

ACKNOWLEDGMENTS

Many colleagues, friends, and family members have directly or indirectly aided the completion of this book, which preoccupied me much longer than I had originally planned. It developed over many years and came with unexpected detours that turned out to be more fascinating than the straight and high-speed route of my original plan. Special thanks are due to the University of Warwick, which granted me generous research leave in 2014. My former colleagues in the German Department at Warwick stand out in my memory for their incredible generosity of spirit and genuine collegiality. My warm thanks go to Christine Achinger, Helmut Schmitz, James Hodkinson, and Jim Jordan. I also want to especially acknowledge Jonathan J. Long, Ines Detmers, and Aleida Assmann, with whom I co-organized two inspiring international conferences on time and temporality: “Faster than Light? Historical Experience and Memory in the Age of Acceleration” at the Warwick Institute of Advanced Study in 2013, and generously funded by the Institute of Advanced Study, the Humanities Research

Centre, and the Faculty of Arts, University of Warwick; and “The Longing for Time: *Ästhetische Eigenzeit* in Contemporary Film, Literature, and Art,” which followed a year later at the Kulturwissenschaftliches Kolleg of the University of Konstanz, Germany, funded by the Max Planck research group Memory and History and the International Office, University of Konstanz. Jonathan J. Long and I subsequently coedited *Time in German Literature and Culture, 1900–2015: Between Acceleration and Slowness* (Palgrave Macmillan, 2016), and Ines Detmers and I coedited the double issue “*Ästhetische Eigenzeit* in Contemporary Literature and Culture,” *Oxford German Studies* 46/3 and 46/4 (2017). I want to thank my coeditors for their wonderful stewardship of these publications, and all contributors for their inspiring conference papers, discussions, and ensuing publications. The different perspectives and approaches have enriched my approach to the complexities of time and temporality.

Parts of this book had an earlier gestation in journal articles and book chapters. I wish to acknowledge the editors of the following journals and publishing houses who have given me kind permission to reuse and adapt these previous publications. The section on Stadler in chapter 4 in this book is based on my article “An Awareness of What Is Missing: Voyeurism and the Remediation of Transcendence in Arnold Stadler’s *Sehnsucht* and *Salvatore*,” which appeared in *German Life & Letters* 67/3 (2014): 435–49. The section on Genazino in chapter 4 builds on “After the Flâneur: Temporality and Connectivity in Wilhelm Genazino’s *Belebung der toten Winkel* and *Das Glück in glücksfernen Zeiten*,” which was published in *Modern Language Review* 109/2 (2014): 435–50. The section on Kafka’s *Der Proceß* in chapter 2 in this book draws on my chapter “The Trouble with Time: Kafka’s *Der Proceß*,” which appeared in *Franz Kafka’s The Trial*, edited by Espen Hammer (Oxford: Oxford University Press, 2018), 173–200; by permission of Oxford University Press, USA. Sections of chapter 2 use some material from “Temporal Ambivalence: Attention, Acceleration, and Lateness in Modernist Discourse,” which appeared in *Time in German Literature and Culture, 1900–2015: Between Acceleration and Slowness*, edited by Anne Fuchs and J. J. Long (Houndmills:

Palgrave Macmillan, 2016), 21–38. All previously published material has been substantially revised for this book.

I wish to express my gratitude to Kehrer publishing house and the photographer Ulrich Wüst for providing digital files and generously allowing me to reproduce several photographs from his photobook *Später Sommer/Letzter Herbst*. My very special thanks are due to Michael Wesely, who corresponded with me about his photography, while also providing me with digital files of his photographs. My thanks extend to The National University of Ireland, whose generous publishing grant made possible the color reproduction of Wesely's "Blick von der Glienicker Brücke auf Schloss Babelsberg."

I am deeply indebted to Aleida Assmann, who invited me as a guest researcher to my alma mater, the University of Konstanz, in 2014: I spent three most productive and enjoyable months at the Max Planck research group Memory and History, and as a guest of the Kulturwissenschaftliche Kolleg, where I benefited from regular seminars and discussions.

I am also grateful to Andrew Webber, who gave me very productive feedback on chapter 3 of this book. My greatest thanks, however, are reserved for Elizabeth Boa, my friend, mentor, and critic, who has provided the most generous support, astute commentary, and nuanced editorial suggestions on several drafts of this book. Last but not least, I want to thank my partner, Helen, for her inspiring curiosity, intelligent comments, and unflinching encouragement to keep going when I wanted to chuck it in. This book is dedicated to the memory of my parents, Ilse and Klaus.

Berlin, 5 July 2019

