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**“Wenn des zärtlichen Glems Auge mir nun nicht mehr lächelt?”: Schubarts Fehldruck von Klopstocks Ode an Ebert**  
Prior to Klopstock's own editions of his odes, Christian Friedrich Daniel Schubart published an unauthorized anthology entitled *Friedrich Gottlieb Klopstocks kleine poetische und prosaische Werke*. In all known copies of the book, the sheet A7 (pages 13–14) has scrupulously been replaced by a corrected print, so that the original version so far has remained unknown. The revision affects part of Klopstock's ode addressed to his friend Johann Arnold Ebert. Now, a copy containing the original sheet has come to light. On page 14, the names of four of Klopstock's friends have been replaced by the word *Glems*. Whatever may have incited Schubart to choose this enigmatic word, it may have served as a provisional substitute for the true names unknown to him. Unable to elucidate them during the course of printing, he eventually would have been forced to exchange the sheet in order to eliminate the substitute. (GPS; in German)
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**The Ironies of Degeneration: The Dilemmas of Bourgeois Masculinity in Theodor Fontane's *Frau Jenny Treibel* and *Mathilde Möhring***  
This article explores how Theodor Fontane's novels *Frau Jenny Treibel* (1892) and *Mathilde Möhring* (1891/1895/1896) engage nineteenth-century literary and scientific discourses on degeneration. Although the young bourgeois men Leopold Treibel and Hugo Grossmann both share a devotion to a life of leisure and consumption and embody symptoms of degeneration, their portrayals are embedded with irony. Whereas both critical and celebratory accounts of the condition presuppose a normative bourgeois masculinity that is in need of either

reinvigoration or continued subversion, Fontane's novels provide cynical and ambivalent assessments of the state of bourgeois masculinity. Leopold's and Hugo's symptoms of degeneration not only demonstrate that conventional views about the role and capabilities of bourgeois men are no longer credible, but also point to the inability of any model of masculinity to possess and convey legitimacy, authority, and hegemony. (DSJ)

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### **“Diese Leistung bleibt zu bewundern”: Remembering Wilhelm Furtwängler and Gustaf Gründgens in Biographies and Memoirs of the 1950s and 1960s**

Few artists performing during the time of National Socialism have been in the limelight as much as the conductor Wilhelm Furtwängler and the actor and theatre director Gustaf Gründgens. Their decision to remain in the “Third Reich” and continue their artistic work under—and, in some ways, collaborate with—the regime has stimulated ongoing debate. Both artists have been discussed in various biographies and memoirs; on each occasion the reviewing of their outstanding “Deutsche Karriere” has had varied responses “im Echo der Nachwelt.” By looking at descriptions of key moments in these two artists’ lives during the “Third Reich” and the immediate post-war period, this article traces strategies of remembering Furtwängler and Gründgens in biographical and memorial writings of the 1950s and 1960s so as to investigate the early stages of “Vergangenheitsbewältigung.” Contemporaries employ these strategies, often in order to use their accounts to justify and redefine their own artistic identity in post-1945 Germany. (KL-S)

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### **Disappearing Socialism: Volker Braun’s *Unvollendete Geschichte***

One aspect of the Cold War’s legacy has slipped from collective memory: the distinctly socialist arguments against the regimes of the East, for instance the GDR. Volker Braun’s 1977 novella *Unvollendete Geschichte* provides an instructive example of the current invisibility of such socialist arguments. In the West, *Unvollendete Geschichte* has been read as a straightforward condemnation of an authoritarian state that penalizes individuals on illegitimate grounds. Yet Braun is a committed socialist and criticizes the state not for its violation of the individual’s integrity, but for the suppression of conflict internal to the collective. A historically sensitive reading reveals that Braun seeks to expose the (East German) state as a distorted manifestation of social collaboration, in line with a radical socialist tradition. (JN)

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### **W.G. Sebald’s *Austerlitz* and the Great Library: History, Fiction, Memory. Part II**

Researching the claim in *Austerlitz* that the Bibliothèque nationale de France was built on the site of an internment camp where Jewish prisoners processed goods looted by the Germans during the occupation of Paris reveals the complex

problems that arise from Sebald's practice of fictionalizing his works by deliberately seeding documentary material with distortions and errors. That the camp did exist, but not at the exact site of the library, creates a tension between historical details themselves and the resonance they achieve through the network of cross-relationships and symbolic associations within the literary structure of the work. Furthermore, the historical claims of *Austerlitz* must be confronted with the historical changes that have occurred since its publication: the growing knowledge about the camp, the urban development in the area surrounding the site of the camp, and its own changing role in preserving the historical memory of the camp. Part I of this article was published in *Monatshefte* 102.1 (2010), 51–81. (JLC)

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