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THE TRAGEDY OF FATHERHOOD
 King Lear and the Politics of Paternity in the West

Letter from the Chair

Dear Friends,



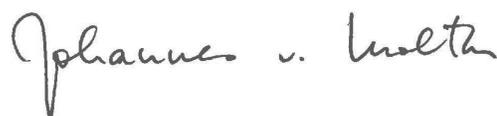
As the incoming chair, I spent the early weeks of the Fall semester meeting with the many individuals and constituencies that make up the Department of Germanic Languages and Literatures. Although I have been associated with the Department since 1998, those meetings provided a wonderful opportunity to remind myself of all the different people, contributions, and initiatives that make this such a vibrant place of learning and scholarship. Right at the beginning of the term, I joined the students at the Max Kade house, who put together a fabulous array of activities on the history of the Hanseatic League to prepare and promote their upcoming trip to the “Hansestadt” Hamburg. A few weeks later, together with our outstanding and dedicated lecturers in German, Dutch, and Swedish we shared best practices in the classroom, and I learned about a plethora of activities from which students benefit on a daily basis – about the creative uses of web resources, but also of chalk and chalkboards, in the language classroom; about video chats with students in Holland; and about collaborative crime writing in Swedish. And at a graduate student research colloquium in September, we learned about the many and varied projects that our students pursued over the summer.

Later in the fall, we hosted 15 undergraduates and MA students from colleges and universities in the Midwest to familiarize them with current issues in German Studies and provide a forum in which to explore the possibilities of graduate study. Our graduate faculty and students came out in force for the event, showcasing the breadth of expertise and interest that define this interdisciplinary department. Around the middle of November, finally, we created a perfect storm (albeit of the cultural / intellectual sort) with three endowed public events spread out over the course of what felt like one very short week. You will find detailed accounts of this year’s Grill, Signe-Karlström, and DeVries-Vanderkooy events in the pages that follow.

All of this is to say nothing of the teaching and the ongoing intellectual conversations that make up our daily work: we taught over 1,400 students in our Department during the Fall semester alone! Nor can I even begin to convey a sense of these students’ learning, which we witness continuously in the classroom, but also as they return and report back from summer internships or share their term projects with each other. An interdisciplinary forum in December, for example, showcased undergraduate and graduate student research on multicultural and multilingual dimensions of German-speaking countries. Again, it was amazing to see the sheer breadth of scholarship and learning that this Department generates.

Since coming back in January, we have picked up where we left off in December: the Winter term is shaping up to be similarly exciting: jam-packed with students, classes, events, visits, and all things German, and Swedish, and Dutch. You’ll read all about it in the next installment of this newsletter. For now, my very best wishes, and stay in touch: whether you’re on campus, have recently graduated, are one of our many faithful alums, or feel otherwise connected to the Department, we love to hear from you!

Sincerely,



Johannes von Moltke
moltke@umich.edu

A Taste of Graduate School

By Andreas Gailus

“What is graduate school like?” Every student interested in applying to a Ph.D. program ponders this question. It is an obvious question, yet it is almost impossible to answer. The difference between undergraduate and graduate studies is simply too large to explain—it must be experienced. But how to make an informed decision about one’s future without knowing what this future looks like? It’s a dilemma, and while we couldn’t resolve it, we came up with an event that allowed students interested in German Studies to get a glimpse of graduate studies in our field. With the help of colleagues across the Midwest, we identified 18 outstanding advanced undergraduates from 12 different institutions and invited them to our first *Sneak Preview: Experience Graduate Studies at the University of Michigan*.

Sneak Preview, which took place on November 13-14, introduced seniors to the world of graduate studies and the profession through a series of mini-seminars, roundtable discussions, and informal conversations with our graduate

students and faculty. German Studies has made great strides towards the interdisciplinary study of culture in the past years, and the breadth of the mini-seminars our *Sneak Preview* offered illustrates that there is no better place to engage with this new type of German Studies than our department. Fred Amrine invited students to discover in the famous Walpurgis Night episode from Goethe’s *Faust* the traces of two highly unconventional models of transformation (“*Traumarbeit* and *Umstülpung: Two Kinds of Metamorphoses in Goethe’s Faust*”); Julia Hell explored the Nazis’ obsession with ruins and their desire, powerfully expressed in their architectural projects, to model themselves on the Roman Empire (“*Romans, Nazis, and Ruins*”); and Johannes von Moltke discussed recent developments in German cinema and the rise of the so-called Berlin school (“*Contemporary German Cinema*”). Goethe and the history of science; Nazi fantasies of Imperial architecture; present-day German film—who, after that sneak preview, wouldn’t want to watch the entire movie?

Welcome to Domenic DeSocio and Emily Gauld



Domenic joined the German Studies department in Autumn 2014. He received his B.A. in Modern European History and German Cultural Studies from Columbia University in 2014, during which time he spent a year at the Freie Universität in Berlin as well as the archives of the Schwules Museum. His interests include LGBTQ cultures and literature between 1850 and 1930 in the German-speaking lands, conceptualizations of gender and sexuality in post-war German society, and Austrian modernist literature.

Emily also joined the German Studies doctoral program at the University of Michigan in fall 2014. She earned her B.A. from the University of Georgia in 2010 with majors in both German and Music. She spent the 2007/2008 academic year in Switzerland, taking musicology courses at Universität Zürich. Before returning to grad school, she spent two years in Germany on a Fulbright scholarship, teaching English at Ehrenbürg Gymnasium in Forchheim and Immanuel Kant Gymnasium in Dortmund. In 2014, she received her M.A. in German Literature from the University of Georgia. Her research interests focus on the intersections of music and literature.



Vicki Dischler

Growing up in her hometown of Green Bay, Wisconsin, Vicki was inspired by the excellence of many of her high school teachers. She intended to pursue a degree in psychology at UW-Madison but



was drawn in by the German classes she took there, and quickly switched to studying International Relations with German Area Studies. She spent her junior year in Freiburg, which inspired further exploration with the German language and living abroad. After graduation, she traveled for several years and worked as a German-speaking crew member on a sailing flotilla in Turkey. The music making on board encouraged her to purchase a guitar, and she has been singing and playing solo and

in various groups ever since, performing blues, jazz, and Americana.

She moved to Minneapolis and pursued an M.A. in German at the University of Minnesota, during which time she studied for a year at the Ruhr-University Bochum on a DAAD scholarship, followed by a year as a Fulbright Teaching Assistant in Vienna. She received a teaching license for German from the University of St. Thomas and continued to teach a wide variety of German classes. Before moving to Ann Arbor in

2003, she taught a summer term at the Concordia Language Villages in Bemidji, Minnesota, where she boarded in a castle with high school students who gained credit for a year's worth of German study in one month through complete immersion in the language and culture.

Since she joined the department in 2004, Vicki has designed and taught diverse courses, including *German in Song*, a unique opportunity for students to put together an a cappella concert performed at the end of the semester. Each spring she takes Max Kade students to a German-speaking city, for which they have prepared through the mini-courses she teaches in fall and winter. This fall she was hired as a Lecturer III with responsibility for coordinating the third semester of German and as faculty Director of the Max Kade House, the department's Michigan Learning Community.

She continues to pursue her interest in psychology as a member of Jungian and Adlerian study groups, looking at developments in depth psychologies and psychodynamic clinical practices. Vicki's love of travel includes attending relevant conferences around the U.S. and Europe.

She is an avid biker who commutes year round. In her free time, she also enjoys swimming, practicing yoga, and cooking experimentally. She has immersed herself in Ann Arbor's music scene and goes to see live music whenever possible. She is currently performing with her new band, Blue Light.

U-M Press recently published Andy Markovits' (Professor of German and Political Science) new book *From Property to Family: American Dog Rescue and the Discourse of Compassion*. Co-authored with Katherine Crosby ('11) the book provides a detailed look into the cultural history and cultural impact of dog rescue in the United States.

Faculty Publications

Helmut Puff: *Miniature Moments: Modeling German History*

Do small things matter? This is one of several questions that *Miniature Moments: Modeling German History* seeks to address. The book argues that even though small things frequently escape our attention, they do matter a great deal. Objects executed in small scale, like the three-dimensional renderings of urban spaces that are the book's thematic focus, invite the fantasy of the beholder. To be sure, city models are not necessarily small in size. Yet they miniaturize places of urban habitation. Such an object lets us see the world in novel ways. Since the Renaissance, city models have provided the viewer with an elevated vantage point *sans* inhabitants. Frozen in time, they invite comparisons to what was before and what

came after. This is especially true of the models that picture destruction, the so-called "rubble models." On display in German city halls and history museums, they document the pervasive destructions at the end of World War II. But are these miniature cities also monuments? Indeed, they were built to incite the polity to remember a meaningful past for the sake that it not be forgotten.



Silke Weineck: *The Tragedy of Fatherhood*

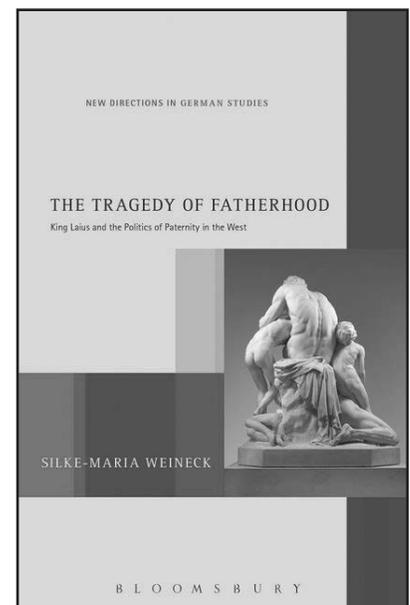
Theories of power have always been intertwined with theories of fatherhood: paternity is the oldest and most persistent metaphor of benign, legitimate rule. The paternal trope gains its strength from its integration of law, body, and affect in the affirmative model of fatherhood, the biological father, the legal father, and the father who protects and nurtures his children are one and the same, and in a complex system of mutual interdependence, the father of the family is symbolically linked to the paternal gods of monotheism and the paternal ruler of the monarchic state.

If tragedy is the violent eruption of a necessary conflict between competing, legitimate claims, *The Tragedy of Fatherhood* argues that fatherhood is an essentially tragic structure. Silke-Maria Weineck traces both the tensions and various strategies to resolve them through a series of readings of seminal literary and theoretical texts

in the Western cultural tradition. In doing so, she demonstrates both the fragility and resilience of fatherhood as the most important symbol of political power.

A long history of fatherhood in literature, philosophy, and political thought, *The Tragedy of Fatherhood* weaves together figures as seemingly disparate as Aristotle, Freud, Kafka, and Kleist, to produce a stunning reappraisal of the nature of power in the Western tradition.

See more at:
<http://www.bloomsbury.com/us/the-tragedy-of-fatherhood-9781628928181/#sthash.CaytWu0C.dpuf>



Teaching German through Comics

By Biz Nijdam

For Fall 2014, I was given the unique opportunity to design a fourth-semester German language course (German 232) using German-speaking comics to teach German language, culture and history. The course spent the first half of the semester approaching German comics chronologically, while also addressing the major events of 20th century German history. We began by discussing the medium in general, incorporating the first chapter of Scott McCloud's canonical work,



Understanding Comics, in translation. Immediately opening up conversations on medium-specificity, genre and sequential art as a category of artistic representation, McCloud allowed students to begin developing important vocabulary and essential reading practices. Our first major theme was the genre of Holocaust graphic memoirs, for which we read excerpts of Art Spiegelman's *Maus* in translation. Accompanied by excerpts from Eric Heuvel, Ruud van der Rol, Lies Schippers's *Die Suche* and Friedemann Bedürftig and Dieter Kalenbach's *Hitler*, we had many interesting conversations on the appropriateness and pedagogical merits of representing traumatic history in comic form, while also having some fun with correcting Vladěk's poor grammar. Moving into the postwar period, we looked at East and West Germany through the comics that emerged out of those contexts. Solving a mystery for the iconic *Meisterdetektiv* Nick Knatterton and reading between the panels of *Ätze* to identify the socialist propaganda of its *Bildergeschichten* complimented other assignments on the political climate of Cold War Germany.

Following the historically-based first half of

the semester, we dove into the contemporary German-speaking comics scene and used recent comics as the content for grammar and homework assignments. We read excerpts from two graphic novels falling on opposite sides of the *Ostalgie* debate and discussed the movement of representing the East German past across panels. After working with the German versions of the Beatles' songs "Sie liebt dich" and "Komm gib mir deine Hand," we translated and sang our own version of "Hello, Goodbye" while reading excerpts of Arne Bellstorff's *Baby's in Black*, which recounts the early history of the band's Hamburg beginnings. We compared one story, *Die Welle*, across three media to evaluate how reading/viewing experiences change between novels, films and comics. We read Line Hoven's *Liebe schaut weg*, which follows her family over three generations as it moves between Michigan and Germany, and the students turned a panel of their own favorite family memory into a scraperboard piece, Hoven's medium of choice.

It was an exciting semester of new experiences and challenges for the students, but beyond just reading comics, I wanted my students to experience the process of writing graphic narratives. Eight weeks out of the semester, the students were required to produce a webcomic. Using Pixton, web-based comic software for individual and classroom use, the students produced weekly webcomics incorporating their daily lives as well as that week's grammar unit. The comics began as simple three-panel pieces, but many students' talent for webcomics evolved along with their understanding of German grammar. Our final project, the family story based on our reading of Hoven's biographical comic, turned out exceptionally well. Not only did both the students and I learn the value of teaching about comics, this semester taught me how much fun teaching *with* comics can be!

Sandra Paoli, Visiting Graduate Student

By Sandra Paoli

For over twenty years I have been teaching German language and civilization in a “liceum” in Treviso, Veneto. It is a region of Northern Italy where, especially in the past two decades, we have been dealing with episodes and attitudes of xenophobia, even racism.

As a teacher, I felt compelled to help my students to address the fears and prejudices against “the other”, not with abstract exhortations to tolerance, but involving them in stimulating and engaging topics and activities. I proposed a module of German works, written by authors of a different mother tongue.

The initiative, including a personal meeting with one of the authors, allowed the class to approach and appreciate writers of high quality, coming from countries commonly stereotyped as backward by comparison with ours.

The course stimulated me to immerse myself in the study of authors with an original background interwoven with a diversity of cultures. The “natural” step was asking for a leave from school to pursue a PhD in Comparative Literature and Culture at Università Roma 3. My project focuses on a comparative study of the writers Rita Cirese and Emine Sevgi Özdamar and the filmmaker Yasemin Şamdereli.

At Roma 3 I was involved in a series of classes focused on the relationship between science and

literature seen from different angles and treated in a variety of languages. Such work prompted me to look for other similar innovative experiences.

I thought the University of Michigan, in particular the German Department, fit my research because of its particular attention to Turkish-German studies and its advanced and almost unique emphasis on interdisciplinary work.

My expectations were more than fulfilled. The scholarly and professional quality in the area of my interest, and willingness of the faculty to implement innovative projects is remarkable. I am especially and pleasantly struck by the collaborative attitude and team spirit, in and between departments.

After the initial acclimatization, I thought I had to “give back” at least something of what I received here. I have attended German classes in order to get acquainted with the department and to prepare the suitable teaching materials for the lectures I will be giving my students. My experience as a teacher in Italy will be valuable and, I hope, interesting for the students here.



19th Annual De Vries – Vanderkooy Memorial Lecture – Russell Shorto

By Annemarie Toebosch

Amsterdam die mooie stad is gebouwd
op palen.

Als die stad eens ommeviel, wie zou dat
betalen?

*Amsterdam that beautiful city was built on
piles.*

*If that city were to fall over, who would pay
for it?*



This little rhyme captures the essence of the Dutch capital, a city built on 15-meter long Scandinavian tree trunks along the soggy and unstable banks of the Amstel river. Early Amsterdammers did things their own way. They collaboratively managed the land, redefining feudal notions of land ownership. The Amsterdam sense of independence, collaboration, opportunism and innovation hurled the city into an economic, scientific, artistic, and multicultural revolution. During the early modern period the city became home to the first world bank (Amsterdam Exchange Bank), the first multi-

national corporation (Dutch East India Company), thinkers like Spinoza, artists like Rembrandt, and large numbers of immigrants and religious refugees.

On November 20, Mr. Russell Shorto examined the history of this city's liberalism and its spread to the New World in the 19th Annual DeVries – Vanderkooy Memorial Lecture.

Mr. Shorto is the author of *Descartes' Bones*, the national bestseller *The Island at the Center of the World* and *Amsterdam: A History of the World's Most Liberal City*. Since 2003 he has been a contributing writer for the *New York Times Magazine*. He has written for numerous national publications such as *The New Republic*, *The Nation*, *GQ*, *The New York Times Book Review*, and Dutch publications *Vrij Nederland* and *NRC Handelsblad*. Mr. Shorto was Director of the John Adams Institute in Amsterdam from 2007 to 2013, and a member of the Advisory Board of the Rijksmuseum from 2010 to 2012. He is a Fellow of the New York Academy of History and Senior Scholar of the New Netherland Institute. Mr. Shorto is a Knight in the Order of Orange-Nassau and has an honorary doctorate from Erasmus University in Rotterdam.

The memorial lecture had a diverse audience of over a hundred people. Audience members included around 35 graduate and undergraduate students, colleagues from various departments, many members of the local Dutch immigrant community and other interested guests. Mr. Shorto's visit extended beyond the lecture. He addressed a captivated audience of students in the Dutch program's seminar on Amsterdam, conducted research for his next book project at our Clements Library, and met with various friends and colleagues. Mr. Shorto's visit was a resounding success and we wish to thank all who made his stay possible.

Scandinavian Studies

Fall News

By Johanna Eriksson

The amazingly active U-M Scandinavian Club held a table at 'Festifall', an event on the Diag with over one hundred students currently studying Swedish or of Scandinavian heritage attending. Thanks to Hannah Byl and Tessa Wiles for this great initiative! The club held a weekly 'fika' hour, formed a soccer team, and played in the European student club soccer tournament. When it was still warm out, they tried out a Swedish game called 'Kubb.' In October, the students baked cinnamon buns for 'Kanelbullens dag', arranged a movie night, as well as a Scandinavian themed party. A group of twelve students attended and volunteered at SWEA-Michigan's Christmas Bazaar in Bloomfield Hills. While exploring Swedish traditions, they helped in the kitchen making open-faced sandwiches, served glögg, and joined the Swedish children singing in the Lucia pageant. It is wonderful to see our students being such active community builders! They even designed a logo and made Scandinavian Club T-shirts and sweaters including all Scandinavian flags!

Thanks to the Penny Stamps Lectures and the Center for European Studies, language classes enjoyed the opportunity to speak in Swedish to the Swedish photographer and documentary film maker Maud Nycander. She was at U-M to present two of her films at the Michigan Union (*The Photographer from Riga*, 2007 and *Vägens ände*, 2013).

Once again, the Language Resource Center (LRC) arranged a Translate-a-Thon. Sara Ann Knutson and Chelsea Cole worked intensely for a weekend in November translating a chapter from a very technical book on house construction. They were awarded a number of great prizes at the event including an iPad and gift cards. This yearly event is a great way to learn about a career as a translator.

On November 19th, the Scandinavian program

presented the concert "From the Mountains to the Fjords, Music from Norway", at Kerrytown Concert House for the Signe Karlström Event. The concert was centered around music composed by Edward Grieg and the *Haugtussa song cycle*, performed by Tessa Romano, Mezzo soprano and U-M school of music MA student. A full house enjoyed her beautiful voice. The concert also featured cellist Katri Ervamaa performing a Grieg Sonata and the modern composition *Clamavi* by Arne Nordheim.

The next Signe Karlström Event will be held on March 16, 2015, when the Swedish author and film maker Lena Einhorn will return to give a talk about young Greta Garbo, the main character in her latest novel, *Blekingegatan 32 (Liebesverrückt*, in German translation). The book is not yet translated into English. In addition to Lena's public lecture, we will also screen the 1933 movie *Queen Christina*, featuring Greta Garbo.



Swedish students at the Signe Karlström Concert at Kerrytown Concert House

Max Aveis, who is minoring in Scandinavian Studies, headed to Uppsala University for the winter semester. We are looking forward to hearing about his adventures there.

Congratulations to Second year Swedish student Alyssa Nelson, who has been awarded the SWEA MAME travel grant for 2015! Alyssa, who is currently studying second-year Swedish, has accepted an internship at Grimsö Wildlife Research Station where she will assist in research that investigates the relationship between ticks, tick-borne disease, and wildlife. Best of luck in Sweden this summer!



Staying Connected

From RA to Community Manager

By Alexandra Kalinowski

During my time at U-M, I became a Resident Advisor (RA) because \$50,000/year isn't cheap and I wasn't going to hike to campus. Fast forward: In February 2014, I've applied for 15 jobs. Only one company interviewed *and* rejected me. Two weeks before graduating, that *same* company hired me. Four days after graduation I was in London. And no, not because Michigan looks good on paper, or because of my internships abroad, or even my stunning good looks. Actually it's because of my thirst for free room & board: being the RA of the Max Kade Haus.

You see, my entire role was based on building relationships: I had to bring 30 people of varying backgrounds together. Oh! And make it happen auf Deutsch. The MK Haus taught me 11 things to accomplish that, 11 attributes that I use daily in my career:

1. Be patient & open. There is a world of cultures to be explored, a million new things to uncover. Networking is key to growth. Learn how to empathize.
2. Listen. I learned this early on being an only child—I had to *take a genuine interest* in others if I wanted to be friends with more than myself.
3. Scrap the judgment. You won't like everyone. Not everyone will like you. That's ok. Accept it.
4. Work Hard. Never give up. Don't settle. Fight for what/who is important.
5. Appreciate. Those who feel appreciated will always do more. But those who know who they are will do more regardless.
6. Sacrifice. You realize you aren't God's gift to the world no matter how much mommy and daddy tell you so. Sometimes you have to take one for the team and listen to *Unbearable Girl* talk your head off. Sometimes your homework and life just have to become priority #2.
7. Commit. As a self-crowned Queen-of-Excuses (even making up resident emergencies to bail), I've used them all, which means I know them all. Once someone flakes on you too many times, you rethink.
8. Be Real. It's okay to make mistakes and to look stupid. It's okay to say: "I'm peopled out now and will go be anti-social," because at least you're honest and set clear expectations.
9. Recharge. *Alone*. Get to know you. Your limits. Your strengths. Your passions. You can't begin to know others unless you know yourself.
10. Be scared. Otherwise you'll miss out. Most of my residents had better grammar skills than I, which scared me enough to not open my mouth. Almost.
11. Smile.

I'm a Community Manager for *Zomato*, an online and mobile restaurant discovery guide. I get paid to stuff my face, wine and dine bloggers, host events, etc... which means that I meet people of all walks of life, listen to their stories, and connect them with career influencers or like-minded folks, while also creating allegiance to the brand. Blah-di-blah. Let me tell you though, adult life has had its disappointments in that people *still* play games, they're *still* flaky, they *still* take advantage, (and I have less free time than I did in college). Except now, I know how to handle it. My dual-nationality and understanding of two cultures serves me well: the American is pleasant, she beams, knows tact, whereas the German is realistic, practical, no-nonsense and to the point. I'm approachable, your biggest advocate, but you know crossing me will leave you sorry. So maybe I haven't spoken German in 8 months—but the point of the MK Haus was not to frolic to Germany and become Angela Merkel or a professional equestrian upon graduating. Rather, it was a home meant to pull you out of your comfort zone so that you could learn who you are, and grow into the open-minded adult who, when placed in any situation, could handle it. The free room & board? That became a mere perk.

Alexandra Kalinowski graduated from U-M in 2014 with an A.B. in German and International Studies

Professor Johanna Schuster-Craig

By Johanna Schuster-Craig

I was a resident in the Max Kade House for my freshman and sophomore years, back when it was in Baits II on North Campus and right after I had returned from a high school exchange to Hamburg. My RAs were German graduate students, and most of my hallmates had a variety of backgrounds. The one-credit course about German cultural and historical themes which was taught by various faculty in German was also part of our weekly routine for the first semester, and we took a trip to Berlin over spring break, where we visited museums and architectural sites. Whether or not the Max Kade house led to my later choice to pursue a career as a German Studies professor is unclear – I don't think that such direct links can be made. I do believe that living in a learning community made my dorm experience specific rather than typical: instead of freshman hall intrigues, my housemates and I were sharing

Turkish, German, Russian and Korean foods and watching German films. Our library was filled with German books, where I first learned how to read Fraktur. Living in the German house gave me support for developing an identity as someone “who did German stuff” – especially since, among theater majors, no one else seemed to do so. As the only faculty member in German at Cornell College, I know now how important that shared German identity is for motivating students to continue with the language, just as it was for me at Michigan.

Johanna Schuster-Craig is currently a visiting Assistant Professor of German at Cornell College. She earned a Bachelor of Theatre Arts with a minor in German from U-M in 2004 and a Ph.D. in German and Women's Studies for Dulce University in 2012.



Sept. 20, 2014

Andrew Mills and Birgitta Killough welcome the new Consul General, Herbert Quelle from Chicago

**The Department of
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Julia Donovan Darlow	



March 13th, 2015

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