews and a close reading of hip-hop's cultural texts in the form of videos, photographs and lyrics. The first chapter analyses the manifestation of hip-hop music in Hamburg. The second chapter looks at the local adaptation of hip-hop's dance styles. The last two chapters on rap and graffiti art present a comparative analysis between the art forms' appropriation in Hamburg and in Oldenburg. In comparing hip-hop's four main elements and their practice in two distinct cities this research not only expands current German hip-hop scholarship beyond the common focus on rap, especially in terms of being a voice for the minority, but also offers new understandings on contemporary presentations of Germanness. By looking at the strategies with which artists make hip-hop meaningful as a German cultural movement, this thesis shows that national culture and affiliation can be expressed in, what I call, a post-hybrid state of identity, revealing how a mono-national identity can be constructed through multiculturalism.

Ng, Julia. *Conditions of Impossibility: Failures and Fictions of Perpetual Peace*. Northwestern University, Comparative Literary Studies/German Literature and Critical Thought. Directors: Samuel Weber, Peter Fenves. June 2012

This dissertation identifies and describes the self-consciously impossible character of Kant's "Towards Perpetual Peace" (1795), which ironically makes possible alternative theories of political agency that do not rely on the presumption that human beings can build a world in which they protect themselves from every conceivable threat. One such alternative theory, I argue, develops in the early work of Walter Benjamin and Gershom Scholem, for whom the perpetual peace project turns into an exploration of the fictions that accompany and precede every determination of possibility imposed by the self-organization of embodied subjectivity. Unsettling the logic that grounds action in the organization of human life, a generally unseen dimension of Kant's projection of the just society gives rise to theories of human power and divine violence in Benjamin and Scholem that express a concept of life preceding and exceeding what is deemed "possible" for human subjectivity. The impossibility of perpetual peace thus becomes, for them, a promise that the impossible—figured in the science fiction of Paul Scheerbart, above all—cannot be dismissed whenever human organization breaks out of its self-organization's syndromes.

Noellgen, Sabine. *"Veränderte Umwelt: Neue Leseweisen im Anthropozän"* ("Altered Environments: New Readings in the Anthropocene"). University of Washington, Department of Germanics. Director: Sabine Wilke. March 2014.

This dissertation explores the role imagination plays in coming to terms with what has primarily been described as a geophysical era: the Anthropocene. In this new era, as a number of scholars in both natural sciences and history argue, human forces have to be acknowledged as the most important power in nature. In five chapters that represent key aspects of the environmental debate (“Food,” “Waste,” “Pollution,” “Animals,” and “On Alert”), the dissertation provides exemplary close readings of a wide range of contemporary texts and films, from the Austrian documentary film *Unser täglich Brot* (2005) by Nikolaus Geyrhalter to Kathrin Röggla’s *die alarmbereiten*. Since the approach is interdisciplinary, readings bring German literature and culture to bear on what it means to live in the Anthropocene from a sociological, psychological, biological, historical, and aesthetic perspective. Not only do the texts and films analyzed ask us to reconsider our relationship with non-human nature: They also show that literature and film can complement or even exceed statistics and quantitative data when it comes to the mediation of environmental concerns.

Panzer, Sarah. *The Prussians of the East: Samurai, Bushido, and Japanese Honor in the German Imagination, 1905-1945*. University of Chicago, History Department. Director: Michael Geyer. November 2014.

This dissertation examines the ways in which Japanese martial culture was imagined and appropriated in Germany during the first half of the twentieth century. The relationship between Germany and Japan was, in many ways, exceptional in the modern era; unlike most other relationships between Western and non-Western nations, the German-Japanese relationship was not predicated on colonial or imperial dynamics of hegemony, but rather on the basis of mutual interest. This unique relationship created a logic of transcultural engagement that was atypical for the time, in that it reflected a blurring of the lines between foreignness and semblance. This was accomplished by deploying a set of martial images and associations from the Japanese cultural imaginary: the samurai, bushido, Zen, and seppuku. This heroic imagery encouraged Germans to recognize themselves in the Japanese and in Japanese culture. Ultimately, I argue that Japanese culture was ideally suited for this form of transcultural appropriation because it seemed to offer a model of a sustainable synthesis between modernity and tradition, an alternative national modernity built on, and protected by, aristocratic ideals of martial virtue.

Pentzlin, Nadja. *The Cult of Corpus Christi in Early Modern Bavaria: Pilgrimages, Processions, and Confraternities between 1550 and 1750*. University of St Andrews, School of History, Reformation Studies Institute. Director: Bridget Heal. October 2014.

Transubstantiation and the cult of Corpus Christi became crucial Counter-Reformation symbols which were assigned an even more significant role during the process of Catholic renewal from the mid-sixteenth to the mid-eighteenth century. Practices outside Mass, such as pilgrimages, processions, and prayers in front of the consecrated host flourished, in particular, in the Duchy of Bavaria, the archetypal ‘confessional’ state. This study therefore investigates how the Eucharist

was popularised in the Catholic duchy between 1550 and 1750, focusing on three major themes: pilgrimages, confraternities, and the Corpus Christi procession. Rather than arguing in favour of a state-sponsored piety imposed from above, this work explores the formation of Catholic confessional identity as a two-way-process of binding together elite and popular piety, and emphasizes the active role of the populace in constituting this identity. This is why this investigation draws primarily on research from local archives, using a rich body of both textual and visual evidence. Focusing especially on the visual aspects of Catholic piety, this project works towards an interdisciplinary approach in order to understand the ways in which Eucharistic devotion outside Mass was presented to and received by local communities within particular visual environments.

Perten, Elizabeth. *Liszt as Critic: Virtuosity, Aesthetics, and the Art in Liszt's Weimar Prose (1848-1861)*. Brandeis University, School of Music. Director: Allan Keller. August 2014.

In this dissertation, I explore Liszt's significance as author and music critic through an analysis of four of his series of character portraits from his Weimar period (1848-1861). In these writings, Liszt not only contributes to the mid-century debate over musical aesthetics on the side of the musical progressives (the New Germans), but he also effectively continues to promote his own musical values and aesthetics to his audience, many ideas of which he had introduced in earlier prose works. Through examination of Liszt's essays on John Field, Clara Schumann, Robert Franz, and Pauline Viardot-Garcia, I illustrate how Liszt strives to achieve the overarching goal of his prose works: to educate the musical public (both contemporary and in the future) to recognize, support, and promote "true" musical artists and artistry. Liszt is seldom viewed in music history as an influential writer, nor is the content of his literary works frequently examined in scholarship. Through my analysis of Liszt's character portraits I will demonstrate his importance as a music critic, thus acknowledging Liszt's significance in each facet of his life, of which his role as author is of integral importance.

Präger, Ulrike. *Longing to Belong: Musical Practices in the Expulsion of the Germans from the Bohemian Lands*. Boston University, Department of Musicology and Ethnomusicology. Directors: Steven Cornelius, Marié Abe, Joshua Rifkin. April 2014.

In 1945/6, after the surrender of Germany in World War II, approximately twelve million German civilians living in Central and Eastern Europe were expelled mostly to neighboring Germany in what is considered one of the largest forced population transfers in history. For this phenomenological-historical ethnography, I collected more than eighty life histories specifically from Germans expelled from Bohemia, Moravia, and Czech Silesia (also labelled as Sudeten Germans). Focusing on recollections of musical practices and musical repertoire in these life histories, I investigate how the Sudeten Germans used and still continue to use music as a tool for remembrance, adaptation, and socio-political integration in their new environments. My dissertation highlights, how the reframing and even silencing of musical practices in former East

Germany affected processes of social identity reconstruction until the 1989 fall of the Berlin Wall. I propose a new analytical perspective of home, called “sounded *Heimat*”: the notion of belonging to a place and social setting based on sonic parameters. Broadly speaking, my research shows how music is able (and also unable) to mitigate transcultural interaction between host and migrant communities, act as a political mediator, and reconstruct cultural memories after forced migration.

Purvis, Zachary. *Theology and University: Friedrich Schleiermacher, Karl Hagenbach, and the Project of Theological Encyclopaedia in Nineteenth-Century Germany.* University of Oxford, Faculty of Theology and Religion. Director: Johannes Zachhuber. September 2014

This study examines the rise, development, and crisis of theological encyclopaedia in nineteenth-century Germany. As introductory textbooks for theological study in the university, works of theological encyclopaedia addressed the pressing questions facing theology as a “science” (*Wissenschaft*), a rigorous, critical discipline deserving of a seat in the modern university. The project of theological encyclopaedia, I argue, functioned as the place where theological reflection and the requirements of the institutional setting in which that reflection occurred—here the German university—converged. I explore its roots as an idealist model for organizing knowledge in the university system, focusing especially on Friedrich Schleiermacher (1768–1834), the father of modern Protestantism and principal intellectual architect of the University of Berlin (1810). Schleiermacher’s program transformed the shape of theology as science and laid the groundwork for theology’s later historicization, which I investigate among predominant mid-century Hegelian speculative thinkers and mediating theologians (*Vermittlungstheologen*). Finally, I analyze the project’s downfall in the context of Wilhelmine Germany and the Weimar Republic, beset by radical disciplinary specialization, a crisis of historicism, and the attacks of dialectical theology. The project resulted in a powerful synthesis that fundamentally shaped the reigning theological paradigms in nineteenth-century Germany and beyond.

Rasmus-Vorrath, Jack K. *The Honesty of Thinking: Reflections on Critical Thinking in Nietzsche’s Middle Period and the Later Heidegger.* The University of Oxford, Department of Medieval and Modern Languages. Director: Ben Morgan. December 2014.

This dissertation engages contemporary interpretations of Nietzsche and Heidegger on the issue of *self-knowing*. Accounting for developments in their respective conceptions of *honesty* and *authenticity* allows a response to interpreters for whom such conduct remains a primarily personal problem. Chapters 1-2, on honesty, consult Nietzsche’s groundwork on prejudice in *Morgenröthe*, which probes the moral-historical forces involved in actuating the ‘will-to-truth’. Chapters 3-4, on authenticity, consult Heidegger’s lecture series *Was heißt Denken?* on what motivates one’s thinking, where he reconsiders the question of who/what calls forth one’s ‘will-to-have-a-conscience’ in dialogue with Parmenides on the issue of thought’s linguistic determination, further discussed in the context of *Unterwegs zur Sprache*. Chapter 5 shows how

Heidegger's confrontation with Nietzsche informed revisions to his understanding of authenticity, and to the attending conceptions of critique and its authority. Attention is given to the distinct Nietzschean foils constructed along the way, in Heidegger's lectures on the second *Unzeitgemässe Betrachtung* and the contemporaneous monograph *Besinnung*, and in his later readings of *Also sprach Zarathustra*. Chapter 6 recapitulates the developments traced from the viewpoint of the *Zollikoner Seminare* and the fifth Book of *Die fröhliche Wissenschaft*. Closing remarks relate to recent empirical research on the socio-environmental structuring of self-identity.

Rau, Christian. *Kommunalpolitik und Stadtentwicklung in der DDR: Der Rat der Stadt Leipzig 1957-1989*. University of Leipzig, Department of History, Modern and Contemporary History. Director Ulrich von Hehl. December 2014.

The study investigates the role of local politics for the stability of the GDR using the example of Leipzig. While most of the GDR-histories refer to the traditional “top-down” perspective and argue that East German local administrations just received orders from the central party and state apparatus, this dissertation aims to explore the practices of power in the urban space. It combines approaches of urban history and the socio-political history of the GDR. In the first part, the study analyses the discussions on the role of local politics between state officials of any level, party functionaries and legal scholars. Since the late 1950s, these discussions became a general debate on the stability of the GDR from below. However, they were characterized by divergent interests and compromises. In the second and third part, the study explores the practices of local politics using the example of housing policy. It demonstrates that local officials had to mediate between public and private interests which also included deviations from norms defined centrally.

Rauch, Stefanie. *Making Sense of Holocaust Representations: A Reception Study of Audience Responses to Recent Films*. University of Leicester, School of History, Stanley Burton Centre for Holocaust and Genocide Studies. Directors: Olaf Jensen, James Chapman. September 2009.

This thesis provides a complex and in-depth analysis of the reception, by actual audiences, of recent films about the Holocaust. Drawing on approaches from cultural studies, and using an original methodology developed for this project, the analysis of film text and context was combined with an empirical, qualitative reception study. Using Britain as a case study, it is demonstrated that the reception process of feature films and docu-dramas about the Holocaust cannot be fully understood through textual analysis alone. The thesis challenges the widespread generalisations about films’ alleged impact on ‘the public’ in the literature about Holocaust representations. By analysing the data, the ways in which a select number of films are made sense of, and how the Holocaust is understood through these films. It is demonstrated that the reading of films is simultaneously multiple and emanating from the text, which triggers and facilitates a range of interpretations. The process of making sense of Holocaust representations is an active process, which is influenced, guided and at times constrained by preconceptions,

emotions, and the extent to which films are considered as authentic. As such, the thesis makes a long overdue contribution to the study of the representation of the Holocaust

Reyes, Michelle. *The Spiritual Self in the Age of Reason: Autobiographical Writing, 1700-1800.* University of Illinois at Chicago (UIC), Germanic Studies. Director: Patrick Fortmann. May 2015.

My project explores how certain German autobiographical texts of the eighteenth century craft a spiritual self. The texts analyzed expand the established canon of autobiographical writing by pairing each male voice with a female counterpart. These pairs include: the *Lebensbericht von Anna Louisa Karsch* (1761/62), Johann Heinrich Jung-Stilling's *Lebensgeschichte* (1777–1804), Karl Philipp Moritz's *Anton Reiser* (1785), Angelika Rosa's *Lebensschicksale* (1784/85), Johann Wolfgang von Goethe's "Die Bekenntnisse einer schönen Seele" (1795/96) and Friederike Helene Unger's *Bekenntnisse einer schönen Seele von ihr selbst geschrieben* (1806). In each of these accounts the self does not replace the soul but rather incorporates it through its cultivation. Michel Foucault's *The Hermeneutics of the Subject* (1981/82) and *The Care of the Self* (1986) as well as from Niklas Luhmann's sociological model of the self as differentiated subjectivity, outlined in his essay, "Individuum, Individualität, Individualismus" (1989), provide the theoretical cues. My study marks a significant departure from previous scholarship in revealing rhetorical, narrative, and conceptual continuities between Pietist confessions and supposedly secular accounts of individual life. Furthermore, my study shows how men and women take markedly different turns on the path towards the spiritual self.

Rittenhouse, Rose. *Verbal Periphrasis in Two Early Germanic Languages: A Comparative Study of the Passive and Perfect in the Old High German Evangelienbuch and the Old Saxon Heliand.* University of Wisconsin–Madison; Department of German. Robert Howell. March 2014

This dissertation introduces a corpus-based statistical analysis of Old High German and Old Saxon [BECOME + past participle], [BE + past participle], and [HAVE + past participle], constructions in which the historically nominal past participle eventually became reanalyzed as a purely verbal element. Over time, the reanalysis of the participle and auxiliarization of the finite verbs resulted in the emergence of the Germanic periphrastic passive and perfect, although the exact sequence of events has yet to be definitively explained. Using data extracted from the Old High German *Evangelienbuch* and the Old Saxon *Heliand*, this study compared patterns of past participial inflectional morphology and aspectual properties across constructions and texts and ultimately posits a relative timeline for the evolution of the periphrastic passive and perfect in West Germanic. The quantitative approach utilized for this investigation thus allows for a more nuanced assessment of the morphosyntactic and aspectual properties of [BECOME/BE/HAVE + past participle] than has been possible under previous methodologies.

Riviere, Jessica Leigh. *Women's Participation in the Literary Public Sphere through Essayistic Writing (1770-1830)*. Vanderbilt University, Department of German. Director: John A. McCarthy. June 2013.

My project reveals that German women around 1800 used the essay to participate in the emerging public sphere. I build on the work of Rohner, Schärf and McCarthy that positions the German essay as an established literary form well before its popularity in the 20th century. I chose four authors whose essays opened up the essay to other women writers. Sophie von La Roche's *Pomona* (1783-84) and Marianne Ehrmann's *Amaliens Erholungsstunden* (1790-92) contained essays that shaped contemporary understanding of the role and function of a women's journal. Therese Huber and Caroline Pichler supported their families by prolific fictional writing, and used essayistic writing to express their opinions publicly, and yet did not agree on the place of this writing within their literary oeuvre. My research sheds new light on the complex role gender plays in the public sphere, and just how eminently suitable essayistic writing is to the expression of minority voices, particularly for women emerging as authors publishing under their own name.

Rubin, Abraham. *Kafka's German-Jewish Reception as Mirror of Modernity*. CUNY Graduate Center, Comparative Literature. Director: John Brenkman. April 2014.

This study explores the diverse and contradictory ways German-Jewish intellectuals writing in the 1920s and 30s identified Kafka's fiction as "Jewish." Focusing on the commentaries of Margarete Susman, Hans-Joachim Schoeps, Gershom Scholem, and Max Brod, I claim that their interpretations reflect the transformations that occurred in Jewish self-understanding during the first decades of the twentieth-century. Situating the early phases of Kafka's literary afterlife within the broader context of interwar German-Jewish culture, I show how these critics conceptualize their respective notions of "Jewishness" through an encounter with Kafka's writing and use it as a foil for the self-fashioning of their own Jewish identity. By reconstructing the political and ideological convictions that shaped their readings of Kafka, I draw out the competing visions of German-Jewish identity underlying the author's interwar reception. On a broader level, this project seeks to understand the ways secular Jewish identity is reconceived in the field of cultural production, and how it is translated into modern categories of nation, culture, and ethnicity.

Sakova-Merivee, Aija. *Ausgraben und Erinnern: Denkbilder des Erinnerns und der moralischen Zeugenschaft im Werk von Ene Mihkelson und Christa Wolf*. University of Tartu (Estonia), Institute for Cultural Research and Fine Arts. Directors: Tiina Ann Kirss, Eve Pormeister. December 2014.

My doctoral thesis is on “Excavation and Memory. Thought-images of memory work and moral witnessing in Ene Mihkelson’s and Christa Wolf’s prose” can be understood as an inquiry into the philosophical potential of Mihkelson’s and Wolf’s novels. Estonian literary theorist Jaak Tomberg has drawn attention to the reconciliatory purpose of literature, to the ability of literary texts to remember the failed possibilities of acting in the past. Remembering through writing holds a messianic moment, because it can act as a kind of redemption to the past failures. Literature thus has a capability to illuminate and to model relationships between the present and the past on a philosophical level in a way that it helps to grasp the past violence and injustice, pain and loss that has not yet been fully known. With the help of Walter Benjamin, Avishai Margalit, Giorgio Agamben and other thinkers the dissertation examines the poetics of remembrance and moral witnessing in Mihkelson’s novels *The Sleep of Ahasvuerus* (2001), *Plague Grave* (2007), and Wolf’s novels *Kindheitsmuster* (1976) and *Stadt der Engel oder The Overcoat of Dr. Freud* (2010).

Schenderlein, Anna Clara. “*Germany on Their Minds? German Jewish Refugees in the United States and Relationships to Germany, 1938-1988.* University of California-San Diego, History. Directors: Frank Biess, Deborah Hertz. August 2014.

My dissertation examines the relationships between German Jewish refugees in the United States and Germany from 1938 to 1988. Using publications and records of refugee organizations in the United States and West German federal and municipal governments, in combination with oral histories, letters, and memoirs, the dissertation analyzes refugee discourses concerning Germany and interactions between refugees and Germans. It shows how Germany—as a nation state, with its political systems, institutions, and people, and as an imaginary—affected the ways in which ordinary German Jewish refugees in the United States constructed their personal and communal lives and identities. It further shows, how, in turn, German Jewish refugees in the U.S. influenced West German identity formation. This dissertation thus argues that neither the history of the refugees nor that of postwar Germany can be fully understood without consideration of the interrelations and interactions between the two. German Jewish refugees in the United States played a role in channeling Germany’s democratic ambitions and German outreach activities, such as through the Foreign Office and municipal visitor programs. Such programs contributed, conversely, to a strengthening of German Jewish refugee identity many years after the end of the war.

Scholz, Juliane. *Geschichte des Drehbuchautors in den USA und in Deutschland.* Universität Leipzig, Fakultät für Sozialwissenschaften und Philosophie; Institut für Kulturwissenschaften. Directors: Hannes Siegrist, Rüdiger Steinmetz. July 2014.

Die Dissertation untersucht historisch vergleichend die Berufsgeschichte des Drehbuchautors in den USA und in Deutschland im Laufe des 20. Jahrhunderts. Der Drehbuchautor gilt als

moderner Kreativberuf, der sich seit den 1910er Jahren im Zuge der Ausdifferenzierung einer großbetrieblichen, arbeitsteiligen Filmindustrie herausbildete und in beiden Ländern verschiedene Modi der Professionalisierung zeitigte. Anhand der sozial- und kulturhistorischen Rekonstruktion seiner wechsellvollen Berufsgeschichte können zudem Aussagen über den gesellschaftlichen Stellenwert von medialen Berufen in der Medienkulturindustrie der Moderne überhaupt getroffen werden. Methodisch werden die vielfältigen sozialen, kulturellen, wirtschaftlichen, institutionellen, professionellen und politischen Kontexte der Berufsgeschichte mithilfe der historischen Professionsforschung erläutert. Vor dem Hintergrund einer Sozialgeschichte der Angestellten, der betrieblichen Mittelklasse(n) und dem Wandel der Arbeitsorganisation in der (post-)industriellen Gesellschaft lässt sich der Beruf des Drehbuchautors außerdem im Kontext der fortschreitenden Industrialisierung und großbetrieblichen, arbeitsteiligen Herstellung medialer Produkte einordnen und erörtert damit Problemkomplexe der Arbeiter-, Angestellten- und Bürgertumsforschung.

Schwaiger, Silke. *Über die Schwelle: Zugewanderte Autorinnen und Texte um das Kulturzentrum exile in Wien.* University of Southampton, Faculty of Humanities, Modern Languages. Directors: Andrea Reiter, Ulrike Hanna Meinhof. September 2014.

The study focuses on selected texts and authors associated with the cultural centre *exile* in Vienna which promotes the culture of migrants and minorities in Austria. Since 1997 *exile* has awarded the annual prize “writing between cultures.” The literary prize addresses authors with a ‘migrant background’ whose mother tongue is not German but who write in German. The thesis investigates the negotiation of cultural identities of migrants at the intersection of the cultural centre *exile*, individual life histories and literary creations. Tensions and contradictions between institutional and individual discourses are identified and are related to the literary works of selected authors. The analysis is informed by a theoretical framework which incorporates concepts of cultural identity and canonisation, and combines a cultural sociological approach with a textual one: the analysis focuses on qualitative interviews with selected authors as well as literary texts. I hope to demonstrate the tensions between cultural integration and exclusion and to investigate the “place” authors around *exile* negotiate for themselves. The aim of the project is to highlight *exile*’s as well as the authors’ contribution to the Austrian literary field and to provide a better understanding of their early literary works and their self-conception as writers.

Sederberg, Kathryn. *Germany's Rubble Texts: Writing History in the Present, 1943-1951.* University of Michigan, Germanic Languages and Literatures. Director: Julia Hell. August 2014.

This dissertation examines how writers, filmmakers, and photographers engaged with “rubble” at metaphoric and structural levels during the period of radical societal and political upheaval at the end of the Second World War. The project traces the rise of “rubble texts” during the late stages of the war, including diaries and literature in which Germans grappled with the physical destruction of their cities and the defeat of Germany. The claim is that such texts also provide

insight into how Germans reconfigured their connection to time and national history. Highlighting the diary as a crucial yet often overlooked form, this project calls attention to rubble as a form and an enabling condition. Primary materials include literary works by Arno Schmidt and Wolfgang Koeppen, the unpublished diaries of German civilians, the wartime diaries of Victor Klemperer, political essays by Karl Jaspers and Hannah Arendt, and visual material such as rubble film and photography. Incorporating archival research, this dissertation engages with larger questions of temporality and the writing of history, the pragmatics of writing in times of crisis, and explores the politics of rubble texts in the context of postwar projects of *Umerziehung* (reeducation) and *Entnazifizierung* (denazification).

Scholz, Juliane. *Geschichte des Drehbuchautors in den USA und in Deutschland*. Fakultät für Sozialwissenschaften und Philosophie; Institut für Kulturwissenschaften; Universität Leipzig. Directors: Hannes Siegrist, Rüdiger Steinmetz. July 2014.

Die Dissertation untersucht historisch vergleichend die Berufsgeschichte des Drehbuchautors in den USA und in Deutschland im Laufe des 20. Jahrhunderts. Der Drehbuchautor gilt als moderner Kreativberuf, der sich seit den 1910er Jahren im Zuge der Ausdifferenzierung einer großbetrieblichen, arbeitsteiligen Filmindustrie herausbildete und in beiden Ländern verschiedene Modi der Professionalisierung zeitigte. Anhand der sozial- und kulturhistorischen Rekonstruktion seiner wechselvollen Berufsgeschichte können zudem Aussagen über den gesellschaftlichen Stellenwert von medialen Berufen in der Medienkulturindustrie der Moderne überhaupt getroffen werden. Methodisch werden die vielfältigen sozialen, kulturellen, wirtschaftlichen, institutionellen, professionellen und politischen Kontexte der Berufsgeschichte mithilfe der historischen Professionsforschung erläutert. Vor dem Hintergrund einer Sozialgeschichte der Angestellten, der betrieblichen Mittelklasse(n) und dem Wandel der Arbeitsorganisation in der (post-)industriellen Gesellschaft lässt sich der Beruf des Drehbuchautors außerdem im Kontext der fortschreitenden Industrialisierung und großbetrieblichen, arbeitsteiligen Herstellung medialer Produkte einordnen und erörtert damit Problemkomplexe der Arbeiter-, Angestellten- und Bürgertumsforschung.

Seelig, Michael. *„Alltagsadel“: Der ehemalige ostelbische Adel in der Bundesrepublik Deutschland 1945/49-ca. 1975*. Philipps-Universität Marburg, Fachbereich 06: Geschichte und Kulturwissenschaft. Directors: Eckart Conze, Ewald Frie. December 2013.

Nach dem Ende des Zweiten Weltkriegs wurden mit der Bundesrepublik und der DDR auf deutschem Boden erstmals eine langfristig stabile demokratische sowie eine sozialistische Ordnung errichtet. Beide Gesellschaftssysteme galten lange als unvereinbar mit dem Adel. Doch trat der deutsche Adel nach 1945 tatsächlich von der historischen Bühne ab? Während der mittel- und ostdeutsche Adel um 1945 aus der späteren DDR floh oder vertrieben wurde, bot ihm die Bundesrepublik eine neue Heimat. Diese Pionierstudie untersucht erstmals, wodurch sich der sogenannte ostelbische Adel nach Flucht und Vertreibung in der Bundesrepublik noch als Adel

auszeichnete. Dabei werden zum einen sein Selbstverständnis und zum anderen seine soziokulturelle Praxis in den Blick genommen. Um auch weiterhin an einer Selbstdefinition als Adel festhalten zu können, zog sich der ostelbische Adel auf sei ideellen Werte zurück und verstand sich fortan als eine "Gesinnungsgemeinschaft". So war es ihm möglich, in der Lebenswelt des privaten Alltags weiterhin als Adel fortzubestehen – gleichsam als ein "Alltagsadel."

Sharvit, Gilad. *Pre-Figuration of Freud's Concept of Freedom in the Philosophy of Schelling.* Hebrew University, Philosophy Department. Director: Christoph Schmidt. December 2014.

The dissertation offers a new contribution to the ongoing debate over the question of freedom in Freud's psychoanalytic theory. Building on Žižek's fundamental rereading of Schelling middle-period philosophy as a meta-psychological project, I argue that by subverting the rationalistic paradigm of absolute idealism, the *Freiheitsschrift* manifested itself as a pre-figuration to Freud's theory of Freedom. Elaborating on the basic "figura" the *Freiheitsschrift* proposes, in which freedom is based on a notion of agreement between one's life and one's essence, psychoanalytic freedom should be redefined as the concordance between man's conscious actions and his personality. This rereading of Freud's psychoanalytic theory also provides a solution to the operational function of history in German Idealism - Freud's theory reconfigures Schelling's essentialism and his inherent a-temporal formulation of reality, both true reminders to his idealist *Weltanschauung*. With psychoanalytic reflection, one can reenter the depths of the unconscious and redesign a new principle of life. At the point, the latent intertextual connection between the theological project of Schelling and Freud's secular therapy becomes evident. While Schelling is depend on divine salvation in order to change the unchangeable essence of man, Freud transfers the power of healing to man, replacing salvation with therapeutics.

Sikarskie, Matthew. *Bored with Boredom: Engaging Modernity in Wilhelmine Wandervogel and West German Punk Subcultures.* Michigan State University, Department of Linguistics and Germanic, Slavic, Asian and African Languages: Director: Elizabeth Mittman. August 2014.

This dissertation looks at two superficially dissimilar German youth cultures framing opposite ends of the twentieth century—the Wandervogel and West German punks—and proposes that they shared an important but unexplored commonality in their response to the subjective malaise of modern life, which has often been read through the discourse of boredom. Rather than define themselves through dominant societal and historical narratives, these groups of youth often instead oriented themselves to the future and attempted, through direct action and the recasting of their lives as unbound and autonomous, to move beyond the root causes of alienation that have led to the proliferation of modern boredom since the Enlightenment. For the Wandervogel, this direct action was expressed as *Selbsterziehung*—the belief that in order to discover and explore both their world and themselves, youth needed to teach themselves on their own terms.

For punks in West Germany, the DIY (do-it-yourself) project at the core of punk led these youth to a participatory engagement in the same vein.

Simon, Josiah. *Franz Rosenzweig's Hegel and the State: Biography, History and Tragedy.* University of Oregon, Department of German and Scandinavian. Director: Jeffrey Librett. March 2014.

This dissertation provides a full-length analysis of Franz Rosenzweig's intellectual biography *Hegel and the State* (1920). Offering the first English language translation of many passages from the book, it makes a unique contribution to a largely ignored aspect of contemporary Rosenzweig scholarship. The analysis draws on the formal characteristics of Rosenzweig's work—such as the epigraph, the narrative and biographical structure, as well as the historical presuppositions of the foreword and the conclusion—to show how his interpretation of Hegel's key political texts, culminating in the *Elements of the Philosophy of Right*, is informed by an explicit philosophical biography and a latent theory of tragedy. By recasting Rosenzweig's critique of Hegel's political thought into biographical, literary and historical terms, this dissertation aims to configure Rosenzweig's narrative in *Hegel and the State* as a tragic foil for his own personal and intellectual development.

Spiers, Emily. *“Alpha-Mädchen sind wir alle”: Subjectivity and Agency in Contemporary Pop-Feminist Writing in Britain, the US and Germany.* University of Oxford, Medieval and Modern Languages. Director: Georgina Paul. December 2014.

This thesis investigates models of subjectivity and agency in early twenty-first-century pop-feminist fiction and non-fiction. Non-fiction accounts of subjectivity draw on poststructuralist notions of incoherent, performative identity, yet retain the assumption that there remains a sovereign subject capable of claiming full autonomy. The pop-feminist non-fictions reflect a neoliberal model of entrepreneurial individualism where self-optimisation replaces an ethics of intersubjective relations. In exploring the theoretical blind-spots of pop-feminist claims to female autonomy and agency, this thesis sets out to demonstrate that pop-feminist non-fiction lacks an actual feminist politics. My methodology is comparative and primarily involves the close reading of a corpus of pop-feminist texts from the Anglo-American and German contexts. I utilize my corpus of current essayistic pop-feminist texts as a fixed point of reference, deeming them to be representative of a pervasive kind of contemporary postfeminist thinking. In the fiction I examine, however, subjectivity becomes a generative capacity characterised by expansive and self-reflexive negotiations between self and other. Through my close readings of the novels I develop a model of intersubjective dependency, drawing on Judith Butler's later work, and reveal hitherto un-discussed lines of literary and critical influence on the contemporary British and German novelists emanating from authors Kathy Acker and Mary Gaitskill.

Stauff, Derek. *Lutheran Music and Politics in Saxony during the Thirty Years' War*. Indiana University, School of Music, Musicology. Director: Daniel R. Melamed. December 2014.

Composers in Saxony during the Thirty Years' War gave voice to the political and confessional divisions plaguing the Holy Roman Empire by setting biblical texts full of political and confessional significance. They performed this music at politically-meaningful events and set texts long used by Protestants for polemical reasons. Just as Lutherans quoted the Bible for political purposes in sermons, official prayers, pamphlets, and broadsheets, so too Lutheran composers like Schein, Schütz, Hammerschmidt, and the Leipzig brothers Tobias and Samuel Michael wrote biblical motets and concertos to help interpret contemporary events, justify state policies, attack political or confessional opponents, and honor heads of state. Focusing primarily on music in Leipzig during the late 1620s and early 1630s, two major themes emerge: first, music designed to highlight strife between Protestants and Catholics, especially fears of persecution after the Edict of Restitution; and second, music celebrating the Swedish-Saxon victory at Breitenfeld in 1631.

Steckenbiller, Christiane. *Putting Place Back into Displacement: Reevaluating Diaspora in the Contemporary Literature of Migration*. University of South Carolina: Department of Languages, Literatures, and Cultures (Comparative Literature Program). Director: Yvonne Ivory. May 2013.

This dissertation is an interdisciplinary project that marries cultural geography and literary criticism to reevaluate traditional notions of displacement by shifting focus onto emplacement and locality. Responding to the thematic preoccupation with spatiality and movement in texts like Emine Sevgi Özdamar's *Seltsame Sterne starren zur Erde*, Senait G. Mehari's *Feuerherz*, Leila Aboulela's *Minaret*, and Teju Cole's *Open City*, I claim that these literary works envision radically new possibilities for migrants to attach meanings and symbolism to their everyday lived space. Specifically, I argue that migrants construct a sense of belonging in their new environment that manifests in affective or cognitive terms: as a sense of home and comfort and/or as a way of knowing. Employing a critical geographical conceptualization of "place," I consider examples from the German and Anglo-American context, and concentrate in particular on places like dwellings, parks, neighborhoods, and the city. The last two chapters further develop the idea that new media—as represented in Teju Cole's Twitter feed—produce new forms of community, memory, and interconnectedness, which bring the multiple homelands closer together and drastically alter traditional experiences of migration.

Suter, Mischa. *Rechtstrieb: Schulden und Vollstreckung im liberalen Kapitalismus, 1800–1900*. Department of History, University of Zurich. Director: Jakob Tanner. April 2014.

This thesis studies the quotidian routines of debt collection (called "*Rechtstrieb*" by contemporaries) in nineteenth-century Swiss liberalism. I argue that the legal enforcement of unmet debts reveals fundamental contradictions inherent to everyday economic life in liberal

capitalism. By conceiving debt as a profoundly relational social fact, I combine perspectives from historical anthropology, historical epistemology and political economy in order to understand precarious economies as cultural repertoires of conflict. In six thematically ordered chapters, I examine the social-imaginary figure of the male bankrupt who had his civil rights forfeited; the debtor's household as a force field of gendered duties and expectations; the attempts of legislators at synchronizing different temporalities and modalities of economic life by instituting new paperwork and other media practices; the changing social classification as well as conflicting moral repertoires of legitimation in debt relationships; and the constant difficulty to separate the categories of the person and things in seizure and pawning. Publication is in preparation.

Taylor, Nicholas E. *The Published Church Cantatas of Georg Philip Telemann*. Indiana University, School of Music, Musicology. Advisor: Daniel R. Melamed. December 2014.

At a time when few German composers were publishing church music, Georg Philipp Telemann released five complete annual cycles of church cantatas: the *Harmonischer Gottesdienst* (Hamburg, 1725–26), the *Auszug derjenigen musicalischen . . . Arien* (Hamburg, 1727), the *Fortsetzung des harmonischen Gottesdienstes* (Hamburg 1731–32), the *Musicalisches Lob Gottes* (Nuremberg, 1742–44), and the so-called *Engel-Jahrgang* (Hermsdorf, 1748). These collections were disseminated widely in their original printed versions and in manuscript copies throughout northern Europe and made the modern, Neumeister-type cantata—with operatic da capo arias and recitatives—available to a large and diverse audience. This dissertation considers the commercial context, marketing, dissemination, and performance history of these five published cantata collections. Surviving prints and manuscript copies of Telemann's cantatas reveal the individuals who are known to have performed Telemann's church music and show the various changes musicians made to these works according to the availability of certain voice types, instruments, and other practical concerns. These sources also demonstrate the vast and long-lasting appeal of Telemann's music in German-speaking lands and Scandinavia throughout the eighteenth and early nineteenth centuries.

Tomaszewski, Marco. *Stadtchronistik und Familiengeschichte. Basler Familienbücher des 16. Jahrhunderts.s.* Albert-Ludwigs-Universität Freiburg im Breisgau, Historisches Seminar. Directors: Birgit Studt, Felix Heinzer. September 2013.

Auch nach Etablierung der Drucktechnik wurde städtische Geschichtsschreibung bis weit in die Neuzeit häufig handschriftlich verbreitet. Überlieferungsträger bilden oft Sammelhandschriften, die außerdem familienbezogene Aufzeichnungen enthalten und als Familienbücher bezeichnet werden können. Ziel der Arbeit ist es, derartige Familienbücher im Kontext der städtischen Kommunikation zu verorten. Unter Kommunikation wird über Medien vermittelte Interaktion zwischen Akteuren verstanden, die, in Anlehnung an James Carey, sowohl Informationen übermitteln als auch Gemeinschaft stiften kann. Im Zentrum des Interesses stehen Fragen nach

dem Mediengebrauch sowie nach den Mechanismen und der kommunikativen Reichweite sowohl der Gattung Familienbuch als auch der städtischen Geschichtsschreibung. Dabei geht es auch um den Grad der Öffentlichkeit dieser Bücher. Untersucht werden außerdem die Entstehungskontexte sowie die spezifischen kommunikativen Eigenschaften der Editonsreihe *Basler Chroniken* als modernem Medium der Basler Stadtgeschichte. Die Ergebnisse tragen erstens zur Erforschung von Kommunikation, Mediensystem und Öffentlichkeit im 16. Jahrhundert im Allgemeinen bei. Zweitens ermöglichen sie ein besseres Verständnis der medialen und kommunikativen Zusammenhänge der Quellengattung Familienbuch und drittens lassen sich daraus Aussagen über Medialität sowie kommunikative Eigenschaften und Reichweiten städtischer Geschichtsschreibung treffen.

Uchill, Rebecca. *Developing Experience: Alexander Dorner's Exhibitions, from Weimar Republic Germany to the Cold War United States.* Massachusetts Institute of Technology. Director: Caroline A. Jones. February 2015.

Following the work of German-American curator Alexander Dorner (1893-1957) from his early curatorial career in Niedersachsen to professorships in New England, this dissertation explores the intersections of Euro-American modernism and developing ideations of experience within aesthetic philosophy. Dorner's work was formulated in deep engagement with (and often intentional contradiction to) the art theory being incubated in contemporaneous art institutions, pedagogies, and practices. His written texts and museum praxis responded to emerging notions of subjectivity, restoration, and perception in the aesthetic theory of Alois Riegl and Erwin Panofsky, art restoration mandates advocated by German museum leaders such as Max Sauerlandt and Kurt Karl Eberlein, and the artistic productions of El Lissitzky and Herbert Bayer. Against shifting expressions of democracy in Weimar Germany and the mid-century United States, Dorner's polemical focus on museum experience was, in effect, an attempt to train citizens for collective but heterogeneous social life.

Wagner, Martin. *Narrate, Describe, or Observe: Scientific Observation and Narrations of the Visual from Alain-René Lesage to Arthur Conan Doyle.* Yale University, Department of Germanic Languages and Literatures. Director: Rüdiger Campe. May 2014

In my dissertation, I theorize observation, a practice that originates in the modern natural sciences, as a literary technique central to the formation of European realism in the eighteenth and nineteenth centuries. In literature, observation is traditionally viewed only as a technique of *description* that serves to construct the real as a world of atemporal visibility. Through close readings of Alain-René Lesage, Rétif de la Bretonne, Johann Wolfgang Goethe, E.T.A. Hoffmann, Georg Büchner, Edgar Allan Poe, and Arthur Conan Doyle alongside a study of the philosophy and history of science, I theorize observation as a narrative technique that extends the visibility of atemporal description into the dynamic process of *narration*. The focused and

temporally extended gaze of this ‘narrative’ observer captures a world that appears real in both its visual presence and its dynamic development.

Walker, Katherine. *“Er hat Geschmack”: Shifting Connotations of Taste in the Discourse Surrounding W. A. Mozart 3.* Cornell University, Music. Director: James Webster. March 2014.

On 14 February 1785 Leopold Mozart wrote to his daughter in Vienna: “On Saturday evening Herr Joseph Haydn and the two Barons Tindi came to see us and the new quartets were performed. ... Haydn said to me: ‘Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, beyond that, the most profound knowledge of composition’.” There were three primary agents involved in the transmission of this remark: Leopold Mozart, the addressee; Wolfgang Mozart, the subject; and Haydn, the speaker. These three composers, owing to both their generational differences and their divergent aesthetic orientations and career paths, adhered to different sets of associations with the concept of taste. This dissertation contextualizes Haydn’s ostensibly straightforward remark, by interpreting it three times, from the perspectives of its three central agents. In doing so, it seeks to demonstrate that taste was the site of negotiation between emerging (and sometimes competing) aesthetic ideologies and pressing cultural, political, and religious values. As such, taste was inherently variable, depending on the user, his motivations, and the contexts for its use. In Leopold, taste negotiated reason with faith; in Wolfgang, sensibility with emerging modernity; in Haydn, the inspiration of genius with the general public that must be guided to it.

Waltz, William J. *The Movement of Writing Workers in the German Democratic Republic: The Vision of Cultural Revolution and the Reality of Popular Participation.* University of Wisconsin-Madison, Department of German. Director: Marc Silberman. August 2014.

This study examines the “Movement of Writing Workers,” a major cultural initiative in the German Democratic Republic to support amateur writers and integrate cultural activities into the workplace. Contextualizing the movement historically reveals its unique German pedigree, dispels the widely held belief that it was introduced under Soviet pressure, and shows how it functioned as a field for the reception of competing cultural traditions of SPD and KPD heritage. Although a new socialist culture was envisioned as unfolding according to a central plan with the “circles of writing workers” as its “brain” or “Herzstück,” central agencies never succeeded in gaining control of the movement, with district and local functionaries largely responsible for circle activities and the plethora of publications. The movement demonstrates the difficulties state planning encountered in implementing its policies and to what extent success in the cultural domain had to rely on individuals’ efforts. Thus it serves as a paradigmatic view of the fraught interaction between “top-down” party directives and “bottom-up” individual initiatives which characterized popular culture more generally in the GDR.

Weber, Peter C. *The Praxis of Civil Society: Associational Life, the Politics of Civility, and Public Affairs in the Weimar Republic*. Indiana University, Lilly Family School of Philanthropy. Director: Gregory Witkowski. January 2014.

This dissertation analyzes the efforts to develop a pluralistic political culture and democratic practices of governance through the training of democratic leaders in Germany's first school of public affairs, the German School of Politics. The investigation of the thought-leaders that formed this school illustrates two main points. First, through the prism of the School, I detail the efforts to develop a conception of civil society that, by being grounded in civility, could retie social bonds and counter the brutalization of politics characteristic of the post-World War One years. By providing practical knowledge, courses in public affairs could not only free Germans from the blinders of ideologies, but also instill in them an ethos that would help viewing the political enemy as an opponent with an equal right to participate in the political process. Secondly, I point to the limits of trans-national philanthropy in supporting young democracies. By analyzing the relationship between U.S. foundations and the School, I focus on the asymmetry that existed between American ideals of democracy and the realities of the German political system. This study thus focuses on the dynamics between the actions of institutions and organizations, and the broader social behaviors that constitute public life.

Weist, Caroline. *Performance Prosthetic: Figuring Heimat in Twentieth-Century German Theater*. University of Pennsylvania, Department of Germanic Languages and Literatures. Director: Simon Richter. July 2014.

This dissertation revises current understandings of *Heimat* by exploring its onstage figuration in the form of prosthetically-enhanced bodies. Like *Heimat*, the idea of prosthesis has been used to conjure a mythical, stable body of origin, both individual and collective. And, while a prosthetic limb may seem significant only for a particular body, *prosthesis* – that is, the shifting relational complex existing between wearer, artificial limb, and environment – took on a much broader, yet often overlooked significance in twentieth-century artistic and medical discourses, where the links between inhabitants' bodies, their artificial limbs, and their homeland became vital to conceiving of and critiquing the *Heimat*. In order to weave a comprehensive picture of these two terms, the dissertation proposes that both *Heimat* and prosthesis function as conceptual and material props and examines instances where they come together in medical writings, state functions, and on stage – specifically, in Kaiser's *Von morgens bis mitternachts*, Toller's *Hinkemann*, and Dürrenmatt's *Der Besuch der alten Dame*. Ultimately, the plays' explorations of the *Heimat*-prosthesis thematic not only reveal *Heimat*'s material aspect as intrinsic to its discursive function, but also compel a rethinking of the implicit assumptions that are made about bodies in order to speak of a homeland.

Williamson, J. Franklin. *Memory with "no clear answers:" Volkstrauertag, Opfer des Faschismus, and the Politics of Publicly Mourning the War Dead in Germany, 1945-1972*.

University of North Carolina-Chapel Hill. Director: Konrad H. Jarausch. September 2013.

This dissertation presents a history of the political debates surrounding public holidays dedicated to mourning the war dead in West- and East Germany, reexamining the apparent tension between Germans' limited public remembrances of the Nazi past and their wide-ranging reforms distancing themselves from that past. Official memorial ceremonies on Volkstrauertag in Bonn and the Gedenktag für die Opfer des Faschismus in East Berlin suggested to audiences how they should understand and remember the lives and deaths of the victims of the war, yet these elite interpretations changed over time and were occasionally challenged from below by locals. While this history of public mourning holidays in post-war Germany does not dispute the conclusion that German society only slowly and haltingly confronted its Nazi history, it does suggest that Germans rather quickly began thinking about warfare and military institutions more skeptically. As West German leaders increasingly presented the war and the experience of wartime death as negative, undesirable events, and despite the fact that their East German counterparts conversely taught that death in the service of socialism was laudable, the documentary record indicates that, by the early 1970s, German officials and their publics generally agreed that peace was preferable to war.

Wirth, Sigrid. “...weil es ein Zierlich vnd lieblich ja Nobilitiert Instrument ist”: *Der Resonanzraum der Laute und musikalische Repräsentation am Wolfenbütteler Hof der Herzöge zu Braunschweig und Lüneburg 1580 – 1625*. Georg-August-Universität Göttingen, Musikwissenschaftliches Seminar. Directors: Andreas Waczkat, Birgit Abels. March 2015.

Die Studie untersucht für den Hof der Herzöge zu Braunschweig und Lüneburg zwischen 1580 und 1625 die Bedeutung der Lautenmusik. Der Resonanzraum der Laute bezeichnet den vom Hof ausgehenden, auf ihn zurückwirkenden lautenbezogenen Beziehungs-, Handlungs- und Bedeutungsraum. Lauteninstrumente wurden am Wolfenbütteler Hof nicht nur in funktionaler Weise, zu Rekreation und Unterhaltung, sondern auch in Kenntnis ihrer Symbolik als Repräsentationsmittel geschätzt und zielgerichtet eingesetzt. Die Lautenisten Thobias Kühne, Gregorius Huwet und Behrendt Gottschalck (sowie als Gast John Dowland) nahmen infolge der ihrem Instrument zugemessenen Bedeutung eine bisher nicht beachtete, für sie geschaffene und über Jahrzehnte hinweg aufrecht erhaltene Sonderposition unter den Hofmusikern ein. Mit Gregorius Huwet wurde exemplarisch ein Musiker in die Analyse einbezogen, der die Figur des Hoflautenisten in besonderem Maße verkörperte. Orientiert am Konzept des kulturellen Handelns und an Konzepten, die aus dem spatial turn der Geistes- und Kulturwissenschaften hervorgingen, analysiert die Studie (raum-)soziologisch gewichtete Fragestellungen, wie Identifikations- und Statusmerkmale (z.B. Zugangsberechtigungen zu herzoglichen Privatgemächern) der Lautenisten innerhalb der Gruppen der Hofmusiker/-bediensteten, Formen herzoglicher Begünstigung sowie die Veränderung der Hoflautenistenposition über die Jahrzehnte hinweg. Des Weiteren werden Formen musikalischer Repräsentation, Musiklehre in Herzogtum und herzoglicher Familie sowie die Verwendung von Lauteninstrumenten in den Dramen des Herzogs Heinrich Julius dargestellt.

Wood, Michael. *Making the Audience Work: Textual Politics and Performance Strategies for a “Democratic” Theatre in the Works of Heiner Müller.* University of Edinburgh, School of Languages, Literatures and Cultures. Directors: Laura Bradley, Peter Davies. November 2014.

This thesis explores the notion of a ‘democratic’ theatre in three key works by the East German playwright Heiner Müller (1929-95) and his production *Der Lohndrucker* in East Berlin in 1988. It argues that the politics of these three texts and the production in question is anchored in their structure as means to engaging audience activity. These works provide heavily dialectical material for audiences about their own material reality, whilst forbidding synthesis; Müller therefore engages audience members in dialogue about their role in the politics of their own society. I further study the theatrical premières of each text. In combining close textual analysis and archival performance research, historical contextualisation, and an examination of the productions’ audiences, I shed new light on the politics of Müller’s works, arguing that his theatre is created with the audience in mind from the start; moreover, Müller’s theatre seeks to be ‘democratic’ in its interaction with its audience. Given the focus my thesis places on theatre audiences, I develop a dynamic methodology for audience research. As I conclude, this method provides scholars with a promising model for future research into the politics of theatre and performance.

Zechner, Johannes. *Die Natur der Nation: Beiträge zur Ideengeschichte des deutschen Waldes 1800-1945.* Freie Universität Berlin, Friedrich-Meinecke-Institut. Directors: Uwe Puschner, Herfried Münkler. February 2015.

My thesis combines—and refines—approaches from intellectual and environmental history, namely Benedict Anderson’s work on ‘imagined communities’ and Simon Schama’s theory of “landscape as imagination.” It thus reconstructs the career of the “German forest” as an imagined landscape throughout most of the 19th and the first half of the 20th century, comprising the consecration of Romantic yearning as well as the justification of National Socialist ideology. From around 1800 onwards, poets and professors proclaimed the “German forest”—and within it the “German oak”—to be the prototype of national nature. Its alleged principles of immutability and inequality were seen as an antipode against the values of the French Revolution. Especially during times of crisis, the realm of sylvapoetry became subdued to the machinations of sylvapolitics and sylvapropaganda. Patriotic incantations were increasingly replaced by ethnic, racist, and antisemitic patterns of thought, claiming an indissoluble contrast between a German ‘forest people’ and a Jewish ‘desert people’. Such instrumentalizations reached their culmination between 1933 and 1945 when leading politicians laid ideological claim to the treescape. By revealing the importance of sylvan symbols of the nation for German identity building, this study contributes to the intellectual history of the environment as an evolving field of transdisciplinary research.

In Memoriam

Diethelm Manfred Hartmut Prowe (1941-2015)

Diethelm Manfred Hartmut Prowe, known to all as Diet, was born in Bonn, Germany, on January 4, 1941, and died in Northfield, Minnesota, USA, on March 7, 2015, at the age of 74. He immigrated to the United States in 1957, enrolled one year later at Kent State University, and earned his B.A. there *magna cum laude*. Under the graduate school mentoring of Gordon A. Craig at Stanford University, Diet became a skilled practitioner of *Zeitgeschichte*, contemporary history. The Historische Kommission zu Berlin published his Ph.D. dissertation in 1973 as *Weltstadt in Krisen: Berlin 1949-1958*.

In 1966 Diet joined the faculty of Carleton College in Northfield, Minnesota. He remained there, very gladly, for his entire career and the rest of his life. On his first day at Carleton he met another new faculty member, Margaret (Peggy) Epps of the women's physical education department. They married in 1968. Diet is survived by Peggy, their children Derek and Freya, five grandchildren, and a brother and a sister also in the United States, as well as cherished nieces and nephews.

The culmination of Diet's career came with two well-deserved honors, recognition as Laird Bell Professor of History in 1997 and 11 years as editor of the *German Studies Review*. He retired from teaching in 2008 and from the editorial post in 2011. During the 1970s he had received a much-coveted Alexander von Humboldt Fellowship. Throughout his career, though it was strongly devoted to teaching undergraduates, he conducted research on aspects of post-war German politics, economics, and public life, which resulted in more than 30 scholarly articles, prefaces, and introductions. He was a frequent book reviewer, contributing more than 200 reviews over the years. He also wrote for publication about current trends in teaching history.

At Carleton College Diet served as pre-law advisor for a quarter-century. His course on twentieth century Europe was one of the most popular on campus to generations of students. He blended brilliant lectures with personal attention through careful reading of student papers, including his distinctive requirement of "gut" responses to his lectures (in later years called "Pyrrho papers"). He and Peggy were beloved for welcoming students to their home in small groups for *Kaffee und Kuchen* along with class discussion. He also taught courses on diplomatic history, fascism, decolonization, the 1848 Revolutions, the European *Wende* of 1989, and for a while the history of Mexico. His students remember him as humane, inquiring, rigorous, kind, caring, enthusiastic, and honest. Diet wore ascot ties and cycled the short trip between home and campus. He was a seeker of peace, a gardener, and an environmentalist. Most of all, he loved his family deeply.

Frederik Ohles

President, Nebraska Wesleyan University