

ABSTRACT

Title of Thesis: QUEERING THE TIMELINE:
IMAGINING QUEER FUTURES FROM
WEIMAR GERMANY TO 21ST CENTURY
SWITZERLAND

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The queer communities in 1920s Weimar Germany and in the 2020s in countries such as the United States, Germany, and Switzerland share similar conditions for imagining queer futures existing outside the realm of heteronormativity. Both periods show signs of a fluctuating relationship between, on the one hand, perceived progress, increased visibility, and acceptance of the queer community, and, on the other, political and social backlash adhering to heteronormative constraints and attempting to foreclose the queer futures lying ahead. In this thesis, I examine how queer communities a century apart imagine queer futures. Through close readings of two illustrated magazines aimed at the German-speaking queer community, *Die Freundschaft* (1919-33) and *Die Freundin* (1924-33), and the 2022 novel *Blutbuch* by Swiss author Kim de l'Horizon, I reveal how and which queer futures are proposed by texts that lend a voice to queer sexual and gender identities. In addition to the thematization of queer sexual and gender identities, a common characteristic in all three texts is the use of assemblage to express queer futurities. The depictions of queer futures within these texts reject notions of heteronormative temporality, while challenging

readers to imagine a queer utopia that flouts restrictive, exclusionary, and harmful norms and policies upholding heteronormativity in society. I show how queer futures proposed in both magazines and in the novel utilize desire, political visions, and the reorganization of temporalities, spaces, and forms to encompass logics that transcend the principles structuring the heteronormative timeline. Thus, the visions for queer futures proposed in these texts, published a century apart, reveal the importance of aesthetic and literary depictions of temporalities that challenge readers to imagine a queer utopia, one in which marginalized groups such as the queer community no longer face the risk of futures or existences being extinguished.

QUEERING THE TIMELINE:
IMAGINING QUEER FUTURES FROM WEIMAR GERMANY TO 21ST
CENTURY SWITZERLAND

by

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Chapter 1: Introducing Queer Futures

The 1920s in Germany are often described in history books as a turbulent time—politically, economically, and not least culturally. From technological developments leading to new forms of mass media, to fashion, the sciences, and the new democracy of the Weimar Republic, these years saw many clashes between conservative and more progressive¹ values and ideas. These changing times also meant new opportunities for various groups in society, one of them being the queer community, which expanded the possibilities of the new democracy to explore various queer identities and create more visible communities. The establishment of a more visible queer identity happened alongside activist movements dedicated to actively advocating for the right to exist and express queer identities openly. The *Wissenschaftlich-Humanitäres Komitee*, founded in 1897 and active during the first decades of the 20th century, is considered the first gay rights organization in the world, an example of the significant role Weimar Germany played in shaping the queer community. These turbulent times provided an opportunity for a sprouting queer community to imagine and shape the futures, influenced by both past and present moments, that were slowly becoming visible on the horizon. However, the new Weimar Republic saw its demise with the rise of the extremist far right and the beginning of a dictatorship and subsequent war, violently and tragically foreclosing the imagined futures of many people, including those within the queer community.

Similarly, the 2020s, a century later, are often understood through ideas of progress for queer and other marginalized communities. The rise of technologies such as artificial intelligence,

¹ I use the terms progress and progressive attentively, bearing in mind that these terms are often used normatively to describe progress within a heteronormative framework, following logics of longevity, risk/safety, reproduction, and inheritance, whereas queer temporality dismantles this framework by including temporalities that exist beyond and in opposition to these logics (see Halberstam 6).

the speed of the internet, globalization, but also a growing acceptance of non-normative sexual and gender identities in many parts of the world, have led to similar clashes between conservative and progressive values and ideas in contemporary society, one side fiercely opposing and the other upholding this idea of a progressive time. Standing on the shoulders of thinkers, activists, and artists that have followed since the Weimar era, especially those of feminists, queers, and People of Color, many have viewed recent decades as a progressive time, with the decriminalization of same-sex relationships, the acceptance of same-sex marriage in multiple parts of the world, and the growing consensus on basic human rights for all people. However, the rise of populist far-right political groups in countries often known to be leading this progressive development, from the first and second Trump administrations in the United States to the growing popularity of the AfD in Germany, has led to similar foreclosures of potential futurities for sexual and gender minorities. Because of anti-transgender rhetoric and laws and violence targeting marginalized communities as well as the growing intolerance towards efforts aimed to secure and provide diversity, equity and inclusion, the queer community, among other marginalized groups, once again faces threats against the imagination of positive, safe, and queer futures.

In this thesis, I examine how the queer community imagines queer futures that lie outside the realm of the heteronormative timeline. From the queer magazines *Die Freundschaft* (1919-33) and *Die Freundin* (1924-33) in the Weimar Republic to the 2022 Swiss novel *Blutbuch* by Kim de l'Horizon, I analyze which and how queer futures are imagined in these queer texts that have come out of two different, yet comparable, moments in history. The illustrated magazines are an important forum for imagining queer futures, as these magazines existed before the emergence of queer literature as a genre. Thus, they provide an essential space to envision queer futures during the time of their publication. In contrast, *Blutbuch* is a novel that has been written after the

emergence of queer literature as a genre, which places the novel in a different setting in which queer alternative futures are proposed. Yet I have chosen these specific texts because they share similarities in depicting queer temporalities that make for compelling comparisons. Firstly, all texts show similar characteristics in form, being or using assemblage in their expressions. Secondly, all texts explicitly portray elements of queer sexualities and genders at the time they were composed. These similarities, together with the specific historic and cultural contexts, enable an understanding of queer temporalities across these texts.

In examining these texts from the 1920s and the 2020s respectively, I ask which lessons can be learned from the imagination of explicitly queer futures that are proposed by members of the queer community. How might this act of queering the timeline, by reshaping connections among past, present, and future, change the way society perceives the idea of progress and strengthen the response against attempts to foreclose futures for minoritized groups?

My exploration of this question proceeds according to the following structure. This first chapter provides an overview of significant developments in the historical and cultural context of the Weimar era and contemporary society, together with theoretical background related to the ideas of queerness, time, and space. The second chapter unpacks the proposed queer futures found within two queer illustrated magazines published in the Weimar era, *Die Freundschaft* (1919-33) and *Die Freundin* (1924-33). The third chapter similarly reveals which and how queer futures are proposed within the 2022 novel *Blutbuch* by Kim de l'Horizon. Lastly, I will provide a summary of the main findings along with *future* perspectives and further unanswered questions to explore.

Weimar Germany: Queer Futures in an Emerging Community

The Weimar Republic, the period between 1919 and 1933 in Germany, marked a time of economic, political, and cultural changes that all played a role in shaping society, including the circumstances

under which the queer community was able to develop and act. Economically and politically, the 1920s are often characterized as a time of crisis and uncertainty, with political and economic structures in the new German democracy leading to problems with unemployment, inflation, political polarization, and alienation between countryside and growing urban centers such as Berlin. In addition, cultural divides between conservative, “traditional” values and “modern” values added to the uncertainty and disputes over core issues, for example the view on women and emancipation (Raithel). While this period is often praised as one of progress regarding rights and visibility of queer identities, the idea of progress at this time needs to be complicated, as the multiple views on queerness (or at the time: homosexuality²) during this era were in no way uniform (Samper Vendrell, *Seduction of Youth* 6-7). For example, the various stances and disagreements within the branches of queer activism at the time (see below) highlight that there was not one single understanding of queer sexualities and genders, and both goals and explanations differed between groups. These differences include who was intended to gain access to rights to express a visible queer identity and who was to be excluded, the latter often including male sex workers or men considered to be “effeminate” (Samper Vendrell, *Seduction of Youth* 134). Similarly, the explanations of queer identities used at the time ranged from being based in history to being based in the natural sciences. To be sure, this was a period of increased queer visibility and activism, however the multifaceted understanding of queerness at the time makes it necessary to view the Weimar era as a time more nuanced than just one of endless progress.

Under these circumstances, the queer community in the Weimar Republic was unfolding and developing in new directions. Beginning in the 19th century, an increasing discursive and

² I use the terms “homosexual” and “homosexuality” throughout the thesis whenever it is in accordance with the usage of these terms in a specific historical or cultural context, for example in the Weimar era.

scientific interest in the expression of non-normative sexualities and gender identities began to form, which is often perceived to culminate in the formation of “the homosexual” as a “species” as seen in Michel Foucault’s 1976 *The History of Sexuality: An Introduction* (Beachy, “The German Invention of Homosexuality” 804). Elaborating on this argument, Robert Beachy identifies four historical markers that have influenced the formation of the queer community and homosexual movement around the turn of the 20th century: The criminalization of male same-sex sexual acts under Paragraph 175; research carried out by 19th-century psychiatric and forensic professionals; the open protests of the literate middle-class against Paragraph 175; and the role of a relatively free press (804). Thus, a growing homosexual emancipation movement became stronger and more vocal in advocating for the political rights of queer individuals in the Weimar Republic.

To better understand the growing and increasingly visible homosexual emancipation movement in the Weimar era, it is necessary to go back to the end of the 19th century to uncover the beginning of these movements. With the important figures Dr. Magnus Hirschfeld (1868-1935) and Adolf Brand (1875-1945), among others, at the forefront, advocates for the rights of homosexuals represented two strategies different in nature. Along with Max Spohr, Eduard Oberg, and Franz Joseph von Bülow, Hirschfeld was a cofounder of the *Wissenschaftlich-Humanitäres Komitee*, which actively published and advocated for the decriminalization and acceptance of queer identities and same-sex relationships, mainly through scientific publications. Brand was the publisher of the first homosexual magazine, *Der Eigene*, which has however been criticized for its overt focus on masculinity, glorification of male friendships, and male “heroes” (Samper Vendrell, *Seduction of Youth* 5), focusing in particular on homoerotic illustrations and aesthetics, especially those of Greek “pederastic” love. These publications were developed in close connection to

Brand's literary society *Gemeinschaft der Eigenen*, formed in 1903, which consisted mostly of a rather elite readership not thought to have exceeded 1,500 members (Beachy, *Gay Berlin* 102-3).

During the Weimar Republic, another important player, Friedrich Radszuzweit (1876-1932), leader of the *Bund für Menschenrecht (BfM)* beginning in 1923, entered the movement with a different approach to strategies of emancipation: Using the newfound freedom of speech and assembly in the Weimar Republic, Radszuzweit saw print culture as a new and more effective way to achieve political justice and emancipation, attempting to reach a broader audience through widely circulated magazines rather than relying on science or academic literature (Samper Vendrell, *Seduction of Youth* 38-39). This also meant applying logics of business and consumption to the development of the goals of the homosexual rights movement (Beachy, *Gay Berlin* 231). The different focus points of the three figures and their separate branches became clear in Radszuzweit's rejection of the "ideologies" of both Hirschfeld and Brand, as Radszuzweit's vision of bourgeois respectability was at odds with both Hirschfeld's theory of sexual intermediacy and Brand's views on same-sex relationships, for example the notion of a shared fundamental bisexuality within all human beings (Beachy, *Gay Berlin* 234-35). Despite the differences in how to reach emancipation, a shared goal was the abolition of Paragraph 175 in German law.

Ultimately, the political fight for the abolition of Paragraph 175 never succeeded, with the breakdown of the last political coalition of the Weimar Republic at the end of 1929, shortly before a vote that could have decriminalized male same-sex relations was proposed by a political committee (Beachy, *Gay Berlin* 220). Disagreements within the activist movement and within political committees, for example in terms of age of consent and rules around sex work (222), proved a hinderance, and Paragraph 175 eventually became even more brutal under Nazi rule, when a harsher anti-sodomy law was introduced in 1935 (238). The stricter law enabled the

persecution of around 100,000 men during the Nazi dictatorship, with between 5,000-15,000 men killed in prisons or concentration camps (245). Paragraph 175 was finally removed from the German *Strafgesetzbuch* in 1994 (Antidiskriminierungsstelle des Bundes).

While the newfound freedom of press and the growing political movements attempted to liberate the queer community from political oppression during the Weimar era, the strategies implemented also came at the expense of some individuals within the queer community. Thus, Marhoefer argues that the use of scientific knowledge of “degeneration” implemented to produce sexual liberation for a large number of people had the negative effect of increased prosecution of a smaller group of primarily working-class and poor female and male prostitutes (“Degeneration, Sexual Freedom” 529). This negative effect also resembles the shortcomings of the so-called respectability policy echoed in publications at the time, especially those of Radszuzweit and his *Bund für Menschenrecht*, which promoted assimilationist policies that focused on productivity, respectability, normative gender expression, and privacy (Samper Vendrell, *Seduction of Youth* 13), at the expense of queer individuals who did not conform to these norms and subsequently faced exclusion and attempts to be made invisible (60).

Additionally, the Weimar Republic saw an increasing freedom of press while simultaneously limiting these freedoms by imposing certain laws to “protect” youth, seen most notably with the *Gesetz zur Bewahrung der Jugend vor Schund- und Schmutzschriften* from 1926. This law limited the public sale of publications considered aesthetically worthless and/or immoral, which were ultimately deemed a threat to young people, meaning that the magazines, for example those aimed at the queer community, asserted to belong in this category were not allowed to be sold in public (91). As a result, the continuous use of youth as both a visual and content-related component in many illustrated magazines meant that they could be targeted based on the 1926 law.

The use of youth as a recurring motif also meant an increase in prejudice against queer individuals fueled by the anxieties around “protecting youth” from the assumed risk of being “seduced” into being queer (61).

Alongside the historical and political developments within Weimar German society, the emergence of new cultural products and movements gave rise to a changing landscape in German culture. The 1920s saw the increasing influence of modern mass media (Piper), with a proliferation in the production of film, photography, print media, and changes to fashion, music, and social norms. These increasingly popular forms of media also influenced the expression of queerness, as seen in the release of films such as *Anders als die Andern* (1919) and *Mädchen in Uniform* (1931), illustrated magazines targeting the queer community, from *Die Freundschaft* (1919-33) and *Die Freundin* (1924-33) featured in this work, to *Die Insel der Einsamen* (1923-33), *Garçonne* (1930-32), and *Das Dritte Geschlecht* (1930-33). Other forms of media include the increasing role of photography in shaping queerness, for example the relationship between visual representation and an emerging transgender subculture that helped solidify a certain transgender “look” at the time (Sutton, “Sexology’s Photographic Turn” 445). Additionally, the connection between fashion, visual forms of expression, and social norms influenced the expression of queerness at the time. The so-called “Transvestitenschein” allowed individuals to wear their desired clothing in public, regardless of gender identity and social expectations about gendered forms of clothing, without being punished by law enforcement (Sutton, “We Too Deserve a Place in the Sun” 337). Newly visible female masculinities in Weimar society challenged societal norms of binary gender and heterosexuality (Sutton, *The Masculine Woman* 3). As these examples attest, fashion was highly intertwined with the public expression and visibility of queerness in the Weimar Republic.

Parallel to the expression of queerness through fashion was the high visibility of queer spaces, especially in Berlin. With bars, clubs, and stores aimed at the queer community, Berlin was an attractive place for queer folks from near and far to visit (Beachy, *Gay Berlin* 188), which was also made easier by the lack of police enforcement of Paragraph 175 and the tolerance of same-sex locales (82-83). Connected to this, the existence of magazines providing instructions about where to find queer locations and information on how to dress or about gender roles within the subculture (Marhoefer, “The Book Was a Revelation” 71) was essential to forming a queer community. Additionally, Marhoefer argues that the act of reading literature about same-sex desires made this desire “possible in conceptual and material ways for many women” (“The Book Was a Revelation” 69). In sum, the flourishing culture in the Weimar Republic, including new media and a larger potential for a visible queer community, helped create new expressions of queerness during this time.

Along with the changes in popular culture in Weimar Germany, an increased interest in the natural sciences, including medicine and psychology, was similarly on the rise, leading to new dominant theories related to non-normative genders and sexualities. Dr. Magnus Hirschfeld, already mentioned above, was one of the leading figures within this movement, founding the *Institut für Sexualwissenschaften* in Berlin in 1919, the first institute of its kind in the world, which offered counseling on a variety of sexual issues and also served as the first attempt to establish sexual science as a legitimate topic of scientific research³ (Beachy, *Gay Berlin* 160). This new category of science helped complicate dominant cultural assumptions of a binary sexual system

³ It is important to note that issues of racism also influenced this new category of science, with sex researchers using anthropological and historical comparisons in ways that assisted in the prefiguration of racial hygiene/eugenics. However, at the same time, anthropology and history was used by others to support universal theories about a “third sex” or “sexual intermediaries,” which were in turn used to advocate for emancipatory goals (see Sutton, *Sex Between Body and Mind* 23).

(Sutton, *Sex Between Body and Mind* 7), further resembling the shift not just within the sciences but also in society more broadly, that began to see sexuality as a constructive natural force central to both social life and individual identity (9). Sutton highlights that debates on sexuality at the time could not be separated into a clear distinction between “nature” and “nurture” but were more complex, with both fields influencing one another (*Sex Between Body and Mind* 9). This debate did not begin at the onset of the Weimar Republic, but was largely a result of continuing research within the fields of natural science. However the increase in freedom of speech and press can be seen as an underlying factor that made these questions more publicly accessible and visible during the Weimar era.

Already before the Weimar Republic, around 1900, a progressive school of German psychiatrists had begun to represent the belief that a sexual minority of people have an innate feature which made them attracted to the same sex, a belief that had been proposed for the first time in the 1850s by German doctor Johann Ludwig Casper. This new direction within the sexual sciences opposed the previous notion that so-called “sodomites” were a result of moral weaknesses and sexual perversion (Beachy, *Gay Berlin* 6). Similarly, the German lawyer Karl Heinrich Ulrichs argued against the anti-sodomy laws of various German states and kingdoms in 1867, reasoning that the innate nature of same-sex attraction made these individuals innocent and that they should therefore not be punished (Beachy, *Gay Berlin* 3-5). These accounts show that the increased connection between sexual sciences influenced and were used as a tool to affect the political system, although often unsuccessfully as shown above. However, the sexual sciences helped inform the attitudes and cultures around non-normative sexualities and gender expressions during the Weimar Republic.

It is important to pay attention to the fact that the focus on natural sciences also had and has limitations. For instance, although some members of the *Wissenschaftlich-Humanitäres Komitee* were women, the group's focus on repealing Paragraph 175, which was only applicable to male same-sex actions, limited their attention to female same-sex attraction (Marhoefer, "The Book Was a Revelation" 68). Historians have also argued that the narrow focus on separate taxonomies within sexual research could sometimes limit practitioners' understandings of individual nuances (Sutton, *The Masculine Woman* 19). Similarly, Marhoefer argues that queerness, especially regarding female sexualities and gender expressions, for some people in everyday life was more a question of epistemology rather than biology ("The Book Was a Revelation" 77), meaning that having access to information about and depictions of queer desires and identities was necessary for some individuals for them to be able to name or even sense queerness in their own lives. This is why the visibility of the natural or sexual sciences cannot be seen as the sole reason for the creation of a visible queer community at the time, underlining the importance of the cultural movements happening concurrently.

2020s: Queer Futures under Pressure?

Related to the increased visibility of the queer community during the 1920s in Germany, new forms of expression and a general growing acceptance of members from the queer community has led to new social and cultural forms of expressing queer identities in the 2020s in many parts of the world. These forms of expression include relatively new freedoms to openly self-identify as a member of the queer community, growing visibility of trans and gender non-conforming individuals in public, and access to gender-affirming care. The increased visibility also includes same-sex marriage equality in more countries around the world, currently in 38 countries, and more (nuanced) representation of queer individuals in popular culture, from music to television

shows. Similar developments include growing debates over gender-inclusive language in many languages, including German.

These developments, many of which have evolved only in the past few decades, are now being met with a political backlash aimed at decreasing the rights and visibility of the queer community. The second Trump administration in the United States has thus aimed political measures at the queer community, particularly targeting trans people whose existences the administration seeks to erase from the military, the educational system, and the health care system (Gessen). A steep increase in bills aimed against the trans community across the United States is an indicator of the recent backlash against the queer community (Butler 94). Similarly, Germany's AfD, Austria's FPÖ, Viktor Orbán's Hungary, and Giorgia Meloni's Italy are just a few visible indicators of far-right parties in many European countries and their corruption of so-called "gender ideology" as a tool to achieve political goals (Gessen). The fluctuations between perceived progress for the queer community and the social and political backlash of the 2020s resembles, to an extent, similar fluctuations between progress, increased visibility, and marginalization, stigmatization, and persecution of the queer community in 1920s Weimar Germany and the following Nazi dictatorship.

Judith Butler argues in their book *Who's Afraid of Gender* that the current backlash against these forms of progress for the queer community is based on a mix of censorship, abandonment, stigma, and shame, using media to spread fear, outrage, and hatred (96). This backlash indicates that the visibility of the queer community can be taken advantage of politically, both positively and negatively. Debates about gender-inclusive language in German-speaking regions similarly represent a negative response to queer visibility, where growing resistance to the more recent progress within language norms related to visibility of queer individuals is on the rise. This

backlash is often led by far-right political parties such as the AfD, who perceive gender-inclusive language as a threat to their conservative notions of family, gender, and national identity (see Birrer; Deutscher Bundestag). These fluctuating developments suggest that both the queer community in the Weimar Republic and contemporary societies from the United States to Germany experience(d) a development towards increased visibility, only to be met with attempts to alienate and exclude queer individuals, among others, from the political community (Gessen).

Similar to the laws imposed to “protect” youth in Weimar Germany, a century later, in the 2020s, anxieties around “protecting youth” continue to be used as a political tool to decrease the visibility of certain individuals and groups from the queer community. Thus, the political attacks against the LGBTQ+ community, especially the trans community, can also be seen in light of fear of both the future and concerns around protection of youth from change: “[People are] anxious about their economic future [...] about their social future. And it can all be boiled down to this anxiety about one’s children – that one’s children are going to come home from school one day and speak a different language than the parents or use a different name and generally be a stranger” (Healy & Gessen). These fears about the future and about becoming alienated from one’s own children are used as justifications for hateful rhetoric, political measures limiting the freedoms of trans people, and putting the queer community at risk. Like the respectability politics of Germany in the 1920s, the current political climate consciously singles out and targets a numerically smaller minority, making it easier to achieve political gains: “Because if most of your audience doesn’t know a trans person, then it’s much easier for them to perceive trans people and transness as something monstrous and terrifying” (Healy & Gessen). The use of vilification and exclusion of human beings based on a perceived threat against a certain future thus continues to be used politically to determine who deserves freedom, protection, and rights.

The influence from natural sciences has continued to influence discourse around queer sexual and gender identities into the 2020s. On the one hand, this has led to positive influences on the queer community, from better and more accessible forms of gender-affirming care to the acknowledgement of transgender identities and queer sexualities as “natural,” non-pathological, and innately occurring varieties of human existence, ideas which can, for example, be used to oppose so-called conversion therapy. However, this focus on discourse influenced by the natural sciences is also being used to implement discriminatory policies targeting the queer community with arguments revolving around a debate of sex vs. gender. These policies include withholding gender-affirming care from transgender and gender non-conforming youth, excluding transgender athletes from sports, and objecting to the use of the marker “X” in official documents (Gessen). Additionally, political arguments claiming to be based on natural sciences continue to influence the debate of so-called TERFs (trans-exclusionary radical feminists) against trans women, basing their arguments in their distinction between sex as something real and gender as something false or artificial (Butler 136). These debates show the often-complicated relationship between natural sciences discourse, popular culture, and visibility of the queer community that continues to influence how queer identities and policies affecting the community are shaped and perceived by the general society.

In many respects, the queer communities in Weimar Germany and in contemporary societies in countries such as Germany, Switzerland, and the United States are experiencing very different realities. Yet, similar challenges, opportunities, and stereotypical depictions affect the futures of the queer community in both points on the timeline. Masha Gessen emphasizes that “[t]he reason you should care about this is not that it could happen to you but that it is already happening to others.” Thus, the attentiveness to political developments targeting minority groups

in a move towards authoritarianism should not only be viewed in terms of similarities between the situation of the queer community in the Weimar Republic and today, but should be based on moral responsibilities to fellow human beings.

Queer Theories: Temporalities, Spaces, and Expressions

In order to depict the queer, alternative futures that are revealed through the analysis of the illustrated magazines *Die Freundschaft* and *Die Freundin* from Weimar Germany and the 2022 novel *Blutbuch*, I will begin by providing an overview of queer theories dealing with temporality, space, and form. The magazines and the novel queer the heteronormative timeline by challenging readers to imagine a queer utopia (Muñoz 18), illuminating the potential queer futures that shape the outlook on and the existence of the queer community while challenging existing heteronormative constraints. A focus on the logics that make temporalities, spaces, and communities queer is essential to understand the ways queer futures are invented in the texts. *Die Freundschaft*, *Die Freundin*, and *Blutbuch* all present these futures as alternatives to the constraints of the heteronormative framework that continue to dominate the realm of possibilities. Thus, glimpses of alternative, queer futures or utopias are offered by each text.

I want to begin this overview of the theoretical background that informs this work by providing a few key definitions of recurring terms. Firstly, while acknowledging the historical and diverse use of the words “queer” and “queerness,” the definition used in this work resembles Sara Ahmed’s understanding of a queer orientation as one that deviates from the straight line in terms of desire. In this understanding, the queer orientation is not just based on the desirable object available but rather focuses on the very direction that deviates from the straight line, which enables the desiring of multiple objects. Thus, heterosexual desire would be categorized as “on line” and “normal,” leading towards a desired object being the “other sex,” while other lines, queer lines,

are “off line” in the direction of their desire (*Queer Phenomenology* 70). Thus, I define “queer” and “queerness” as sexual and gender orientations that deviate from the straight line and do not follow normative expectations—either of desiring only an “other sex,” or of embodying gender as a binary construct relying on only two opposite points: the “same” and the “other” sex. Secondly, the use of the term “queer community” is inspired by Benedict Anderson’s notion of the imagined community as one in which a sense of shared identity builds on a horizontal comradeship but is simultaneously imagined, as each member will never know every single individual within the community (6). The use of “queer community” is seen both in the analysis of the illustrated magazines of the Weimar era and in *Blutbuch* from 2022, although the term “queer” was not a commonly used description for or among individuals with a non-normative sexual or gender identity in 1920s Germany.

Queer Assemblage

An essential part of both analyses builds on the term assemblage, which is guided by the concept as it is presented by Gilles Deleuze and Félix Guattari. Writing on the rhizome, the authors argue that:

[a]n assemblage, in its multiplicity, necessarily acts on semiotic flows, material flows, and social flows simultaneously [...]. There is no longer a tripartite division between a field of reality (the world) and a field of representation (the book) and a field of subjectivity (the author). Rather, an assemblage establishes connections between certain multiplicities drawn from each of these orders. (22-23)

The central part of the authors’ description revolves around the multiplicity within the materials that are turned into an assemblage. Thus, questions of reality, representation, and subjectivity are merged into an expression that consists of strings from each field. Writing in a slightly different

context, Jane Bennett explains that “[a]ssemblages are not governed by any central head: no one materiality or type of material has sufficient competence to determine consistently the trajectory or impact of the group” (24). This element of no consistent trajectory governed by simply one entity is an essential part of what makes assemblage queer, in the similar way that Ahmed characterizes queer phenomenology as a disorientation device (*Queer Phenomenology* 172). The lack of a central guiding entity together with the multiplicity underlines how an assemblage describes a more fluid and fluctuating connection between a variety of heterogenous elements. Assemblage as a queer form of writing appears in both the illustrated magazines and in the novel, incorporating heterogenous elements in various ways, which makes the forms of the texts comparable.

Leaving the Heteronormative Timeline: Queer Temporalities

A central aspect of the exploration of queer temporalities in both the magazines and the novel is the understanding of queer time and space guided by queer theories on these topics. Since queer theory emerged in the 1990s as a field of critical thinking about norms of sexuality and gender, with scholars and thinkers such as Gloria Anzaldúa, Michel Foucault, Gayle Rubin, Eve Kosofsky Sedgwick, and Judith Butler providing some of the groundbreaking theories and essays that inspired the field, many theories about queer temporality and space have surfaced. In the following section, I will provide an overview of some of these theories that have guided my research on the expression of these queer aspects within the texts.

Firstly, the dominating normative understanding of temporality is heavily influenced by logics of capitalism, which Lisa Duggan explores in her writings on neoliberalism and its influence on modern societies. To understand how the expressions of queer temporalities in both the illustrated magazines and the novel differ from the heteronormative timeline, a brief overview of

what encompasses a “straight” timeline first needs to be established. In terms of neoliberalism’s influence on this framework, Duggan argues that:

despite their overt rhetoric of separation between economic policy [...], and political and cultural life [...], neoliberal politicians and policymakers have never actually separated these domains in practice. In the real world, class and racial hierarchies, gender and sexual institutions, religious and ethnic boundaries are the channels through which money, political power, cultural resources, and social organization flow. (xiv)

Duggan demonstrates a direct link between neoliberal policies focused on economic measures and their inevitable influence on the domains of social and cultural practices. Thus, she shows how the logics of neoliberal policies automatically have an influence on, especially, marginalized groups such as the queer community. A similar influence based on logics of consumer capitalism can already be seen in the illustrated magazines *Die Freundschaft* and *Die Freundin*, as both publications commonly merge commercialization and consumerism with expressions of queer identities. *Blutbuch* explicitly addresses the intersectionality of queerness and other forms of oppression that exist within a neoliberal society such as modern-day Switzerland.

Related to the constraints of the heteronormative timeline and neoliberalism, Duggan coins the term “new homonormativity” as a realm of social norms and concrete sexual politics that uphold and sustain heteronormative assumptions and institutions rather than challenging them (50). Thus, homonormativity essentially creates inequities within the queer community, where access to heteronormative institutions becomes the political goal of some queer activists’ policies, which in turn is exclusionary to members of the queer community who cannot or will not adhere to the expectations that allow access to said institutions (64-65). Sara Ahmed echoes this notion of homonormativity as a form of assimilation that “would straighten up queer effects by following

the lines that are given as the accumulation of ‘points’ (where you ‘get points’ for arriving at different points on the line: marriage, children, and so on)” (*Queer Phenomenology* 173).

While the use of the term homonormativity can lead to fruitful debates about the effects and consequences of pragmatic policies sometimes implemented under the guise of progress for the queer community, others argue that the term may also create narratives that foreclose on the access for queer folks to institutions such as marriage. In this regard, Tom Boellstorff argues that queer temporality is what makes it possible for opposite-sex and same-sex marriage to coexist without simply being incorporated into the logics of the heteronormative timeline, proposing that “intersecting coincidentally with straight time, queer time can unask the question of what time must pass before the progressive end-time where oppression no longer exists; it can [...] instigate a temporal coincidence in which marriage ‘falls’ through its contamination by, and reconfiguration through, same-sex marriage” (242). Thus, this argument enables a nuanced criticism of homonormativity, allowing queer people access to heteronormative institutions, perhaps bringing queer effects to the institutions without merely taking on an assimilationist stance that excludes other queer folks. The conflict between homo- and heteronormativity occurs in both the illustrated magazines and the novel, although the different historical and cultural contexts make the expressions of this conflict different.

Returning to the achievement of the “child point” on the straight line that Ahmed proposes, Lee Edelman argues that a central principle within the heteronormative temporal framework is the idea of “reproductive futurism,” which “impose[s] an ideological limit on political discourse as such, preserving in the process the absolute privilege of heteronormativity by rendering unthinkable, by casting outside the political domain, the possibility of a queer resistance to this organizing principle of communal relations” (2). Edelman argues that the so-called “figural Child”

becomes society's central principle to uphold, protecting this universalized subject in order for the current social order to be reproduced (11). Thus, queer people come to resemble what Edelman terms "the death drive," in which queerness becomes an obstacle to social viability (9). This overt focus on reproduction similarly reflects the neoliberal ideology with its focus on progress measured in both production and accumulation. With the "death drive," queerness gets rejected as a negative other by the heteronormative social order, while it on the other hand serves as a criticism of this dominant normative narrative by creating a disturbance in the straight line. This idea of queerness vs. reproduction is a narrative that plays a central role within *Die Freundschaft, Die Freundin*, and *Blutbuch*, showing how queer futurity proposes alternatives to the heteronormative organizing principle for futures.

Reorganizing the Timeline: Queer Alternatives in Time and Space

Queer understandings of temporality and spatiality rely on alternative logics that differ from those that organize the dominant, heteronormative understanding of time and space. One of these queer understandings is presented by Jack Halberstam who redefines queer time and space in opposition to the dominant heteronormative framework. Halberstam argues that queer times and spaces are, in part, based on other logics of location, movement, and identification, rejecting the heteronormative understanding of temporality that focuses on heterosexuality, domesticity, and reproduction (1). Halberstam writes that "[q]ueer subcultures produce alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience – namely, birth, marriage, reproduction, and death" (2). To summarize, the strengths of presenting queer temporalities lie within the imaginative powers that allow queer folks, and anyone else, to imagine a future which does not adhere to the prescribed markers of success or progress within the heteronormative framework.

This imaginative power creates alternative, queer temporalities and spaces where other logics apply. Both the Weimar-era magazines and *Blutbuch* constitute abundant spaces for unfolding these imaginative powers, as the texts are focused on imagining alternatives to the heteronormative narrative in creative ways.

The ability to imagine these alternatives is closely linked to the way queer individuals are categorized by heteronormative structures. The way that the achievement of “goals” on a queer timeline may differ from those found on a heteronormative timeline can be understood through Ahmed’s notion of “affect aliens,” a concept that is closely intertwined with Ahmed’s idea of happiness or a lack thereof:

happiness is attributed to certain objects that circulate as social goods. When we feel pleasure from such objects, we are aligned; we are facing the right way. We become alienated - out of line with an affective community - when we do not experience pleasure from proximity to objects that are already attributed as being good [...]. We become strangers, or affect aliens, in such moments. (“Happy Objects” 37)

Ahmed emphasizes that certain markers within the heteronormative framework are unattainable for some queer individuals, meaning that these people are alienated when they “fail” to reach these markers. Thus, an alternative queer timeline will enable individuals who are judged as being “affect aliens” to reject these moments of alienation, since happiness would no longer be exclusively attributed to objects that are designated positive social goods based on heteronormative expectations. This rejection or embrace of causing unhappiness is stressed by Ahmed who highlights the creativity of affect aliens, who “not only [...] want the wrong things, not only [...] embrace possibilities that we are asked to give up, but [who] [...] can create lifeworlds around these wants” (“Killing Joy” 593). In sum, it is the creativity that rises from desiring objects that do

not fit within the heteronormative framework that transforms the idea of queer temporality, creating an alternative which allows queer individuals to experience happiness by imagining and attaining futures that reach beyond those futures that are imaginable on the heteronormative timeline. Through alternative temporalities, queer individuals are no longer unable to achieve happiness or destined to cause unhappiness because of their misalignment with the heteronormative social norms but rather have an opportunity to create alternative worlds. These alternative, queer worlds are exactly what both the illustrated magazines and the novel strive to create through their rejection of heteronormative logics and their imaginative powers.

From the Past to the Future: Queer Desires and Relationality

In line with the imaginative powers of queer temporalities, Elizabeth Freeman theorizes erotohistoriography as an important part of queer temporality which can restore harmful effects of past pains. Explaining this term, Freeman argues that:

erotohistoriography honors the way queer relations complexly exceed the present, insisting that various queer social practices, especially those involving enjoyable bodily sensations, produce forms of time consciousness—even historical consciousness—that can intervene into the material damage done in the name of development, civilization, and so on. (120)

Part of what makes erotohistoriography queer is the particular focus on relationality and the ability of relations to expand the understanding of time. Within this queer timeline, queer relations are able to go beyond the present, blending the current moment in time with past events, and forming new potential futures that attempt to repair harmful influences that have already unfolded. Additionally, the focus on enjoyable bodily sensations makes the concept of time one that is not only abstract, but also physically tangible and, maybe most importantly, changeable, rejecting the normative assumption of time as a natural construct that exists outside human influence. An

essential part of *Die Freundschaft*, *Die Freundin*, and *Blutbuch* is the multifaceted depiction of desire through elements such as illustrations and stories. Thus, to understand the use of queer temporalities within these texts, an understanding of the role that desire plays in shaping temporality is necessary. This essential role of desire is also expressed by José Esteban Muñoz, who argues that:

a turn to the past for the purpose of critiquing the present, is propelled by a desire for futurity. Queer futurity does not underplay desire. In fact it is all about desire, desire for both larger semiabstractions such as a better world or freedom but also, more immediately, better relations within the social that include better sex and more pleasure. (30)

Here, Muñoz emphasizes the importance of desire in desiring different futures, as well as bodily pleasure and relations. Thus, queer temporalities become directly connected to the notion of desire. This is different from the heteronormative temporality, with its focus on accumulation, reproduction, and the “here and now” (Muñoz 1). As an alternative, queerness rejects the presentness of the heteronormative temporality to instead turn to potentiality and possibly alternative worlds (Muñoz 1).

Muñoz further declares that queer temporalities, and queerness in itself, must step out of the heteronormative concept of time, proposing instead to view queerness as utopia, while challenging readers to feel both hope and utopia (18). A queer utopia is what both the illustrated magazines and the novel similarly challenges readers to aspire to. Muñoz asserts

that queerness is primarily about futurity and hope. That is to say that queerness is always in the horizon. I contend that if queerness is to have any value whatsoever, it must be viewed as being visible only in the horizon. My argument is therefore interested in critiquing the ontological certitude that I understand to be partnered with the politics of presentist and

pragmatic contemporary gay identity. This mode of ontological certitude is often represented through a narration of disappearance and negativity that boils down to another game of fort-da.

(11)

Muñoz suggests that a focus on futurity and hope brings a new dimension to temporality. Additionally, this focus will prevent issues of pragmatic policies and homonormativity from dominating the idea of what progress looks like for the queer community, as it prompts people to take a step beyond past and present knowledge and notions of truth, instead turning to hope, utopia, and imagination. In sum, according to Muñoz, the past may be used as an opportunity to scrutinize the present with the goal of imagining alternative, utopian futures, which is what queerness should look like (25). Only through this strategy are queer temporalities, theories, and the community able to transcend the heteronormative timeline and its constraining effects.

In the subsequent analyses of *Die Freundschaft*, *Die Freundin*, and *Blutbuch*, Muñoz's focus on futurity and utopia guides my exploration of how elements of the past, the present, and the future are depicted to challenge the heteronormative timeline. The placement of the illustrated magazines in a period marked by the fluctuating relationship between perceived progress and foreclosure upon queer futures highlights the importance of imagining queer futures within the genre of queer illustrated magazines, as these magazines provided an important forum for the emerging queer community at the time. Using queer understandings of temporality, based on desire, assemblage, a blending of temporalities, and the rejection of heteronormative markers of so-called progress (reproduction, domesticity, heterosexuality, and binary gender roles), emphasizes the strengths of queer futures in response to heteronormative constraints. In the following chapter, close readings of *Die Freundschaft* and *Die Freundin* reveal how these futures

were imagined, challenging readers in 1920s Germany to imagine a queer utopia transcending heteronormativity.

Chapter 2: Queer Futures in Weimar-Era Illustrated Magazines

The illustrated magazines aimed at queer readers in the Weimar Republic play a crucial role in the depiction and constitution of a queer community at the time. Before the establishment of queer literature as a genre, these magazines express the imaginative powers needed to envision queer futures. In this chapter, I show how *Die Freundschaft* and *Die Freundin* depict queer temporalities, spaces, desires, and political visions to guide the queer community towards a queer utopia. In a turbulent time of progress, instability, and the imminent foreclosure of queer futures, these illustrated magazines use queer understandings of temporality to transcend heteronormative constraints and expand visions for queer futures. While issues of *Die Freundin* were accessible as scanned versions through *Forum Queeres Archiv München*, I was only able to access *Die Freundschaft* through microfiche, highlighting the important task of digitizing and storing queer culture from the past for future scholarly research and the public. The chapter begins with an introduction to both magazines and the important role their form as assemblages plays in constituting the emerging queer community. This overview is followed by close readings of the magazines illustrating the depiction of queer temporalities, spaces, desires, and political visions in proposing and reaching for a queer utopia on the horizon.

Queer Illustrated Magazines: *Die Freundschaft* and *Die Freundin*

The world's first homosexual magazine openly sold in kiosks was *Die Freundschaft*, published between 1919 and 1933 (Beachy 164). The magazine was issued under publisher Karl Schultz until 1928, when the Phoebus-Verlag with Kurt Eitelbuss took over this role; the editor Max H. Danielsen was in charge from 1920 to 1922, when he was replaced by editor Georg Plock until his death in 1930. The magazine was initially supported by the gay-rights organization *Wissenschaftlich-Humanitäres Komitee* (WhK) (In het Panhuis). *Die Freundschaft* had a broad

appeal among the public. It attempted to reach an audience outside academic circles, which set it apart from Dr. Magnus Hirschfeld's scientific journal *Jahrbuch für sexuelle Zwischenstufen* and Adolf Brand's *Der Eigene*, a literary journal. *Die Freundschaft* was widely distributed, making it one of the magazines that helped establish Berlin's homosexual press in the Weimar era (Beachy 164). Beginning with around 20,000 printed copies, the magazine allegedly reached a circulation of 40,000-50,000 copies in subsequent years (In het Panhuis). As pointed out by Samper Vendrell, the number of readers of print publications such as illustrated magazines during this period typically exceeded the number of buyers, as magazines could be found in clubs and cafés and were often shared among acquaintances (*Seduction of Youth* 43).

Die Freundschaft was published weekly from 1919 to 1923 (In het Panhuis) and from then on monthly. Despite this consistent publication record, the magazine also faced legal issues and financial struggles, was banned from February 1923 to 1924 due to allegations of "obscene" content, and dealt with attempts from competitor Friedrich Radzuzweit to discredit *Die Freundschaft* by claiming that it was tainted by both blackmailers and youth seducers. From 1927 onwards, the magazine could only be purchased through a subscription, a tactic that was primarily used to circumvent censorship (Samper Vendrell, *Seduction of Youth* 43-46). In addition to these issues, Radzuzweit began publishing the magazine *Das Freundschaftsblatt* in 1925 in a bid to compete directly with *Die Freundschaft* (Beachy 232).

Most magazines and journals targeting queer communities in Weimar Germany included advertisements for establishments aimed at both homosexual and transgender readers, ranging from bars, clubs, cafés, and restaurants, to the services of private detectives, lawyers, dentists, and doctors, as well as announcements for organized meetings, social events, and balls. *Die Freundschaft* was no exception to this pattern. Moreover, the magazines often included personal

ads from readers seeking relationships, companions, or services within the queer community as well as travel guides and advice, such as the “Internationale Reiseführer” that was sponsored by *Die Freundschaft* in 1920 (191-92). *Die Freundschaft* also included recommendations for literature, film, and theater, as well as articles about the sexual sciences and about queer identities in different cultures and historical periods. In addition, the magazine featured creative writing such as poetry, short stories, and novels, some of which were serialized, as well as pictures and drawings.

The primary audience for *Die Freundschaft* consisted of individuals identifying as homosexual, primarily a male audience, which was also reflected in the group of writers for the magazine, who were mostly male. However, sometimes the issues and interests of transgender and intersex people were also raised in the magazine. Oftentimes, the audience was addressed using “Freunde and Freundinnen,” with this notion of friendship existing as a commonly used metaphor for homosexuality in the Weimar era. *Die Freundschaft* printed work by known authors, for example Dr. Magnus Hirschfeld, and by unknown writers, for example readers who had the opportunity to voice thoughts and opinions by submitting “Leserbriefe” to the magazine. Besides cultural and literary topics, political goals, especially regarding the movement’s fight against Paragraph 175, as well as educational aspirations about queer sexual and gender identities, were often discussed. The magazine had its main sphere of influence in the German capital Berlin, where the queer press had its stronghold, however *Die Freundschaft* also made active attempts to include audiences in other parts of the German-speaking regions, for example by advertising events held in cities and towns outside the capital. Although the magazine experienced both financial and legal issues, it continued publishing until its last issue in March 1933, never announcing a cease of activities to its readers (In het Panhuis).

The assemblage style, with its focus on multiplicity and fluidity and its incorporation of heterogeneous elements, is a significant trait of *Die Freundschaft*. Printed magazines were considered a modern and expanding form of media in the Weimar era, and they used a mixture of illustrations, different genres of texts, and the inclusion of various authors to reach a much larger audience than previously. In addition to the general role of print media in the Weimar Republic, illustrated magazines provided an opportunity for the queer community to constitute itself (Samper Vendrell, *Seduction of Youth* 39). Thus, the use of assemblage in illustrated magazines enabled the constitution and imagination of a diverse and multifaceted community. It is this emerging community that enables the imagination of alternative, queer futures, not just individually, but as a collective.

Multiple examples of this assemblage style can be found in *Die Freundschaft*. It is clearly exemplified by one page in the 1st issue from 1925 that combines the ad for a missing person, a list of events, and a letter from the publishers to the readers all on just one page (Fig. 1). While each of these components highlights important aspects of the role that queer magazines play in the growing visibility of the queer community, taken together they provide insight into the growth of queer spaces and their connection to community formation and the imagination of futures. The ad for the missing man, Eduard Danfert, shows the increasing importance of the illustrated magazine in matters relevant to society, such as solving a potential crime. Likewise, the ad points to the growing sense of a queer community, granted that the missing man might belong to this community, by showcasing an interest in resolving issues related to queer individuals rather than letting them disappear or stay invisible. The second part of the page, the letter from the publishers, shows a public service announcement to the readers of the magazine, which in turn leaves the impression that the sense of a community even applies to the relation between readers and

publishers, emphasizing the role of the magazine in creating a queer community. The last part of the page lists several events put on by organizations such as the *Wissenschaftlich-Humanitäres Komitee*, *Bund für Menschenrecht*, and *Akademische Arbeitsgemeinschaft*. Whereas these events tend to focus on lectures, the right side of the page lists both an evening concert and a night in conversation with authors, indicating that the events cater to readers' different interests. Overall, the assemblage style of the magazine offers an accurate depiction of the diversity within the queer community in the Weimar era.

An additional example of this style in *Die Freundschaft* can be found in the recurring lists of book recommendations. In the same issue as above, a list of literary recommendations occurs under the title "Wer seinen Freund lieb hat, schenkt ihm ein gutes Buch" (Fig. 2). This page includes recommended collections of pictures such as "Rolf: 30 Natur-Akt-Aufnahmen eines jungmännlichen Körpers" and "Das Aktwerk: 30 Natur-Akt-Aufnahmen männlicher Schönheit." Additionally, the list includes both short stories and novels, with recurring topic descriptions revolving around "Freundesliebe" and "Freundschaftsroman." Portraying the assemblage style with its content, this page also mimics the collage style through its layout of multiple squares with recommended reading materials. Besides illustrating the diversity of the queer community, the list of recommended literature also emphasizes the role of consumerism within these magazines, as the recommended books can, of course, be bought from the same publisher that is also responsible for publishing the magazine itself.

Signs of commercialization are also seen in the variety of advertising that is included in the magazines, for example a page with ads for three different restaurants or cafés in Berlin (Fig. 3). These ads signal that commercial interests are an important part of running these queer magazines, however they also show the interconnectedness between the printed magazines and the

**Wer seinen Freund lieb hat
schenkt ihm ein gutes Buch**

DIE FREUNDSCHAFT Herausgeber: Georg Ploek 6. Jahrgang, elegant gebunden 12 Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.		DER EIGENE Herausgeber: Adolf Brand 9. Jahrgang, elegant gebunden 12 Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	
Deutsche Rasse Ein fesselndes Märchen in 10 Akte. Aufhänger in literarisch vollendeter Ausführung von ADOLF BRAND Preis jeder Ausgabe 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Rolf 30 Heft-Alt-Kalender eines jenseitlichen Kämpf von L. HERBICH Preis gebunden 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Das Altwerk 10 Heft-Alt-Kalender, milder Schönheit von IRUNO WIEHS Preis gebunden 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	
Der Tag der Ariens Drei Mysterien aus der Paganistik von A. WIEHLICH Preis gebunden 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	HUGO Die Tragödie eines Knaben von L. WINDER Preis gebunden 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Dodo Der Komix zweier Knaben von A. EISENBACH Preis 20 Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Die Verstrickungen des zügigen Tobias Roman von der Paganistik von R. HOFF Preis gebunden 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.
Der Liebling Kurt Ein Freundschaftsroman von H. WELDEN Preis brosch. 1,50 Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Ercule Tomel Ein Freundschaftsroman von J. PERNAUEN Preis brosch. 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Die Infanten Ein Freundschaftsroman von J. PERNAUEN Preis brosch. 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Der junge Kurt Ein Freundschaftsroman von J. PERNAUEN Preis brosch. 2,50 Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.
Der Fremdling Ein Roman der Freundschaft von E. ERST Preis brosch. 1.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Bis 3.-ger Platos Ein Roman der Freundschaft von KONRAD Preis brosch. 2,50 Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Die bronzene Tür Ein Roman der Freundschaft von E. HAGEDORN Preis brosch. 4.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Der Wüstenräuber Ein Roman der Freundschaft von P. WELTER Preis brosch. 1.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.
Heliogabal Die Schicksale eines im Altertum Roman von L. WUNDER Preis brosch. 4.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Der Kreuzweg der Leidenschaft Roman von E. HAGEDORN Preis gebunden 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Di' Schuld der Väter Roman von O. HARMANN Preis brosch. 2.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.	Lebensleid Ein Buch für Eltern Roman von M. FETTER Preis brosch. 4.- Mk. Zu bestellen durch die Karl Schulz-Verlags-Gesellschaft m. b. H.

Bei schriftlich. Bestellungen bitte den Betrag nebst Porto (zwei Buch 30 Pf.)
 beifügen. Durch Nachnahme senden wir gerndiglich nicht.

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 2 Min. vom Rosenhald Platz 2 Min. vom Oranienburger Tor

Täglich erstklassiges
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Fig. 2: Book Recommendations. *Freundschaft*, Vol. 7, No. 1.

Fig. 3: Advertisement. *Freundschaft*, Vol. 7, No. 10.

The use of assemblage is an equally important component in *Die Freundin*. This illustrated magazine is considered the most popular and widely distributed illustrated magazine for lesbian women during the Weimar era and was published from 1924 until March 1933, starting as a monthly publication, then bi-weekly, and later weekly with an unexplained pause in 1926, in addition to a 12-month hiatus from June 1928 due to its placement on the list of “Schund- und Schmutzliteratur” (Vogel 162). Although the exact number of copies in circulation is unknown, it is assumed to be higher than any numbers reached by illustrated lesbian magazines published after the Second World War (162), and the magazine primarily targeted an audience consisting of lower-to middle-class females identifying as homosexual (Sutton “The Masculine Woman” 11). In addition to the magazine’s circulation in Berlin, *Die Freundin* had readers in other large cities and smaller towns in Germany, as well as in Austria and Switzerland (Vogel 166), being available both

from kiosks in the streets in larger cities and on a subscription basis, particularly relevant for readers outside large population centers (Sutton “The Masculine Woman” 154). Even though the magazine predominantly focused on content relevant to the metropolis Berlin, it played a crucial role in creating a sense of community among queer women in other more rural parts of German-speaking areas and even other cities that did not have the same queer scene as Berlin at the time (154).

With a particular focus on lesbian women, the magazine contained a mix of short stories, poems, advertisements, lists of literature recommendations, as well as political and theoretical articles (Vogel 162). Additionally, political opinion polls among lesbian women about issues such as abortion and regulated prostitution were featured in the magazine, joined by suggestions made to the readers about possible queer-friendly political parties to vote for in various elections (Beachy 190). A belief in the ideas of sexual science that aimed at furthering acceptance of queer existence in society was reflected in the views of both editors and readers of the magazine (Vogel 163). Although lesbian women were the primary focus of the magazine, other forms of queerness such as transgenderism (162) and bisexuality (166), as both terms were used at this time, were also brought up in the magazine. Generally, a variety of self-descriptive expressions were used by readers and writers of the magazine to describe their queer sexual desires and identities, ranging from “gleichgeschlechtliebend” and “homosexuell” to “homoerotisch” and “lesbisch.” Additionally, members of the community often referred to other members as “Artgenossinnen” due to the widely accepted theoretical ideas within the sexual sciences at the time about same-sex attraction as something innate (163). Beginning in 1927, *Die Freundin* made it possible for readers to publish their own personal stories about their everyday lives and experiences as lesbian women (163). The short stories in the magazine were especially popular among readers and included

stories about both love among and discrimination against queer women, set in both higher and lower classes of society. As in *Die Freundschaft*, these short stories were often serialized. The writers included members of the *Bund für Menschenrecht*, employees at the magazine, and readers from across the German-speaking world (168).

The magazine's publisher was Friedrich Radzuzweit, president of the *Bund für Menschenrecht*, who was known to follow a different strategy than that of other prominent figures within the homosexual rights movement. Whereas Dr. Magnus Hirschfeld and Adolf Brand focused on promoting gay rights within circles of educated professionals and academics, Radzuzweit made use of business strategies to promote the success of the *BfM*, first and foremost by seeing members of the queer communities as consumers, particularly as readers of illustrated magazines (Samper Vendrell, *Seduction of Youth* 38-39). In addition to *Die Freundin*, Radzuzweit was also behind other magazines such as *Die Insel*, *Das Freundschaftsblatt*, and *Blätter für Menschenrecht* that primarily targeted homosexual men. With the exception of the aforementioned temporary closures, *Die Freundin* continued to be in print with weekly publications until 8 March 1933 (Vogel 162).

Similar to *Die Freundschaft*, *Die Freundin* reflects the assemblage style in its content and layout throughout its publications. In the 16th issue from 1927, the penultimate page of the magazine includes a poem titled "Gott," advertisements for balls and parties, as well as information about lectures and a list of recommended literature under the headline "Die Freundin empfiehlt" (Fig. 4). The advertisements for the balls and parties show that the targeted audience of *Die Freundin* consists particularly of female and transgender members of the queer community, with examples of specific events such as "Das Fest der Damen," "streng geschlossener Ball nur für Damen," and "Großer Ball der Transvestiten" being advertised on this page. With these events,

Die Freundin enables its readers to find sources of enjoyment with likeminded individuals, creating connections within the queer community in venues that are made more visible through their placement in the magazine. In addition to this, the magazine includes information about lectures that focus both on political education, such as with the lecture “Die Notwendigkeit der homosexuellen Aufklärung” by author Elsbeth Killmer, and on entertainment such as with the event “Rezitationen – Gesang – Unterhaltung.” The list of literature, which can of course be obtained from the Friedrich Radzuzweit-Verlag that is also behind the magazine, includes bestselling novels such as Anna Elisabet Weirauch’s *Der Skorpion* as well as collections of pictures, here with “Deutsches Baden (56 Natur-Akt-Aufnahmen)” as an example. Lastly, the poem signed by “Engel” under the title “Gott” brings a religious motif to the page, which revolves around spiritual beliefs as a source of consolation, a compelling topic in relation to the hardships still endured by the queer community in the Weimar era. Ultimately, this page illustrates the assemblage style characteristic for *Die Freundin*, with a combination of genres ranging from a religious poem and political education to entertainment and pop-cultural elements.

An additional example shows how the assemblage style is also incorporated in other parts of the magazine focusing on more traditional forms of literature. In the 22nd issue from 1927, one page puts together two short stories, two poems, and a nude picture of a woman. These stories and poems all have different authors and focus on different aspects: The short story “Dein Kind” by Eva Petersen debates the topic of family formation in a queer relationship, whereas the short story “..Jessas!” by Leonessa X deals with questions of genderfluidity, appearance, and stigmatization. The poems, which are centered around a nude photograph of a woman seen from the side, are titled “Erkenntnis” by Dorothea Burg-Ehlert and “Klage” by Maria Höcker. The first poem is about the appreciation of love, whereas the second poem focuses on unrequited love alongside the hardships

queer people often encounter (Fig. 5). Although this page incorporates more traditional literary elements such as poems and short stories, the assemblage style still shines through in the myriad of topics covered on just one page of the magazine. This diversity in topics resembles the diverse experiences within the queer community, ranging from questions of gender, love, and discrimination, to the issue of finding a family. In addition, the layout with a picture in the middle, various sizes of fonts, and two lines of decorative ornamentation adds to the assemblage or collage-like style of the page.

A last example of the assemblage style in *Die Freundin* shows the blending of commercial interests and an expanding queer network, with personal ads, advertisements for products and services, as well as the list of recommended literature and events once again (Fig. 6). The personal ads range from seeking companionship to places to live or work, as well as offering services. The influence of personal ads on the queer community in the Weimar era is an aspect that will be further explored later in this chapter. The advertisements on this page include one for a new perfume and one for a tailor that caters to the transgender community by offering “Damenkleidung für Transvestiten,” showing how commercialization affects the way the magazine is run, but also how the magazine can help queer individuals find products and services that meet their needs and are accepting of members from the queer community. As opposed to many of the other advertisements for events and social networks in the magazine, which primarily target Berlin, this page includes information about two “Damenzirkel” in Essen and Nürnberg-Fürth. By including these clubs in the magazine, *Die Freundin* highlights its role in helping queer individuals to find and expand their network including in regions outside the capital. In sum, this page shows how the magazine is an assemblage of commercial interests, enjoyment, and personal contact, all of which aid in the creation of queer spaces and the imagination of queer futurities.

The use of assemblage in illustrated magazines such as *Die Freundschaft* and *Die Freundin* that target a queer audience is a key factor in constituting and shaping the queer community in all its diversity. Representing a collage of individuals not conforming to heteronormative structures in society, the queer magazines make use of the same form to give the, at the time nascent, community an opportunity to connect and develop future perspectives of queerness together. At the same time, the formation of a more visible community also led to discussions related to normativity and so-called “respectability” regarding the role of queerness in mainstream society (see Sutton “The Masculine Woman” 11; Samper Vendrell, *Seduction of Youth* 56-61). In other words, the magazines created a newfound sense of visibility that helped constitute the queer community as a collective, providing new opportunities and discussions of how to imagine queer futures and alternative directions moving forward.

Gott

Daß über den Sternen Herrlichkeit wohnt,
lindert das Leid.
Daß über den Sternen die Güte noch thronet,
tröstet allzeit. — — —

Wenn Menschen mir weh tun, wenn Jammern mich plagt,
weine ich still.
Und wenn meine Seele dann zittert und sagt,
vergehen will.

Ach, wenn in Vernebelung in nächtlicher Stund'
beim Sternenschein
Das Herz will mir klochen, dann flüster mein Mund,
wenn ich allein:

„Daß über den Sternen Herrlichkeit wohnt,
lindert das Leid.
Daß über den Sternen die Güte noch thronet,
tröstet allzeit. — — —“

Engel.

Die beliebten Vortragsabende
finden jetzt wieder regelmäßig **jeden Donnerstag** im
Alexander-Palais,
Landsberger Straße 39,
statt.

Donnerstag, den 23. August 1927:
Kurt Klawitter u. o. — Rezitationen
Gesang — Unterhaltung.

Donnerstag, den 1. September 1927:
Schriftstellerin **Eisbeth Killmer,**
Redakteurin der „Freundin“
spricht über

**Die Notwendigkeit der
homosexuellen Aufklärung.**

Anfang 8.30 Uhr. Eintritt frei!

Die „Freundin“ empfiehlt:

Bierbaum: Prinz Kuckuck, Leben, Tanna Hüter. Edelstein: Wolltulle. 1927. geb. Mk. 4.— Weinreich: Der Skorpion, Roman. 2.50 Tag der Arbeit. 1.— Wolff: Strategie der militärl. Amakherung. . . 4.50 Koll: Keltische Liebesleben. 1927. geb. . . 3.— Weidmann: Deutsches Baden (56 Natur-Akt- Aufnahmen) 4.—	Siemon: Verbotene Liebe Mk. 1.50 Ebert: Mannweib-Weibmänner 1.— Trokowitz: Von Fünften und anderen Stüb- chen. Amstempel, mit 4.50 . . . 2.— Bräcken: Die Prägelstraße geb. . . 5.— Sacher-Masoch: Venus im Pelz, Roman. . . 6.— Illustriert
---	--

Alle Bücher zu beziehen durch den
Friedrich Radzuewit-Verlag, Berlin S 14, Neue Jakobstraße 9
(auch nach Auswärts gegen Verrechnung des Postens und Porto)

Köhlers Festsäle, Tuchstraße 24
am Statuen-Bahnhof.

Jeden Freitag, Donnerstag:
Das Fest der Damen
Eintritt 50 Pfennig
Für Stimmung sorgt der kleine Bubi:
**„Taktlos“ Rufenfeldt - Jazz-Band-
„Mozetta“ - Die Rittigenen Bräuer**

Jeden **Donnerstag, Sonnabend und
Sonntag 8 Uhr: Sauer-Blond mit Kama!**

Alexander-Palais

Landsberger Str. 39
am Alexanderplatz

Jeden **Mittwoch**
und **Sonnabend**
streng geschlossener BALL nur für
Damen
Jazz-Band-Kapelle

Sonnabend, den 2. September 1927
Einweihung
des erweiterten Tanzsaales

Achtung! Transvestiten!

Freitag, den 2. September, abends 8 Uhr
Großer
Ball der Transvestiten
im
Alexander-Palais
Landsberger Straße 39

Anwehrende Gäste werden sich rechtzeitig bei der Geschäftsstelle des R.F.S.M., Berlin S 14, Neue Jakobstr. 9, anmelden!

Fig. 4: Poem, Literature, Advertisement. *Freundin*, Vol. 3, No. 16.

people of the past to change the trajectory of the present and future of the queer community. Halberstam sees this approach as an essential step towards understanding queerness. He argues that the histories of queer moments and people of the past must be included to understand the present and warns against a sole focus on the present or future that ignores the past (176). The second approach uses explicit and creative reflections on the future in order to imagine different versions of queer futures. The combination of both approaches resembles Freeman's view on time in relation to her ideas of erotohistoriography, where the present is treated as a hybrid form of temporality (95-96) and the consequential sequencing of temporalities within normative ways of organizing time is abandoned in favor of nonsequential forms of time (xi). In the same way, a neat distinction between past, present, and future is not to be found within the two magazines.

Although *Die Freundschaft* appears to focus more on including the past in its publications, which could partly be due to the use of the past to advocate for the abolition of Paragraph 175, both magazines use symbols and motifs of the past as settings, topics, or illustrations. For example, *Die Freundschaft* and *Die Freundin* both feature articles connected to historical witchcraft and its persecution. *Die Freundschaft* uses the historical persecution of people accused of witchcraft in medieval times in comparison to the hate and fanaticism against the queer community and "unsere Liebe" at present (Fig. 7) to make a political commentary about the oppression of queer people in the Weimar era. By contrast, *Die Freundin* presents a fictive story that mixes the historical persecution of witchcraft with a lesbian love story under the title "Die Rote Hexe: Eine Erzählung aus dem Mittelalter" (Fig. 8). Both texts show that the suffering of minority figures of the past, such as the group of primarily women who were accused of witchcraft and killed, offers a perspective for considering the suffering of the queer community in the present. Thus, the past is

used to reflect the current moment, which in turn may enable creative solutions, community engagement, and political involvement to change the course of the future of the queer community.



Fig. 7: History: Hexenglaube. *Freundschaft*, Vol. 10, No. 9.

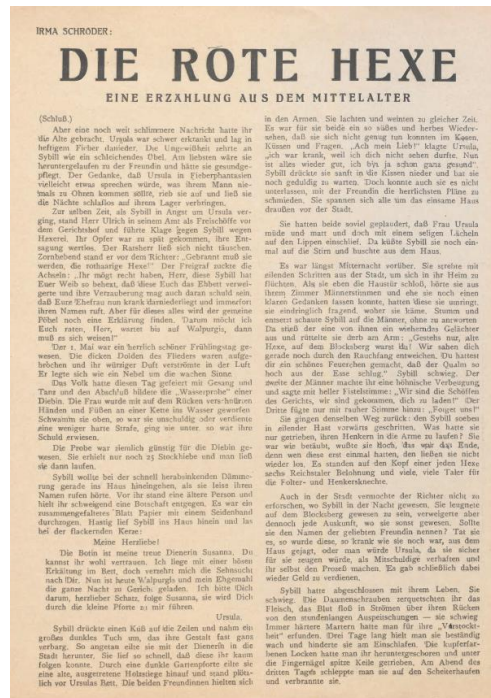


Fig. 8: Novella: Die rote Hexe. *Freundin*, Vol. 3, No. 24.

Additional examples of using elements of the past to reflect the present and enable alternative futures include the short story “Verdun” that tells the fictive love story between two men during World War I (Fig. 9) and an article about the historical development of male beauty standards titled “Schöne Männer” (Fig. 10). Both examples show how the past is used to explain and reflect current aspects of queerness, from the existence of same-sex relationships to beauty standards and appearances. Through such connections between past and present, readers are able to broaden their view on the future of queerness by grasping the fact that the queer community is not an entity only bound by the present.

This is also the case with the illustrations included in both magazines that exhibit references to and symbols of the past. In *Die Freundin*, these illustrations provide an aesthetic representation

of past times next to stories that focus on “eine Erinnerung” (Fig. 11), “Aufzeichnungen” (Fig. 12), or a “Jugendliebe” (Fig. 13). In these instances, visual depictions of women are connected to stories set in the past, while reflecting aspects of queerness and same-sex relationships that are relevant to the present of the queer community. Thus, the illustrations help create the connection between past, present, and future ideas of queerness due to their direct depiction of the past. Similarly, *Die Freundschaft* incorporates illustrations that resemble the past, from a drawing of a man that connotes Ancient Greece⁴ (Fig. 14) to an archer holding a bow (Fig. 15). Both drawings illuminate aspects of queerness found in the past, connect them to the present queer community by publishing these in the magazines, and open up new imaginative directions for the future of the queer community. As such, all incorporated aspects of the past make it clear that queerness is strengthened and understood only in the conflation of temporalities that cannot be separated.

⁴Classical antiquity—especially in Greece—was a popular period in some queer (male) circles at the time, for example those of Adolf Brand, hailed as the ideal depiction of masculinity and male same-sex desire, especially that between older males and adolescent men.

Verdun Von Carl Weichert

Jahre waren vergangen — viele Jahre seit dem 25. Februar 1916 —; aber Dr. Lenz war es, als sei dieser 25. Februar 1916 mit der Erstürmung des Forts Douaumont bei Verdun erst gestern gewesen. Nie wird er jenen furchtbaren Tag und die darauffolgende Nacht vergessen. — Schritt für Schritt hatte man sich den Boden erkämpft. Immer war er mit seinem Freund Willy, den er schon in der Garnison kennen und lieben gelernt hatte, beisammen gewesen. In der Kompanie hießen sie „die Unzertrennlichen“ — überall, wo Karl Lenz war, war auch sein Freund Willy. —

Ihre Kompanie war erst im Januar 1916 von Flandern gekommen. Sie wußten, daß sie zur Verstärkung herangezogen worden waren. Und nun lagen sie schon seit Tagen in den Schützengräben, die schon fast keine Gräben mehr waren; um sie tobte die Hölle; sie glaubten alle, nicht mehr lebend herauszukommen. Dann kam der Sturm auf das Fort Douaumont — dabei fiel Willy —. Ein Granatsplitter traf ihn am Kopf — er fiel vornüber — und war tot. Karl Lenz glaubte, daß er verwundet sei, und rief ihm zu: „Ich hole Dich gleich!“

Aber noch Tage tobte das schwere Geschützfeuer. Lenz konnte seinen Freund nicht holen. Die Verwundeten mußten liegen gelassen werden; was noch lebte, wurde von den Granaten getötet, und was tot war, wurde auseinandergerissen. Karl sah seinen Freund nicht mehr . . .

Nun waren Jahre dahingegangen. Dr. Lenz konnte seinen Freund Willy nicht vergessen. Schmerz und Trauer hatten ihn zu einem einsamen Menschen gemacht. Und nun wollte er noch einmal das Land sehen, auf dem Willy den Heldentod gestorben, noch einmal die Erde küssen, die sein Blut getrunken und seinen Körper aufgenommen hatte. Abschiednehmend stand er vor dem geschickten Bilde des Gefallenen: „Dieses Mal, mein Willy, bin ich am 25. Februar bei Dir!“, sagte er. —

Am Vorabend des 25. kam er in Verdun an. Im Hotel Bellevue, wo er Wohnung genommen hatte, ließ er sich ein einfaches Abendbrot geben, um dann bald zur Ruhe zu gehen. Dr. Lenz hatte sich vorgenommen, den morgigen Tag gut auszunutzen, um recht lange in der Nähe des Platzes zu sein, wo sein Freund gefallen war. —

Ein Auto brachte ihn am nächsten Morgen frühzeitig zum Schlachtfeld. Der Führer glaubte es mit einem Schlachtfeld-Touristen zu tun zu haben. Er fuhr ihn zum Fort Vaux, zum zerstörten Dorf Fleury, zum Denkmal an der Straßenkreuzung von Sainte-Fine, zu der im Bau befindlichen großen Gedächtniskapelle auf der Anhöhe in der Nähe des zerstörten Dorfes Douaumont. Er erzählte von den Heldentaten der Deutschen und Franzosen, er nannte die Daten all der großen Schlachten, er zeigte ihm die vielen Forts, die sich rund um Verdun gruppieren, nannte die Nummern der Divisionen, die sich hier gegenüberlagen, und sprach von den zwei bis fünf Millionen Gefallenen, die hier auf diesem Gebiet — dem „territoire rouge“ — ohne Kreuz und Stein, ohne Kranz und Blume, namenlos, irgendwo und doch überall, den ewigen Schlaf schlafen . . . Dr. Lenz hörte nur mit halbem Ohr auf all die Erklärungen seines Führers.

Fig. 9: Short Story: Verdun. *Freundschaft*, Vol. 11, No. 11.

Schöne Männer

Auch für das stärkere Geschlecht gelten je nach Zeit und Land verschiedene Schönheitsideale, die sich schon in den Büchern der Heiligen Schrift wie in den gewaltigen Volksepen und den Heldengedichten späterer Tage widerspiegeln. Apollo und Amor, Mars und Herkules, Adonis und Narziß sind die mythologischen Vorbilder für die Schönheitsstypen der Antike. Ihnen schließt sich als Ideal eines schönen Jünglings Antinous aus Bithynien, der Freund des Kaisers Hadrian, an. In Held Siegfried verkörpert sich das männliche Schönheitsideal der alten Germanen. In dieser Schar darf auch der Schiedsrichter vom Berge Ida, der mittelbare Urheber des Trojanischen Krieges, der Entführer der schönen Helena, Paris, nicht fehlen.

Die Bibel rühmt manchen Männern, deren Geschichte sie erzählt, hervorragende Schönheit nach, so Joseph und David, von dessen Sohn Absalon gesagt wird: „Es gab keinen schöneren Mann als Absalon in ganz Israel. Von der Fußsohle bis zum Scheitel war kein Untädelein an ihm.“

Betreten wir geschichtlichen Boden, so begegnet uns zunächst der schönste Mann des alten Athen, der hochbegabte Staatsmann und Feldherr Alcibiades. Ferner wird Alexander der Große von seinen Zeitgenossen nicht nur als kühner Held, sondern auch als Mann von seltener Schönheit gepriesen. Unter den römischen Kaisern war der weiseste zugleich der schönste, nämlich Marc Aurel. Die Geschichte gibt auch zahlreichen Herrschern den Beinamen „Der Schöne“, so dem Habsburger Friedrich dem Schönen, dem Mitregenten Ludwig des Bayern in Deutschland, Philipp IV. und Karl IV. von Frankreich, Philipp I. von Spanien usw. Von großer Schönheit war auch Kaiser Sigmund aus dem Hause Luxembourg sowie Kaiser Maximilian I., der letzte Ritter, dem „goldene Haar wie Himmelslicht um die Schläfen floss“. Auch Kaiser Joseph II. zeichnete sich durch Schönheit aus. Seine wundervollen blauen Augen entzückten die Wiener so sehr, daß es damals Mode wurde, sich in Stoffe von kaiserbraunblauer Farbe zu kleiden. Schöner Gesichtsausdruck und Wohlgestalt werden ferner dem türkischen Sultan Soliman dem Großen, dem Ungarkönig Matthias Corvinus, dem unglücklichen Ludwig II. von Bayern und dem Zaren Alexander I. von Rußland nachgerühmt, dessen Züge jedoch etwas Weibliches hatten. Ihrem schönen Aeußeren verdankten verschiedentlich religiöse Schwärmer ihre Erfolge. So der Anführer der Bilderstürmer Thomas Münzer und der Prophet von Münster, der Schneider Jan Bockelson. Unter den Dichtern, Malern und darstellenden Künstlern gab es seit jeher zahlreiche schöne Männer. Die Schönheit Raffaels wie Michelangelos, Mozarts und Brahms, Mendelssohns und Liszts begeisterte die Zeitgenossen. Von dem Olympier Goethe, einem der schönsten Männer des 18. Jahrhunderts, hieß es, er sei in seiner Jugend ein Apoll, in seinem Alter ein Zeus gewesen. Auch Arthur Nikisch, die Sänger Niemann, Reichmann ragten durch ihre Schönheit hervor.

Die Beispiele schöner Männer, die sich ins Ungemessene vermehren ließen, beweisen, daß sich mit Genie und Geisteskraft oft genug auch äußere Vorzüge paaren und sich der alte Spruch bestätigt, daß in einem schönen Körper eine schöne Seele wohnt.

Fig. 10: Essay: Schöne Männer. *Freundschaft*, Vol. 11, No. 7.



Fig. 11: Title: Geheimnis um Germaine: Eine Erinnerung. *Freundin*, Vol. 3, No. 18.



Fig. 12: Title: Die Aufzeichnungen einer Nonne. *Freundin*, Vol. 3, No. 17.

The second strategy focuses on the explicit depiction of imaginative futures in the magazines, as an alternative to the first strategy that focuses on employing the past to change the present and future. By publishing elements that take a creative and imaginative approach to the future, the magazines enable and encourage the queer community to reach beyond the present and imagine alternative queer futures. These imaginative queer futures are depicted in multiple ways in both magazines. In *Die Freundin*, the ad for a ball for women titled “Ball im Jahre ? 2000 ?” (Fig. 16) shows that the creation of alternative queer futures is not only expressed through written texts or illustrations, but also through social gatherings focused on community, enjoyment, and costumes. A different approach often occurring in *Die Freundschaft* is the use of poetry to express and create imaginary futures, especially in response to the beginning of new calendar years, a time that amplifies the culmination of past, present, and future. In these poems, the future that meets the present is focused on the “Leid” and “Not” of the past, and the “Glück und Sieg” of the future. At the same time, the present is described as a time of “Kampf” and “Streit” in order to achieve this future of liberation and happiness (Fig. 18). The second poem similarly highlights the hope of the new year as “die frohe Botschaft” as opposed to the past that is seen “mit müdem Blick” (Fig. 17). This poem also focuses on the potential of finding love in the new year, an aspect that echoes the importance of community and enjoyment in finding and creating an alternative queer future, which was also seen in the ball ad from *Die Freundin*. In *Die Freundin*, poetry about a new year is similarly used to exemplify the imaginative power of alternative queer futures. Thus, the poem “Du neues Jahr...” talks about the love between two (presumably) women, who talk about forgetting “was einst so schmerzvoll war” in the past while living in the present and having a hopeful outlook on the future: “Wir lieben uns - nun komm’ was kommen mag!” (Fig. 19). The

poem clearly illustrates how a queer future cannot be separated from events in the past or from the emotions and relationships of the present.

Alexander-Palais
Landsberger Str. 39
am Alexanderplatz

Nur für Damen:
Sonnabend, den 19. November
Ein Fest in Spanien!
Sonnabend, den 26. November
Ball im Jahre ? 2000 ?
Die originellsten Kostüme werden prämiert

Jeden Mittwoch:
Die beliebten Tanzabende
Der stimmungsvollste Aufenthalt
der Freundinnen ist das **A.P.**

Fig. 16: Ad: Ball im Jahre ? 2000 ?. *Freundin*, Vol. 3, No. 22.

Die Freundschaft
(„Freundschaft und Freiheit“ / „Der Freund“)
Erster Jahrgang Nr. 1 Januar 1929
Monatsschrift für ideale Freundschaft
Herausgeber: Georg Pled

NEUJAHR

Mein einsam Herz, vergiß den Schmerz
Und höre, wie das tönend Erz
Vom hohen Turm durch Nacht und Stille klingt
Und Dir die frohe Botschaft „Neujahr“ bringt.

Schau nicht zurück mit müdem Blick,
Bau Deine Hoffnung auf ein fernes Glück
Und glaube, daß es eine Seele gibt,
Die auf Dich wartet und Dich liebt.

Mit frohem Mut umkränz' den Sinn,
Voll Zuversicht das neue Jahr beginn!
Dann lacht Dir, wie der Morgenröteschein,
Die Zukunft in dein Kämmerlein. — — —

Willi Brandenburg

Fig. 17: Poem: Neujahr. *Freundschaft*, Vol. 7, No. 11.

Die Freundschaft

Zum neuen Jahr

Das alte Jahr ist nun verklungen
wie einer Glocke müher Ton,
und hoffnungsvoll mit frohen Zungen
begrüßen wir das neue schon.

Was uns das alte ist gewesen,
(drieb selbst es in das Schicksalsbuch:
auf jeder Seite ist zu lesen
des Leibes und der Not genug.

Das neue steht vor uns in Reinheit,
wie eines keuschen Jünglings Bild,
noch unberührt von der Gemeinheit
der Welt, — und lächelt an uns milb.

Auf dieses Lächeln laßt uns bauen
wie auf ein Kindesaugenpaar:
der Zukunft wollen wir vertrauen
und hoffen auf das neue Jahr.

Gewiß wird uns im Reich der Rosen
auch künftig drohen mancher Dorn,
und unser Kampf wird welters tofen:
noch quillt uns nicht des Friedens Born.

Doch wisset, daß die Macht der Wahrheit,
umwandelnd jeden irren Wahn,
einft schaffst in wunderbarer Klarheit
der Freundschaft freie Bahn.

Natur und Wissenschaft zur Seite
in dem uns aufzermung'ner Krieg,
so scheitern herrlich aus dem Streite
wir endlich doch zu Glück und Sieg.

Karl Keffen

Fig. 18: Poem: Zum neuen Jahr. *Freundschaft*, Vol. 11, No. 1.

Du neues Jahr . . .

Gib mir die Hand, mein liebes blondes Mädel,
Vergessen sei, was einst so schmerzvoll war;
Sieh, hinter schneebedeckten Winterwäldern
Naht glutvoll leuchtend froh ein neues Jahr.

Versuch es nur, vergiß was einst gewesen,
Mit neuem Hoffen naht ein neuer Tag.
Wir lieben uns, soll das denn nicht genügen?
Wir lieben uns — nun komm' was kommen mag!

Da hast du selig mir das Haar gestreichelt
Und hast so innig meinen Mund geküßt,
Da haben deine Lippen heiß geflüstert:
„Du neues Jahr, von Herzen sei begrüßt!“

Hanna Köhler.

Fig. 19: Poem: Du neues Jahr. *Freundin*, Vol. 3, No. 25.

Another explicit depiction of queer futures focuses on youth. This can be found in both magazines. In *Die Freundschaft*, youth is seen as equivalent to the future in a political commentary that describes how “auf der Jugend liegt auch unsere Hoffnung” (Fig. 20). In this example, younger generations are seen as carriers of cultural values related to “Freundschaft,” referring to queer forms of relationships. This particular focus on youth is also seen in *Die Freundin*, where a short story with the title “Mutter” shows the struggles a young woman or girl expresses to her mother to achieve acceptance for her queer identity and love for another female: “Wir finden auch ein Glück – in uns – mit uns – schöner, reiner [...] Unser Weg ist dornenvoll – wes-halb gebt ihr uns noch die Verachtung mit?” (Fig. 21). The story proposes a future for the queer community where queer individuals are able to find happiness, although the way leading there might contain suffering as well as pleading for acceptance and a lack of disdain from the relatives of queer individuals. By proposing this future, the story emphasizes the connection between the present moment of hardship and the path leading to an alternative future that may or may not be fulfilled.

This act of imagining alternative futures in both examples concerning the depiction of youth is closely connected to the act of dreaming, a central element in imagining different queer futures. The importance of dreaming is taken up in the poem “Träumerin” published in *Die Freundin*, in which the dream of going to “ein fernes Land [...] / Wo du keine Sorgen hast, / Wo das Glück nur ist dein Gast...” (Fig. 22) the significance of imagining a different future through creativity and imagination becomes clear. In sum, this direct depiction of dreams and futures shows how the magazines incorporate elements that enable readers to widen their horizons and start imagining alternative, queer futures. However, as shown above, the act of imagining alternative futures is closely linked to the portrayal of past and present in order to argue for, create, and illuminate these alternative queer futures. Out of the desire to imagine queer futures, the

magazines' central role as an intermediary and inventor of queer spaces enters the picture and takes on an essential capacity for the queer community.

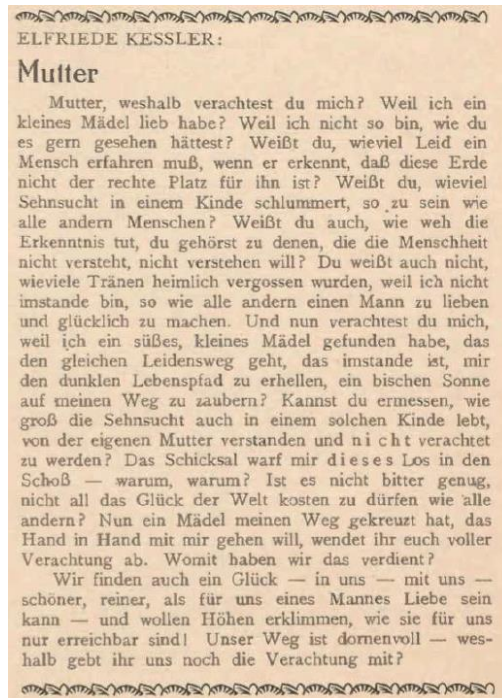


Das Reich neuer Jugend

Überall bedeutet die Jugend heute die Zukunft. Man hat auch in dieser Zeitschrift ein doppeltes Interesse, sich um das Bild des jungen Menschen zu kümmern. Denn auf der Jugend liegt auch unsere Hoffnung. Aber noch mehr: sie läßt sich nicht wegdenken aus einem Leben reich und hingebender Freundschaft. Es sind die Wertträger heutiger Kultur, die eine zeitgemäße Freundschaftsidee auch unter den Jungen verbreiten. Es sei hier mit Deutlichkeit ausgesprochen: Der Begriff der Freundschaft läutert sich durch die jüngste Generation hindurch. Es gibt heute Menschen, die dagegen aufstehen, daß für viele Freundschaft nur eine bunte Karussellfahrt bedeutet.

Hierüber schreibt Ernst Me r z in seinem kürzlich erschienenen Buche „Das Reich neuer Jugend“ wertvolle Erkenntnisse auf. Es gilt heute, der Freundschaft wieder die alten Menschenrechte zurückzugeben, die sie schon im alten Griechenland besessen hat. Eine ganze Generation bemüht sich heute darum. Aber wichtiger als alle Eingaben und Auflehnungen ist das Vorleben im Geiste einer edlen Freundschaft. Dies bezwinnt und entwarfnet auch den Außenstehenden. Und ein besonderes Verdienst des Verfassers des genannten Buches ist es, daß er hier auf das Werden der neuen G e m e i n s c h a f t hinweist: „Doch eine Kraft ist auf Erden wider alles Allcinsein, ein Geheimnis, sprengend und lösend zugleich. Und dieses Geheimnis heißt Liebe und Freundschaft, dies ist eine Kraft, die Gemeinschaft erweckt, die der neuen Gemeinschaft ruft, in einer Zeit, die liebeleer und gemeinschaftslos ist. . . Wir müssen uns wieder zu neuem Leben zusammenschließen, denselben Gesetzen gehorchend; denn aus Gesetzlosigkeit ist Unheil geworden. Durch Gesetz und strenge Form wird das Taten wirksam. Und neue Gemeinschaft wird dort wieder erstehen, wo der Führer und Freund verehrt und geliebt wird.“

Es wird heute vielfach gesagt, die Jugendbewegung sei tot. Wir glauben dies auch, weil die Jüngens von heute nicht mehr die oppositionellen Köpfe sind wie vor zwanzig Jahren. Der Kampf gegen gewisse



Mutter

Mutter, weshalb verachtest du mich? Weil ich ein kleines Mädel lieb habe? Weil ich nicht so bin, wie du es gern gesehen hättest? Weißt du, wieviel Leid ein Mensch erfahren muß, wenn er erkennt, daß diese Erde nicht der rechte Platz für ihn ist? Weißt du, wieviel Sehnsucht in einem Kinde schlummert, so zu sein wie alle andern Menschen? Weißt du auch, wie weh die Erkenntnis tut, du gehörst zu denen, die die Menschheit nicht versteht, nicht verstehen will? Du weißt auch nicht, wieviele Tränen heimlich vergossen wurden, weil ich nicht imstande bin, so wie alle andern einen Mann zu lieben und glücklich zu machen. Und nun verachtest du mich, weil ich ein süßes, kleines Mädel gefunden habe, das den gleichen Leidensweg geht, das imstande ist, mir den dunklen Lebenspfad zu erhellen, ein bischen Sonne auf meinen Weg zu zaubern? Kannst du ermessen, wie groß die Sehnsucht auch in einem solchen Kinde lebt, von der eigenen Mutter verstanden und nicht verachtet zu werden? Das Schicksal warf mir dieses Los in den Schoß — warum, warum? Ist es nicht bitter genug, nicht all das Glück der Welt kosten zu dürfen wie alle andern? Nun ein Mädel meinen Weg gekreuzt hat, das Hand in Hand mit mir gehen will, wendet ihr euch voller Verachtung ab. Womit haben wir das verdient?

Wir finden auch ein Glück — in uns — mit uns — schöner, reiner, als für uns eines Mannes Liebe sein kann — und wollen Höhen erklimmen, wie sie für uns nur erreichbar sind! Unser Weg ist dornenvoll — weshalb gebt ihr uns noch die Verachtung mit?

Fig. 20: Political Comment: Das Reich neuer Jugend. *Freundschaft*, Vol. 11, No. 7.

Fig. 21: Short Story: Mutter. *Freundin*, Vol. 3, No. 18.



Träumerin

Schöne, kleine Träumerin,
Schaust nach jenen Wolken hin,
Wie sie zieh'n nach fernem Land
Und kein Blick von dir sie bann.

Rastlos wandern sie dahin,
Rastlos, wie die Träume zieh'n,
Die dein blonder Kopf ersann
Und die niemand halten kann.

Wolken, Träume, alles fort,
Nichts hat Ruh' an einem Ort.
Du schaust nach und wünschst dir,
Jemand nähm' dich mit von hier.

Nähm' dich in ein fernes Land,
Wo das Leid ist unbekannt!
Wo du keine Sorgen hast,
Wo das Glück nur ist dein Gast . . .

Schöne, kleine Träumerin,
Lass' die Wolken weiterzieh'n,
Anderswo ist's auch wie hier,
Und das Leid find't doch zu dir.

Olly Stahl.

Fig. 22: Poem: Träumerin. *Freundin*, Vol. 3, No. 17.

Queer Spaces

The queer magazines give important cues about navigating both space and time as a queer individual in the Weimar era. Both magazines end up serving as an important queer space with a mediating function. The spatial aspect of queerness is closely linked to the formation of the queer community, as “[q]ueer uses of time and space develop, at least in part, in opposition to the institutions of family, heterosexuality, and reproduction” (Halberstam 1). *Die Freundschaft* and *Die Freundin* as queer spaces become visible through their inclusion of guiding principles regarding spaces that are either inherently queer or used to construct the queer community. Both magazines share the trait of having multiple forms of advertisements for various spaces intended for a queer audience, from night clubs and ballrooms, to cafés, tailors, and photo studios. All of these places help constitute the queer community, especially in Berlin, which as a result helps queer readers of the magazine navigate the community, being able to network and connect with others. Without these spaces, the community aspect essential to creating the movement that advocates for a different, queer future, would prove more challenging. To visualize the metropolitan queer space, *Die Freundschaft* features maps of Berlin and its *U-Bahn* on multiple occasions. From “Café am Turmhaus” (Fig. 3) with its visualization of streets, the river *Spree*, and the *U-Bahn* in relation to the location of the café, to a large map of the transportation system in *Groß-Berlin* indicating to readers where they can find the Phoebus-Verlag responsible for publishing *Die Freundschaft* (Fig. 23), these visuals offer a form of navigation for queer individuals attempting to connect with a larger queer community.

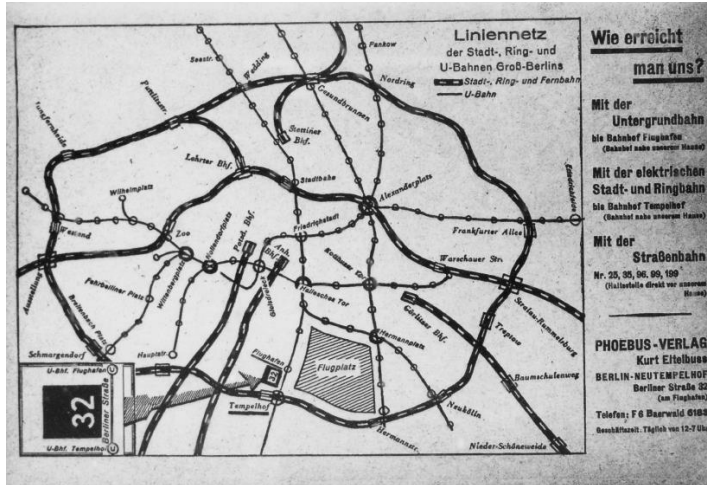


Fig. 23: Map of Berlin. *Freundschaft*, Vol. 11, No. 8.

Besides the many queer places in and around Berlin that are frequently featured in advertisements from both magazines, *Die Freundschaft* and *Die Freundin* also expand the reach of queer spaces by including guides and advertisements related to places around the world and in other German-speaking regions. For *Die Freundschaft*, this includes publishing the “Internationaler Reiseführer,” where readers can contact the publisher for the most recent updates on queer spaces in a variety of destinations, such as “homoerotische Verkehrslokale, preiswerte Hotels mit guter Verpflegung, verständnis-volle Aerzte und Rechtsanwälte” (Fig. 24). In addition to this, the format of this travel guide mentions the rapid changes to the scene as a reason for publishing travel recommendations on a rolling basis with readers contacting the publishers for up-to-date information rather than through a traditional printed book or brochure. Thus, this format merges the notions of queer time and space by highlighting the way these aspects are intertwined in forming a queer community. Expanding the view of queer spaces to include places abroad is also seen in the overview of subscription prices that include countries around the world, which is an example of how the magazine attempts to create queer spaces and communities that reach across national borders (Fig. 25). In *Die Freundin*, a focus on queer spaces outside the realm of Berlin is also expressed. One

example shows the list of “Die Damengruppen des Bundes für Menschenrecht” that includes the addresses for multiple clubs in various cities in the German-speaking region, from Vienna to Braunschweig (Fig. 26). As a result, the magazine helps readers identify places where the queer community offers spaces to connect and create, one that reaches further than the limits of Berlin. Similarly, the topics covered by *Die Freundin* include stories from outside Berlin. One story sheds light on the ability of Viennese women to wear “male” clothing based on the explanation of the police, that “für etwas, das nicht verboten sei, auch keine besondere amtliche Bewilligung ausgestellt zu werden brauche” (Fig. 27). Another story includes the outsider perspective of an English woman on “dem neuen Typ der Berlienerin,” commenting on the characteristics of women and their lives in Berlin as an “Engländerin” (Fig. 26).

Including stories and events from “foreign” places is seen in both *Die Freundin* and *Die Freundschaft*. Both magazines include spaces outside Berlin, and outside the German-speaking region, both as settings for queer stories and to report on events related to the queer community happening in other places. Additionally, letters from readers in both magazines often stem from places outside Berlin. By incorporating different spaces, the magazines expand the capacity of queer space, providing it with a more robust ability to inspire, connect, and strengthen the bonds within the community. One way of creating these bonds is through the desire for relations, pleasure, enjoyment, and, ultimately, queer futures that may arise and exist within these newfound spaces. It is this role of desire within the magazines that will be explored in the following section.

Internationaler Reiseführer

Es hat keinen Zweck, einen neuen Reiseführer, sei es in Buch- oder Heftform herauszugeben, da die Erfahrung gelehrt hat, daß ein solcher schon nach ganz kurzer Zeit völlig wertlos ist, denn die Lokale usw. in den einzelnen Orten wechseln sehr oft. Da nun aber das Bedürfnis nach einem Reiseführer trotzdem in starkem Maße vorhanden ist, wollten wir den Wünschen unserer Leser gerecht werden und bildeten den „Internationalen Reiseführer“ in der nachstehenden Form.

Auskunft wird von uns über folgende Orte erteilt:

in:	über:	in:	über:
Deutschland	Bremen	Deutschland	Leipzig
"	Bunzlau	"	München
"	Chemnitz	"	Nürnberg
"	Danzig	"	Pforzheim
"	Elberfeld	"	Kostock
"	Erfurt	"	Stuttgart
"	Frankfurt a. M.	"	Wiesbaden
"	Fürstenwalde	Dänemark	Kopenhagen
"	Göttingen	England	London
"	Hagen i. W.	Frankreich	Cannes
"	Hamburg	"	Paris
"	Hannover	Holland	Haag
"	Köln a. Rh.	Italien	Bozen
"	Königsberg i. Pr.	"	Triest
		Jugoslawien	Zagreb
		Norwegen	Oslo
		Oesterreich	Graz
		"	Innsbruck
		"	Klagenfurt
		"	Salzburg
		"	Wien
		Schweiz	Zürich
		C. S. R.	Asch
		"	Prag
		Türkei	Konstantinopel
		U. S. A.	Detroit
		"	New York

Jeder Reisende, der über diese Orte in bezug auf Sitz und Zusammenkünfte evtl. vorhandener Organisationen, homöopathische Verkehrslokale, preiswerte Hotels mit guter Verpflegung, verständnisvolle Ärzte und Rechtsanwälte, Sehenswürdigkeiten oder Geschäftliches, Auskunft wünscht, wolle sich an uns unter folgender Anschrift wenden:

An den **Phoebus-Verlag Kurt Eitelbusch** Berlin SW 61, Baruther Straße 1

Zur Deckung der Unkosten (Porto für Uebermittlung, Briefmaterial, Druck- und sonstige Kosten) sind jeder Anfrage für jede Stadt 50 Pf. beizufügen (vom Auslande wegen Mehrportos je 75 Pf.)

Abonnements können jederzeit beginnen, z. B. Januar-März oder Februar-April oder März-Mai usw.

Abonnementspreise

St.	Verrechnungsort	10 Jahre	5 Jahre	1 Jahr
Berlin	Bel-Allianz-Verlag, Baruther Str.	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Berlin 7298				
Deutschland	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Berlin 7298				
Oesterreich	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Wien 7418				
Dänemark	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Kopenhagen 4911				
Holland	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Haag 10580				
Schweden	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Stockholm 4148				
Schweiz	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Zürich 13869				
Tschecho-Sl.	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
	K. Schulz, Postfach 529	1.20 Mk.	2.40 Mk.	1.20 Mk.
Betrag erteilt wir auf Postanweisung Prag 77485				

Für das übrige Ausland beträgt der Abonnementspreis einschl. Porto für ein halbes Jahr

Abonnement	10 Jahre	5 Jahre	1 Jahr
Argentinien	1.20 Mk.	2.40 Mk.	1.20 Mk.
Australien	1.20 Mk.	2.40 Mk.	1.20 Mk.
Brasilien	1.20 Mk.	2.40 Mk.	1.20 Mk.
China	1.20 Mk.	2.40 Mk.	1.20 Mk.
Indien	1.20 Mk.	2.40 Mk.	1.20 Mk.
Japan	1.20 Mk.	2.40 Mk.	1.20 Mk.
Peru	1.20 Mk.	2.40 Mk.	1.20 Mk.
Portugal	1.20 Mk.	2.40 Mk.	1.20 Mk.
Russland	1.20 Mk.	2.40 Mk.	1.20 Mk.
Spanien	1.20 Mk.	2.40 Mk.	1.20 Mk.
USA	1.20 Mk.	2.40 Mk.	1.20 Mk.

Wir bitten um gef. Rückmeldung des Betrages (und zwar in Reichsmark) an unterstehende Adresse:

Karl Schulz-Verlagsgesellschaft m. b. H.
Berlin SW 61, Baruther Straße 1

Geschäftszeiten: Täglich von 9-7 Uhr. (Sonntags 9-5 Uhr)
Untergrundbahn bis Bahnhof Belle-Alliancestraße (Bahnhof vor dem Hasse)
Fernsprecher: Bergmann 529

Fig. 24: International Travel Guide. *Freundschaft*, Vol. 11, No. 1.

Fig. 25: Subscriptions. *Freundschaft*, Vol. 10, No. 6.

Was die „Freundin“ plaudert

Ein Engländer bewundert die Berlinerinnen.

Ein Sonderberichterstatter der Evening Standard beschäftigt sich eingehend mit dem neuen Typ der Berlinerinnen, die ebenso elegant und schlank sei wie die Amerikanerinnen. Sie verstehe sich nicht weniger gut zu kleiden und sei ebenso geschickt wie eine Amerikanerin, ein Auto zu lenken. Daß deutsche Mädchen den Souzassit auf dem Motorrad ebenso gern und gewandt ausnutzen wie die Engländerin, ist dem Berichterstatter nicht weniger erstaunlich als die große Anzahl der Berliner Schöheitsinstitute. Obigens soll es das deutsche junge Mädchen leicht haben, schlank zu bleiben, denn die turnen ja, sagt dieser kundige Beobachter, nach.

22 Verletzte um ein Paar Mädchenhelfer.

In dem östlichen Stadtteil von London Bethnal Green kam es zu einem ungewöhnlichen Unfall. Eine große Menschenmenge hatte sich vor dem Schaufenster eines Konfektionsgeschäftes angesammelt, um eine neuartige Reklame zu betrachten, die darin bestand, daß aus einem dunklen Wandschirm die beiden in Seidenstrümpfe gekleideten Beine eines jungen Mädchens sichtbar waren. Die Charlesonschritte auszuführen. Als ein Automobilbus vorbeifuhr, entstand plötzlich ein allgemeines Gedränge, und die zuvorderst Stehenden wurden durch die Glasscheibe in die Auslagen hineingestoßen. 22 Personen wurden verletzt.

Irwege des Blutes

Novellen von Ruth Nagel, Preis M. 2.—. Mit dem Bildnis der Verfasserin.

Es sind grausige Themen, die sich die junge Verfasserin gewählt hat: Seelenmord, mit dem eine Frau einen geliebten Mann zu Tode martert, krankhafter Wahn eines Jungen, von sich reden zu machen, damit er „in die Zeitung komme“ (zu diesem Zweck versucht er seinen Bruder zu erschlagen und ertränkt ein Mädchen), eine sadistische Lieblerin, die ihre Freundinnen umbringt, usw. Ruth Nagel beschränkt sich nicht mit der Lösung psychologischer Probleme, sie erzählt unbekümmert darauf los, wie es ihr in den Sinn kommt und — wie sie es versteht. Trotz mancher Unlogik und mangelnder Sprachbeherrschung versteht sie immerhin zu interessieren: nur die letzte der Novellen, Familie Wachtel, ist eine arge Enttäuschung.

Ein Buch ohne literarische Ambitionen, das aber dennoch, vielleicht gerade deshalb, sein Publikum findet wird. Bruno Balz.

VORTRÄGE jeden Donnerstag ALEXANDER-PALAI/ Landsbergerstraße 39.

Weihnachten naht!

Beschenkt euch und eure Freundinnen mit guten Büchern!

„DIE FREUNDIN“ empfiehlt:

E. Edel: Sylvius Liebesleben. Ein fesselnder Roman aus dem Berliner Leben. geb. 3.—

Diederot: Die Nonne. Der pikante französische Sittenroman. Tausende Expl. verkauft 3.—

H. Gerling: Das Liebes-u. Geschlechtsleben des Menschen. Was jede Frau wissen muß 3.—

A. E. Weirauch: Der Skorpion. Der Liebesroman zweier Frauen, das Hohenel der Frauenliebe 3.50

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Die Damengruppen des Bundes für Menschenrecht

nehmen noch neue Mitglieder auf! Einwandfreie Damen wollen sich an folgende Adressen wenden:

in Berlin: Jeden Mittwoch und Sonnabend Alexander-Palast, Landsberger Straße 39;

in Wien: Otto Zekendorf, b. Noll, Güssausgasse 39/5;

in Köln: Restaurant „Domrischen“, Friedrichstr. 15;

in Frankfurt a. M.: Cuno Deppermann, Lenastr. 39 Pf.;

in Hamburg: Ludwig Petersen, Rostocker Straße 3, Deutsche Postersubstanz;

in Dresden: H. Hausmann, Lütichaust. 14;

in Leipzig: Postlagerkarte 520, Leipzig C. 1;

in Chemnitz: W. Netzeband, Bismarckstr. 53;

in Breslau: Lagerkarte 28, Breslau 4;

in Magdeburg: Paul Jube, Biase Beliste 10;

in Mannheim: Gregor Doll, Mannheim, II. 4. 10;

in Weimar: Lagerkarte 28, Hauptpost;

in Braunschweig: Lagerkarte 84, Hauptpost;

in Düsseldorf: Restaurant „zur Rheinfahrt“, Brückenstraße 13.

Auskunft für jede deutsche Stadt erteilt die Geschäftsstelle des Bundes, Berlin, S 14, Neue Jakobstr. 9.

Rat und Hilfe

finden seelisch Bedrängte und Leidende im Kurhaus Gut Braunsdorf bei Fürstenwalde, Post Erkner bei Berlin.

Fig. 26: Groups for Women and Story from English Woman. *Freundin*, Vol. 3, No. 22.

Was die „Freundin“ plaudert

Die Wienerinnen dürfen Männerkleidung tragen!

Was nicht verboten ist, ist erlaubt. — Eine Entscheidung der Wiener Polizei.

Große Überraschung rief eine Entscheidung der Wiener Polizei hervor. Als vor kurzem mehrere Wienerinnen, aus Gründen, die wir nur zu gut zu verstehen glauben, um die Ausstellung einer amtlichen Bestätigung baten, die ihnen erlaubte, ständig Männerkleidung zu tragen, lehnte die Polizei dies mit der Begründung ab, daß keine gesetzliche Bestimmung den Mädchen und Frauen das Tragen von Männerkleidern verbiete und daß daher logischerweise für etwas, das nicht verboten sei, auch keine besondere amtliche Bewilligung ausgestellt zu werden brauche.

Da es nun tatsächlich Kleiderordnungen seit langem nicht mehr gibt, ist also festgestellt, daß jede Wienerin die Lust und Liebe dazu hat, einen Männeranzug anzuziehen, dies unbehelligt tun darf. Sie darf in dieser Toilette auch überall hingehen, vorausgesetzt, daß sie kein öffentliches Argernis erregt. Nur in einem solchen Falle würde die Polizei einschreiten.

Die Wiener Polizei hat übrigens festgestellt, daß sie sich mit dem Problem nicht häufig zu beschäftigen hatte, da dort, im Gegensatz zu vielen anderen ausländischen Großstädten, wo Frauen in Männerkleidung und Männer in Frauenkleidung eine häufige Erscheinung geworden sind, in der Öffentlichkeit fast keine Fälle von Geschlechtsfucht in der Kleidung festzustellen sind.

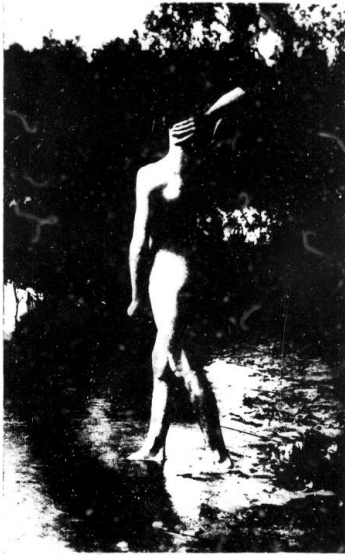
Fig. 27: Story about Viennese Women. *Freundin*, Vol. 3, No. 17.

Queer Desires

Desire, both in terms of bodily, sexual desire and the desire for a sense of community, makes up an essential part of the formation and imagination of an alternative, queer future. The importance of the presence of desire to understand queer temporalities particularly builds on Freeman's ideas that erotohistoriography sees "the body as a method, and historical consciousness as something intimately involved with corporeal sensations" (96). Additionally, the desire for forming a queer community can be understood in light of Anderson's notion of the imagined community (6-7).

The illustrations used in both *Die Freundschaft* and *Die Freundin* make use of desire to create a bond between readers and the magazine that builds on sexual desires and bodily pleasure. These images are not pornographic, which may be due to both censorship issues as well as aesthetic choices, however they include a variety of poses, backgrounds, and symbolisms. In both *Die Freundschaft* and *Die Freundin*, many of the images are of men and women posing naked in nature, often with their backs or sides turned towards the camera (Fig. 28, Fig. 29 & Fig. 30). These images serve the purpose of creating desire in the connection between the natural world and nudity, fostering a connection between sexual desire and nature among readers of the magazines. This connection combines the desire for the possibility of encountering these forms of sexual desire in the natural world around us, while also emphasizing sexual desire, including queer desires, as a natural drive. However, the use of nature also serves as a method to justify the decision to publish nude pictures in a magazine, with the setting in nature serving as a justification in terms of the artistic value to protect against censorship (Samper Vendrell, *Seduction of Youth* 79). By choosing images of naked individuals facing away from the camera, leaving something up to the readers' imagination, so to speak, these images actively make use of the imaginative power that lies within sexual desire, prompting readers' imaginations. This imaginative force in turn brings

readers to imagine a queer future that could or may be possible, be it in terms of achieving bodily pleasure, happiness, or connecting with other queer individuals.



Beilage der „Freundschaft“
Jahrgang 7, Heft 1

Fig. 28: Photo: Nude Male in Nature. *Freundschaft*, Vol. 7, No. 1.



Fig. 29: Photo: Naked Man in Nature. *Freundschaft*, Vol. 10, No. 6.



Fig. 30: Photo: Naked Woman in Nature. *Freundin*, Vol. 5, No. 13.

Other images focus more on the aesthetics of the naked body, including images that display a particular type of body, showcasing what is thought of as the “ideal” male body in *Die Freundschaft* (Fig. 31). This depiction of certain bodies enables the desire towards a specific aesthetic and also underlines a value system, which, from a contemporary perspective, must also be critically examined in terms of the racism, ableism, and toxic gender representation that follow along with these selective depictions (see Samper Vendrell, *Seduction of Youth* 87-88 on racialized depictions of the body). While *Die Freundin* generally depicts illustrations of particular body types as well, often portrayed in an artistic manner using mirrors or fabric (Fig. 32 & Fig. 33), an exception is seen in the inclusion of images of the so-called “masculine woman” of the Weimar era (see Sutton, *The Masculine Woman*). These illustrations (Fig. 34) portray a wider variety of bodies and expressions, allowing readers to expand their imagination in terms of potential futures, through the creation of desire of bodies and expressions that do not align with only one specific type.

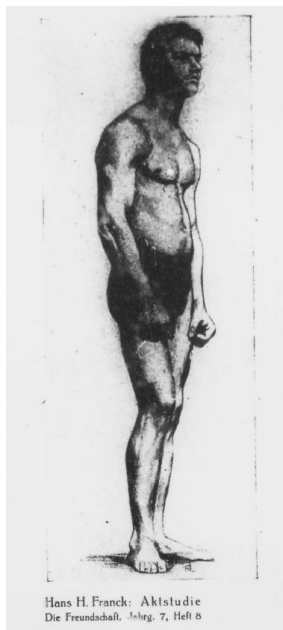


Fig. 31: “Ideal” Male Body. *Freundschaft*, Vol. 7, No. 8.

Fig. 32: Woman with Mirror. *Freundin*, Vol. 3, No. 16.



Fig. 33: Woman with Fabric. *Freundin*, Vol. 3, No. 18.

Fig. 34: “The Masculine Woman.” *Freundin*, Vol. 5, No. 1.

Lastly, the use of desire found in *Die Freundschaft* also places a large focus on youth, as it is reflected in some illustrations. For example, the so-called “Jünglingskopf” is seen in various pictures throughout the magazines (Fig. 35), just as pictures of young men often decorate the front pages of the magazine (Fig. 36). The use of these images is based on the desire for youth, which can be seen as connected to desiring a queer future, where youth is seen as equivalent to future, but these portrayals should also be critically examined in the way that these images of youth seen in queer (and non-queer) publications of the time can be linked to a predatory type of exploitation of youth (see Samper Vendrell, *Seduction of Youth* 112-13). This particular focus on youth is not overtly depicted in the same way in the choice of imagery in *Die Freundin*, which may be another aspect to explore further in future analyses of the magazine.



Fig. 35: “Jünglingskopf.” *Freundschaft*, Vol. 7, No. 8.



Fig. 36: Young Man on Front Page. *Freundschaft*, Vol. 10, No. 4.

An important aspect of both magazines is the use of personal ads, which reveals the connections among sexual desire, bodily pleasure, and the desire for forming a queer community. A difference between the magazines exists since *Die Freundschaft* moved away from having their personal ads included in the magazine that was purchasable in public, only allowing the publication of personal ads on a subscription basis. This was mainly done to avoid some of the risks that were involved with publishing personal ads in publicly circulated magazines, particularly risks involving blackmail and hate towards queer people. By contrast, *Die Freundin* continued to include these pages in their publications that were sold publicly. *Die Freundschaft* included the personal ads in their publicly sold magazines until 1923 (Samper Vendrell, *Seduction of Youth* 46), later publishing these in the separate “Das Kleine Blatt” that was only available with a subscription, advertising that “Nur Gleichgesinnte sind Leser und Inserenten des ‘Kleinen Blattes’” (Fig. 37).

This difference also becomes more evident in light of the existence of Paragraph 175 that was often seen as enabling blackmailing and pressure of same-sex desiring males.

The sections featuring personal ads in both magazines include a large variety of ads, however many of the personal ads focus on the search for relationships, companionship, and meet-ups, often published under more discreet terms, such as in *Die Freundin*:

Junge Dame [...] sucht [...] lieben Ehekameraden, [...]

Dame sucht gesellschaftlichen Anschluß an ebensolche, [...]

Dame [...] sucht Partnerin zwecks gemein-samer Haushaltsführung, [...]

Junger gebildeter Herr [...] sucht gesellschaftlichen Anschluß für die Abendstunden und Wochenendfahrten. [...]

Transvestit, tiefführend, sucht gesellschaftlichen Ansch[lu]ß an aufrichtige Persönlichkeiten.

(Fig. 38)

The terms used to describe the desired relations can be somewhat convoluted—“gesellschaftlichen Anschluß,” “Ehekameraden,” “aufrichtige Persönlichkeiten”—and although the possible hidden meanings behind the terms can be difficult to determine with certainty, they indicate a need to use discreet language to express queer desires. This use of coded language was a commonly seen strategy at the time to avoid censorship and prosecution against both the magazines publishing ads and the individuals behind them, although not always successfully (Samper Vendrell, *Seduction of Youth* 105-7).

Similarly, on the pages published up until 1923 in *Die Freundschaft*, the personal ads show readers of the magazine desiring relationships and a community with other like-minded people from the queer community:

21-jährige (Neukölln) sucht Freundin [...]

Herr, Anfang 30, gute Erschein., sehr häuslich, sucht Offizier a. D, Mitte 40-50, von männl. Charakt. und guter Erscheinung als aufrichtig. Freund [...]

Jung. selbständ. Kaufm, 26 J alt, [...] möchte geb. vermögende Dame [...] kennen lernen, um bald Ehe vor der Welt eingehen zu können. [...]

Dame, männl. Char., sucht Freundin bis 32 J. [...]. (Fig. 39)

These personal ads show the same use of coded language to describe queer desires, such as “aufrichtig.[er] Freund,” but also an example expressing an explicit wish for an “Ehe vor der Welt,” indicating the desire to enter a proforma marriage, possibly to avoid questions and suspicions about being a queer individual. In comparison to the personal ads in *Die Freundin*, this page does not include explicit mentions of transgender identities, which could have to do with the generally smaller focus on transgender identities in *Die Freundschaft* in comparison to *Die Freundin*, but could also be due to the latter magazine’s publication five years later, since transgender identities gained more visibility during the Weimar era (Sutton, “We Too Deserve a Place in the Sun” 349).

The assemblage style clearly visible in these sections reveals that the desire of forming a queer community is based on multiple forms of desires, wishes, and hopes. Thus, the sections containing personal ads visualize the diverse options for alternative queer futures that are imagined through this desire to find and form a queer community. Without this desire, the creative abilities to imagine alternative, queer futures would be drastically limited, as desire is what helps power this move towards a more visible queer community. In sum, sexual desire and the desire for a queer community formation become intertwined in a way that enables the imaginations of creative, alternative, and queer futures, futures that allow the queer community to be visible and for queer folks to live out their desires to find love, pleasure, and happiness.

Falsch ist es gewesen, daß wir früher in unserer „Freundschaft“ Inserate veröffentlicht, die jeder-mann zugänglich waren, weil im Straßenhandel erscheinenden Zeitschrift das Inserieren in einer im Straßenhandel erscheinenden Zeitschrift gefühlich ist, denn es ist früher öfter vorgekommen, daß dunkle Existenzen, welche die Zeitschrift bei irgendeinem Straßenhändler kauften, auf Inserate schrieben und dann die Inseraten ausliefern oder gar erpreßten, während diese glaubten, es mit anständigen Gleichgesinnten zu tun zu haben. Inzwischen sah sich jeder Nachdenkliche ein: „Kleine Anzeigen“ in einer im Straßenhandel erscheinenden homoeroticen Zeitschrift sind für den Inserenten nicht ohne Gefahr.

Um aber dem Bedürfnis nach Gedanken-austausch mit Gleichgesinnten entgegenzukommen, das besonders bei den kleineren Orten oder zu dem Lande lebenden einsamen Menschen vorhanden ist, haben wir vor sechs Jahren unser „Kleines Blatt“ gegründet, das unter völligen Ausschluß der Öffentlichkeit, nur im Abonnementkreise erscheinen soll.

Richtig ist es also gewesen, daß der Verlag der „Freundschaft“, um dem genannten Uebelstände abzuwehren, das „Kleine Blatt“ gründete. Das „Kleine Blatt“ bietet die Gewähr, daß die Inseraten nicht von unzulässigen Elementen belästigt oder gar erpreßt werden.

Inserieren im „Kleinen Blatt“, das nicht im Straßenhandel erscheint, ist also gefahrlos und daher das Richtige. Uebersall in ganz Groß-Berlin, in fast allen Städten und in vielen Dörfern etc. im Reiche und in fast allen Ländern der Erde besitzen wir viele Tausende Abonnenten.

Da wir nicht die Absicht haben, durch das „Kleine Blatt“ einen Gewinn zu erzielen, liefern wir den Abonnenten der „Freundschaft“ (also denjenigen, die somit die Bewegung unterstützen) das „Kleine Blatt“ voll-kommen gratis und portofrei. (Die aufgenommenen Inserate decken die Unkosten für Satz, Druck und Papier. Ergebnisse hierbei Überschüsse, so werden diese ausschließlich im Interesse der Bewegung zur Verzeigerung von Aufklärungs-material an Behörden, Zeitungsredaktionen, Juristen, Aerzte und sonstige prominente Persönlichkeiten verwendet.)

Nur Gleichgesinnte sind Leser und Inserenten des „Kleinen Blattes“.

Fig. 37: "Das Kleine Blatt." Freundschaft, Vol. 11, No. 1.

Zur Beachtung! Offerten, denen zur Weiterbeförderung kein Porto beigefügt ist, werden vernichtet!

Kölnner, 29 J., intellig., zuverlässig, seit 4 Jahren in gutem Hause tätig, sucht sich zu verheiraten. Off. 588 Verl. 588

Kaufmann, Berlin, 35 J., sucht verlässliche Schichtarbeit, evtl. spätere Heirat nicht ausgeschlossen. Off. 589 Verl. 589

Ostpreußen, Suche gesellschaftlichen Anschluß an nur wirklich vornehme und gebildete Menschen. Off. 591 Verl. 591

Soldat, 24jähriger, Nihe Lauban, ersucht Gedanken-austausch evtl. würde annehmen länger Arbeit und Wohnung erlauben können. Off. 592 Verl. 592

Junger Kaufmann sucht Gedanken-austausch. Off. 593 Verl. 593

Junger soliden Mann sucht Stellg. in besserem Hause für Zimmer, servieren, Verwaltnis im Rohen vorhanden. Off. 594 Verl. 594

Junger Kaufmann 18 J., alt, sucht gute Verrentung od. bess. Bittarbeit mit Beiden in Düsseldorf oder Berlin verbunden. Off. 595 Verl. 595

Rheinland, 28jähriger wünscht Gedanken-austausch mit einwandfreien anständigen Menschen. Off. 596 Verl. 596

Dame, 31 J., sucht mit gut gebildeten und gutsituierten Damen-Gedankenaustausch. Off. 597 Verl. 597

Dame, Berlin, berufstätig, sucht Partnerin für Tischgesellschaft. Off. 598 Verl. 598

Berlin, Südliche Schwester sucht Partnerin für Tischgesellschaft. Off. 599 Verl. 599

Gebildeter Herr, Mitte 30, sucht Gedanken-austausch (Briefwechsel) mit ernsthaften charaktervoll. Naturfreunden. Off. 601 Verl. 601

Einflüchtler, Junger Mann, 37 J., sucht im 10. einflüchtler, Zimmer, evtl. einw. in eine Stadt oder Ringbahn-hof. Off. 602 Verl. 602

26jähriger Junger Mann, 37 J., sucht im 10. einflüchtler, Zimmer, evtl. einw. in eine Stadt oder Ringbahn-hof. Off. 602 Verl. 602

Hamburg, Dame sucht gesellschaftlichen Anschluß an ur-ebene. Off. 603 Verl. 603

Dame, Auf 30, berufstätig, sucht gesellschaftlichen Anschluß an liebe anhängliche Dame. Off. 604 Verl. 604

Dame, 35 J., ersucht Gedanken-austausch mit Heben, Lebensfreude. Menschen. Off. 605 Verl. 605

Niederlassung nach dem Otter und gesellschaftlichen Anschluß sucht 49jähriger Mann, ledig, evtl. zuverlässiger Arbeiter. Off. 606 Verl. 606

Transsylvanien, der Veranlagung gemäß als Dame lebend, ernste problematische vereinsamte Künstlerin, ersucht Gedanken-austausch mit nur gebildeten, vereinsamten innerlich gereifter Dame oder Transsylvanien zwecks späterer Freize. Off. 607 Verl. 607

Maler sucht Dame reiferen Alters als Model, mit kräftigen, sprechenden 36 J., sucht Stellung, auch als Stütze des Chalk oder Reisebegleiter, Maschinen-schreiber, Stenograph, Gebrauchsgegenstände. Off. 608 Verl. 608

Wer lehrt 200 Mk. zur Beschäftigung a 6 Monate m. Zinsen. Off. 609 Verl. 609

Bayern, Kaufmann, 29 J., sucht Stellung als Verkäufer, Lagerist oder Büro, am liebsten Kurz- u. Weid- oder Lebensmittelbranche. Ausland erwünscht, jedoch nicht Heiratung. Gleich selbstständig. Off. 610 Verl. 610

Musikfreunde, die gute Musik ausüben, mögen sich zur Gründung eines Musik-Corps melden. Off. 611 Verl. 611

Waldhof erbliche junge Mann möchte sich auf anfruchtliche Persönlichkeit. Off. 612 Verl. 612

26jähriger Kaufmann sucht Stellung gleich welcher Art. Off. 613 Verl. 613

München, 32jähriger gebildeter Herr sucht gesellschaftlichen Anschluß. Off. 580 Verl. 580

Wer verheiratet jungen Mädchen, intellig. 18 J., zu anständiger Stellg. gleich welcher Art, auch Geschicht in Berlin. Off. 581 Verl. 581

Wandervogel sucht gesellschaftlichen Anschluß in Wiesbaden. Off. 582 Verl. 582

Vertrauensmann, 40 J., sucht Nebenbeschäftigung, Abendstunden, ev. Kantor. Off. 583 Verl. 583

Parfumeriebranche, Strebsamer, solider gebildeter junger Mann für ein breites Geschäft in Großstadt gesucht. Offerten m. Lebenslauf, Lichtbild und Zeugnis-schreiben sowie Gebaltsansprüchen unter 584 Verla. 584

Alte, erfahrene Diener mit best. Referenzen, sucht sich baldmöglichst zu verheiraten. Dauer-Vertrauensstellung erwünscht. Off. 585 Verl. 585

Kassierer, bilanzsicher, Disposition-spondent, zuzusetz in 18 Gewerbe, Handelsbuch-schule, sprechenskundig 36 J., sucht Stellung, auch als Stütze des Chalk oder Reisebegleiter, Maschinen-schreiber, Stenograph, Gebrauchsgegenstände. Off. 586 Verl. 586

Junger Mann aus guter Familie sucht Stellung als Volontär im Damen-Priseur-Geschäft. Off. 587 Verl. 587

28jähriger, Stenograph, wünscht gesellschaftlichen Anschluß und Gedanken-austausch. Off. 588 Verl. 588

Junger Lehrer will seinen Beruf aufgeben Wer kann ihn für ein solches Erlangung einer anderen Existenz. Off. 615 Verl. 615

Junger Mann, 22 J., sucht Stellung gleich welcher Art. Off. 590 Verl. 590

Mannheim, Transsylvanien, tiefbildend, sucht gesellschaftlichen Anschluß an anfruchtliche Persönlichkeit. Off. 597 Verl. 597

25jähriger einseitig, wünscht in Berlin gesellschaftlichen Anschluß. Off. 614 Verl. 614

Wer leitet jungen Mann 200 Mk. Sicherheit vorhanden. Off. 603 Verl. 603

Südamerika, Junge Dame, 29, kaufm. tätig, sucht zwecks baldiger Heirat einen gleich-gemuteten. Off. 602 Verl. 602

Herrschaftlicher Diener mit guten Empfehlungen sucht Stellung bei alleinstehenden Personen, da Kenntnisse im Kochen vorhanden. Off. 621 Verl. 621

21jähriger Stenograph, dies, wünscht Arbeitsfeld mit Dame, mögl. Berlin od. Brandenburg. Off. 604 Verl. 604

Musikunterricht erfrucht sammler jüngerer Kompositist (Rarität, Theorie, Korrespondenz). Stunde-schätzung gleich welcher Art, sowie Gedanken-austausch. Off. 611 Verl. 611

Sachsen, Rheinland, Kärgebirge, für Tour Aufzug-Sperrhalter gebildeter Herr mittlerer Jahre Angebote von Privatvergn. Off. 605 Verl. 605

Breslau, 39jähriger, bisher eigenes Zigarren-geschäft, sucht Stellung als Verkäufer bei aufstiegsreichen Persönlich. Off. 606 Verl. 606

Wendmann Aufenthalt am Seichendurg Meer u. d. Bad Neundorf sucht Herr, 49 J., gesellschaftlichen Anschluß an nur einwandfreie Menschen, auch kann Ferien-überbleib. In waldreicher Gegend nachzugehen erwünscht. Off. 608 Verl. 608

Essen, Dalsburg, Düsseldorf, Dreiflügel, sucht Anschluß an erdenkennende Dame oder chemischem Gesellschaftsklub. Off. 622 Verl. 622

Klauderer erfrucht gleichartigen Unterfrucht. Off. 610 Verl. 610

Mode-Schneidm. sucht zur Vergrößerung kapitalkräftigen Teilhaber. Off. 623 Verl. 623

Breslau, Jüngerer Kaufmann aus der Autrarische, hier freud, sucht gesellschaftlichen Anschluß an einwandfreie Menschen. Off. 589 Verl. 589

Kleine Anzeigen

Karl Schütz-Verlagsges. m. b. H. Berlin SW 6, Brühlstr. 1 Tel. Kurrer 3230. Postfach Berlin 7283

Offerten sind wie folgt zu adressieren:

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Insertionsbedingungen. Für 21 Tages-gewichte der Zeitschriften Zeile 2 Mk. Alle übrigen kleinen Anzeigen die Tagespreise Zeile 1 Mk. Es umgibt sich die Inserate rechtzeitig, möglichst schon Samstag- oder Montag-Abend einbringen. — Mit der Post eingesandene Inserate sind als entsprechende Geldbetrag per Eisenbahn belegen oder gleichbedeutend auf unser Postcheckkonto zu überweisen. — Mit der Post eingesandene Inserate sind in der Anstalt keine Versicherung einzubringen.

Bei Geldanforderungen an den Verlag ist es unbedingt nötig, kurz anzugeben, wofür der Betrag verwendet werden soll.

Stellen-gesuche

Obstbau-gärtner, ein tüchtiger, selbstständiger, sucht Stelle als Obstdiener bei einem Obstbau-gärtner. Off. 617 Verl. 617

Jahrelanges Mitglied des W. M. M. sucht einen tüchtigen, selbstständigen, sucht Stelle als Obstdiener bei einem Obstbau-gärtner. Off. 618 Verl. 618

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 619 Verl. 619

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 620 Verl. 620

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 621 Verl. 621

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 622 Verl. 622

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 623 Verl. 623

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 624 Verl. 624

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 625 Verl. 625

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 626 Verl. 626

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 627 Verl. 627

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 628 Verl. 628

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 629 Verl. 629

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 630 Verl. 630

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 631 Verl. 631

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 632 Verl. 632

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 633 Verl. 633

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 634 Verl. 634

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 635 Verl. 635

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 636 Verl. 636

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 637 Verl. 637

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 638 Verl. 638

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 639 Verl. 639

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 640 Verl. 640

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 641 Verl. 641

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 642 Verl. 642

Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 643 Verl. 643

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Waldarbeiter Junger Mann, 22 J., sucht Stellung als Waldarbeiter bei einem Waldarbeiter. Off. 700 Verl. 700

Fig. 38: Personal Ads in Die Freundin. Freundin, Vol. 3, No. 17.

Fig. 39: Personal Ads in Die Freundschaft. Freundschaft, Vol. 4, No. 1.

Political Visions for the Queer Community

Desire is closely related to politics. This relationship is reflected in Rubin's words that "sexuality always has its own internal politics, inequities, and modes of oppression. [...]ex is always political" (138). As such, queerness, queer desires, and politics are inevitably interconnected. In the queer illustrated magazines, political goals and motivations comprise an important part of the publications while guiding the realm of possibility for future directions within the queer community in the Weimar era. Both *Die Freundschaft* and *Die Freundin* include explicitly formulated political content that reflects the political aims of the magazines and publishers. These political aims are mostly aligned with the goals of the homosexual movement. However, at times these political motivations also lead to discussions of the so-called respectability of queer relations and desires. One example of this is Friedrich Radszuzweit's criticism of Dr. Magnus Hirschfeld and the scientific research undertaken by Hirschfeld's institute. This criticism shows a disagreement about which forms of queerness are deemed "respectable" enough to be visibly shown in public forums, for example in queer magazines (Beachy 234). As a result, it becomes clear that the political content of these magazines plays an important role in shaping the future of the queer community. Which futures are imaginable is reflected through the articles, writers, and political stances that are included or left out, in consideration of the important role the magazines played in constituting the queer community of the Weimar era.

In *Die Freundschaft*, a recurring theme is the advocacy for the abolition of Paragraph 175. One strategy is a focus on education, not only of readers from the queer community, but also of so-called "Normalempfindender," as seen with the page titled "Normalempfindender opfere einen Augenblick und lies" (Fig. 40). This page presents information about homosexuality, including how common it is in society. It also debunks theories about how a person "becomes" homosexual

and advocates for “das Angeborene der Homosexualität.” The page also lists the homosexual movement’s goals regarding Paragraph 175. The bottom of the page reads:

Im Interesse der allgemeinen Aufklärung bringen an dieser Stelle regelmäßig in Kürze das Wesentliche der homosexuellen Frage. – Wir bitten die Normalempfindenden, denen diese Zeitschrift zu Gesicht kommt und die sich über die Homosexualität näher informieren wollen, sich zwecks kostenloser Zusendung von Aufklärungsschriften an die Redaktion der ‘Freundschaft’. (Fig. 40).

With this paragraph, the editors of *Die Freundschaft* show that they do not only rely on educating members of the queer community to enable queer futures through decriminalization and acceptance in society. They also attempt to reach an audience within normative parts of society regarding gender and sexual identities. The magazine provides a form of media with a high level of visibility in public spaces, especially in large cities, which makes the format effective in reaching people, for example by leaving the page in a train car or on a park bench where it might be picked up by a passerby (thus the large print of the title addressing “Normalempfindender”).

An additional example of the political goals in *Die Freundschaft* is clearly expressed on the front page of the 1st issue from 1925, the same issue discussed above. Firstly, the front page thematizes Paragraph 175 as it carries the title “Der neue §175 – Ein Gesetz für Erpresser,” printed above an article written by Dr. Magnus Hirschfeld. Using public figures such as Hirschfeld is a political indicator of the magazine’s stance on the scientific research done by Hirschfeld’s institute, as they choose to include a perspective from the natural sciences to argue their case against Paragraph 175, while mediating this type of research to a broader audience. Secondly, the subheading of *Die Freundschaft* indicates the political goals of the magazine, as it reads “Monatsschrift für den Befreiungskampf andersveranlagter Männer und Frauen“ (Fig. 41). This

subheading encompasses multiple perspectives that illustrate the way the magazine works towards reaching its political goals. First, the subheading highlights a fight for freedom and liberation, arguing that a queer future is one where the queer community exists in a liberated space compared to that of the current moment. Additionally, using the adjective “andersveranlagter” to describe the members of this liberatory fight emphasizes that the community itself sees its existence outside the heteronormative framework, as an “other” in comparison to the majority. In contrast, the choice of including “Männer und Frauen” in the subheading reproduces the binary distinction of gender as either male or female, although the magazine at times includes representations of transgender individuals and interests. The subheading thus highlights the differences of the community, while the magazine simultaneously reproduces other parts of the heteronormativity that they attempt to liberate themselves from, potentially echoing issues of homonormativity. This potential issue of homonormativity could ensue from a reproduction of a binary gender representation that would exclude other representations of gender fluidity or trans identities from the queer community, if the magazines were to continually reproduce this image.



Fig. 40: Education for “Normalempfindende.” *Freundschaft*, Vol. 7, No. 1.



Fig. 41: The New Paragraph 175. *Freundschaft*, Vol. 7, No. 1.

In the same way that the fight against the social injustice of Paragraph 175 is used to imagine a more positive future for the queer community, coverage of crimes against the queer community is featured in *Die Freundschaft* as well, with examples of suicides⁵ (Fig. 42, & Fig. 43), cases of murder (Fig. 44), and blackmailing (Fig. 45) featured in the magazine. These examples emphasize that the ability to imagine alternative futures for the queer community is shaped by some of the hurt and suffering experienced in the past and present moments. The coverage of these negative experiences can be seen as a public service towards the community, where warnings of some of the dangers targeting the community can help queer people navigate towards a future, in which they quite literally survive attempts of erasure both through financial and reputational damage, based on blackmailing, and through death. At the same time, the magazine also illustrates political solutions to some of these problems, by giving a voice to the queer people who are victims of crime, by advertising lawyers who can help fight against blackmailers (Fig. 46), and by calling out the injustices in the judicial system, as seen with the labelling of Paragraph 175 as “Ein Gesetz für Erpresser” (Fig. 41). These examples highlight that the queer futures proposed in the magazine are not only based on joy or hope but can also be influenced by present structures that enable suffering and misery, which in turn requires a hope for better, alternative futures.

⁵ Huneke critically examines the discursive relationship between suicide and homosexuality in Imperial and Weimar Germany, often portrayed in a sympathetic way that could in some cases motivate suicide by creating a link between homosexual identity formation and a death wish (159).

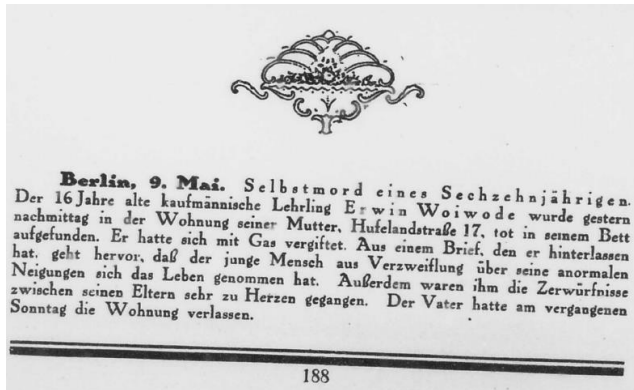


Fig. 42: Suicide of a Young Man. *Freundschaft*, Vol. 10, No. 6.



Fig. 43: Tragic End of Male Romance. *Freundschaft*, Vol. 10, No. 3.

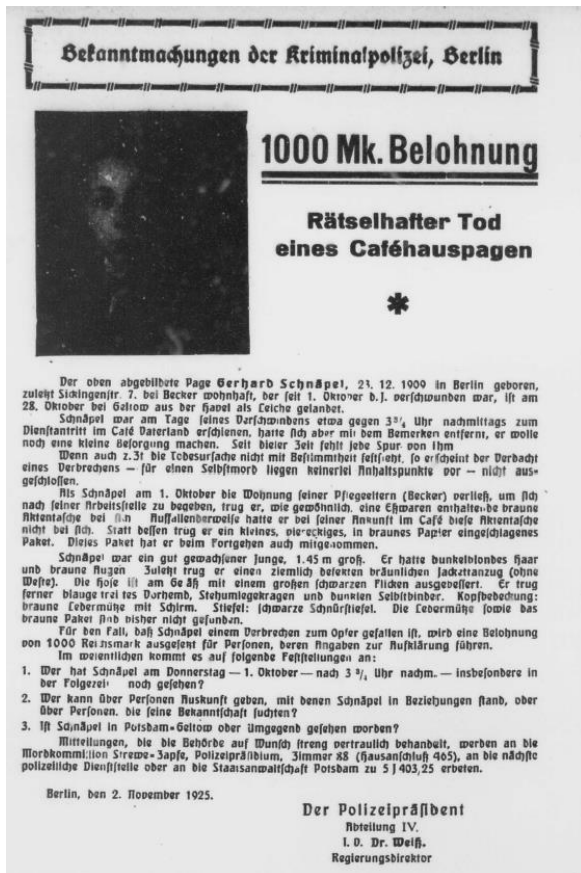


Fig. 44: Possible Murder Case. Vol. 7, No. 10.

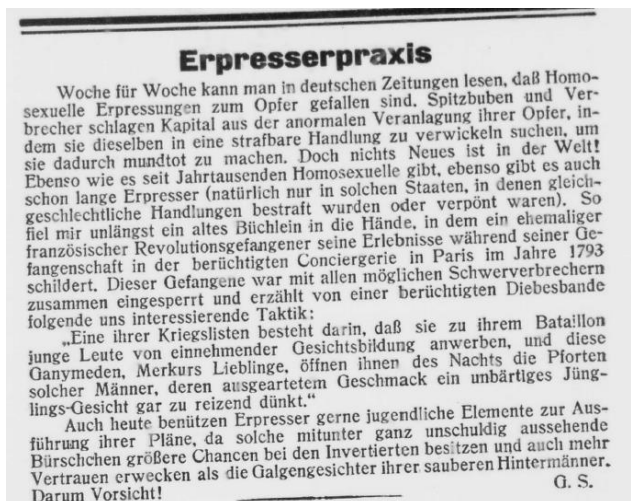


Fig. 45: Cases of Blackmailing. *Freundschaft*, Vol. 11, No. 1.

Fig. 46: Lawyers against Blackmail. *Freundschaft*, Vol. 7, No. 10.

A last and very direct example of the political involvement of the magazine when it comes to the future of the queer community is the direct address of issues related to censorship and political elections. On the front page of the 5th issue from 1928, the publishers of *Die Freundschaft* mention their commitment to educating readers about the political parties that are supportive of the abolition of Paragraph 175 before the upcoming election for the *Reichstag*. Although pointing out that the magazine has so far been neutral in terms of political party lines, the publishers here directly announce the left- to middle-left political parties (*die Sozialdemokratische Partei, die Deutsche Demokratische Partei, and die Kommunistische Partei*) as political parties willing to stand up for the rights of the queer community. Additionally, the page addresses the readers in terms of their personal consciousness and attempts to reason with readers who would typically vote for the political right by calling for a sense of community over political leanings:

daß es sich nicht um die Freigabe homosexueller Handlungen an sich handelt, sondern um die Achtung oder Achtung homosexueller Empfindung und Wesensart überhaupt, also um deren

Daseinsberechtigung [...] und dann erwäge er, ob ihm seine parteipolitischen Interessen oder die Allgemeininteressen seiner Artgenossen, die auch die seinigen sind, höher stehen. (Fig. 47).

With this approach, the publishers of *Die Freundschaft* emphasize that the very future of the queer community and their right to exist is at stake, highlighting the importance of voting in the interests of members of the queer community over other interests that readers may have. Additionally, the use of terms such as “Artgenossen,” “Daseinsberechtigung,” and “Wesensart” aims at creating the sense of a queer community through the naming of it, which enables both the existence and the future of each queer individual within a community.

In addition to the political parties, the fight against censorship is another political goal that *Die Freundschaft* undertakes. In this case, the magazine argues against the *Schund- und Schmutzgesetz* by highlighting the harmful effects of the law on freedom of expression. Furthermore, besides the note about the political aspects of the involved lawmakers, the magazine includes five lines from Johann Wolfgang von Goethe’s *Faust*, thematizing the sometimes negative consequences of laws affecting future generations (Fig. 48). Thus, the magazine makes use of Goethe as a respected German writer from the past to argue their case against the current censorship issues, attempting to highlight the negative effects on the queer community both in the present and in the possible futures affected by this censorship. Essentially, the issues of censorship are not only connected to political issues of freedom of speech but also closely linked to the existence of the queer community. The magazine serves as an important medium in creating a vibrant queer community in the Weimar era, which means that the censorship of these or similar channels of communication also harms the formation of a queer community, subsequently leading to a lack of both visibility and the possibility of imagining futures for that community.



Fig. 47: About the Upcoming Election for the *Reichstag*. *Freundschaft*, Vol. 10, No. 5.

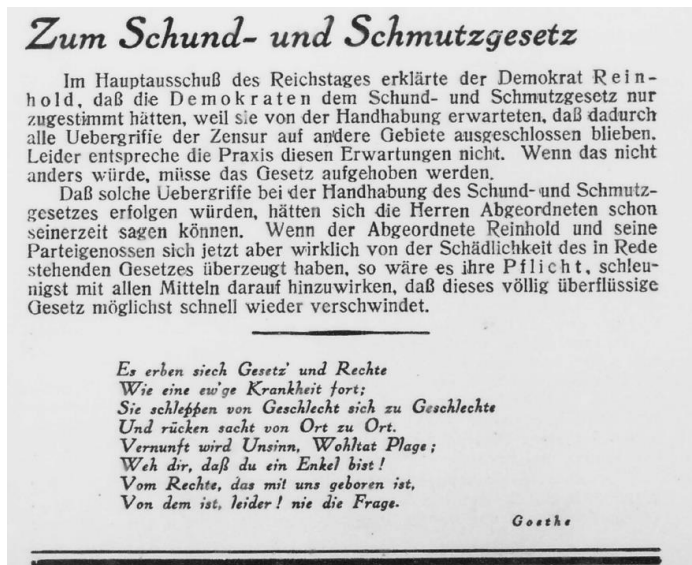


Fig. 48: New Censorship and “Faust.” *Freundschaft*, Vol. 11, No. 7.

Die Freundin covers many of the same political topics as *Die Freundschaft*, from censorship and visibility of the queer community to crimes and political education, with one main difference, which is that the abolition of Paragraph 175 does not receive much attention, mainly due to the magazine's primary focus on female readers, who were not targeted the same way by this law. Instead, *Die Freundin* covers political topics especially related to female emancipation. Focusing on emancipation from heteronormative structures took place within both feminist and queer circles, driving the future directions of the communities towards one that exists outside the traditional heteronormative narrative. One instance of this political focus appears under the title "Was die 'Freundin' plaudert" expressing the publishers' opinion on a so-called "Bubikopfsteuer," in which the proposed tariffs on the hair style in smaller towns are called out as being foolish (Fig. 49). Another example featured in the section "Meinungsaustausch über Tagesfragen" includes a reader's letter to the magazine, bearing the title "Zusammenleben oder nicht?" (Fig. 50). This letter from a reader addresses other readers and their opinions on the question of whether a lesbian couple should live together or not. Different from the writings from the magazine publishers, these discussions are led by readers, which further strengthens a sense of community, directly addressing other "Artgenossinnen" to hear their opinions on the question. Both examples show that the magazine works as a forum for its queer readers to discuss political questions related to their own community. Thus, *Die Freundin* helps create a sense of community by emphasizing certain political goals, helping guide the directions for the queer community altogether. Furthermore, including political issues linked to liberation and emancipation pushes the community formation in a direction that imagines a future liberated from some of the constraints that still hold the queer community back, whether this has to do with forms of self-expression such as the *Bubikopf* as an

example of a new fashion trend or debates about expressing queer love within the limits of normativity, for example by debating whether to live together or not as a queer couple.

Related to this, and similar to the aims of *Die Freundschaft*, the visibility of the magazine plays a role in reaching its political goals. Featured on the front page of the 13th issue in 1929, the subheading “Diese Zeitschrift darf überall öffentlich ausgehängt werden!” (Fig. 51) indicates to both buyers and sellers that the magazine is allowed to take on a visible role in public life. This can be seen as an act of political empowerment, emphasizing that the visibility of the queer community itself should be acceptable in the public sphere, and also framing an attack against growing censorship imposed by policies on publication. The issue of censorship is even taken up outside the borders of the German-speaking region, by including a small piece about the banning and public burning of the book “Quell der Einsamkeit” in England, a “Frauenroman” about “lesbischer Liebe” (Fig. 52). Additionally, and in line with a goal of political education, an article featured in the magazine focuses on the question “Was ist Homosexualität?” with a promise from the publishers to include further “popular-wissenschaftliche” pieces about education on queer sexuality, since “eine sachliche Aufklärung notwendig ist, um Vorurteile zu beseitigen” (Fig. 53). Another part of the political education focuses on “Was ist Schund und Schmutz?,” where a criticism of the law targeting so-called smut literature is expressed. This criticism is taking aim at how individual, moral standpoints are inevitably linked to determining which types of literature should be banned or not, thus arguing that the law is impossible to separate from individual opinions on the matter (Fig. 53). As with *Die Freundschaft*, *Die Freundin* argues for the importance of having queer forms of communication and art available in order to form a community. Thus, the political goals of protecting queer magazines from censorship are linked to

the future survival of the queer community, as a ban imposed on these magazines would also erase important parts of the queer community and opportunity to move forward as a group.

A last way that the political scope of the magazine is expressed is by including stories of crime and negative influences inflicted upon the queer community in *Die Freundin*. Similar to *Die Freundschaft*, the magazine includes stories about both suicide (Fig. 49) and the political prosecution experienced by members of the queer community (Fig. 52). These instances are used to advocate for a different, more positive future, enabled through the telling of present stories of suffering and harm. The community shows how its existence as “affect aliens” can lead to the creative formation of lifeworlds and possibilities around wants that deviate from the paths of traditional happiness within heteronormative structures (Ahmed, “Killing Joy” 593). This is shown by bringing stories of unhappiness and suffering within the queer community. Although some of these unhappy stories include a tragedy such as suicide, these stories may nonetheless be included as a way of offering alternative, creative futures where the queer community can exist outside the constraints that lead to such tragedies.

One example revolves around the suicide of a 41-year-old woman, who, in this speculative note, is characterized as an “andersveranlangten Frau” about to be married to a man on the following day. Although this instance, simply titled “Tragödie,” is expressed in an almost tabloid-like way focusing on the social class of the woman and the shock-factor of the event, the underlying purpose of the story is to reveal the suffering experienced by queer individuals that are constrained by social expectations such as conforming to heteronormative structures that may here require a queer woman to enter into a heterosexual marriage (Fig. 49).

Was die „Freundin“ plaudert Bubikopfsteuer?

Gemeindeväter verschiedener kleiner Ortschaften sind jetzt auf die kuriose Idee verfallen, den Bubikopf mit einer Steuer zu belegen. Man war zuerst, als man diese Nachricht las, versucht, an einen Scherz zu glauben, mußte dann aber einschen, daß es den Urhebern dieses närrischen Vorschlags mit ihrem Plan vollständig ernst ist. So erfuhr man, daß die Gemeinde Zerbau (Schles.) und Warenburg (Ostpreußen) folgenden Plan ausgeheckt haben: Bubikopf-Mädchen bis zu 15 Jahren sind steuerfrei, Ledige zahlen monatlich eine Mark, Verheiratete das Doppelte.

Man muß sich nur wundern, daß gegen diese lächerliche Idee, deren Verwirklichung allerdings noch in Frage steht, bisher kein ernstlicher Protest erfolgt ist.

Wieder ein Mädchen zum Mann erklärt.

Beim Standesamt in Kaba (Thüringen) hat die 27 Jahre alte Fabrikarbeiterin Anna Emilie Senf Genehmigung zur Führung des Namens Erich Arno Senf beantragt. Bei der Geburt hatte die Hebamme nicht richtig festgestellt, ob es sich um einen Jungen oder um ein Mädchen handelte, weil die betreffenden Organe etwas verwachsen waren. Jetzt war eine Erkrankung eingetreten, die einen operativen Eingriff erforderlich machte. Hierbei wurde die vollkommene Männlichkeit festgestellt. Nunmehr mußte ein grundsätzlicher Wechsel in der Kleidung eintreten und auch der Name wurde geändert.

Tragödie.

Zeitungsnotiz: Deutsch-Krone. Im benachbarten Rosenfeld erschöß sich in ihrem Bett die 41 Jahre alte Tochter von Exzellenz Wahnschaffe. Am nächsten Tage sollte ihre Hochzeit stattfinden.

Hier offenbart sich in zwei erschütternden Sätzen die Tragödie einer (wie man mit Gewißheit annehmen darf) andersveranlagten Frau. Stoff für einen Dramatiker! Opfer einer scheinbar nicht auszurottenden, falschen Moralanschauung.

Meinungsaustausch über Tagesfragen

Zusammenleben oder nicht?

Liebe Artgenossinnen, ich möchte einmal hierüber eure Meinung hören. Schon viel habe ich über dieses Thema mit Damen unserer Art gesprochen, viel dafür und viel dagegen gehört, nun möchte ich auch alle die, die unser Blatt lesen, um ihre Ansicht und Erfahrung fragen. Ich lebe seit anderthalb Jahren mit meiner Freundin zusammen, wir sind beide beruflich tätig, und sorgt meine feminine Freundin, mit allen häuslichen guten Eigenschaften begabt, für die wirtschaftliche Seite des Lebens. Lange Jahre haben wir uns beide nach Liebe, nach dem andern verstehenden Herzen gesehnt. Nur einen Menschen wollten wir haben, dem wir alles sein konnten, wie haben wir unter der Einsamkeit gelitten und uns gesehnt nach einem Leben zu Zweit. Da lernten wir uns kennen und lieben, ein Zufall führte uns zusammen. O selbige Zeit der Erinnerung goldener Tage, die Welt schien uns ein Paradies, endlich hatten wir einander gefunden. Vielleicht kennt ihr, liebe Artgenossinnen, dies Glück der ersten Zeit erwachender Liebe. Es ist wohl immer die schönste, die uns Menschenkindern beschieden ist. Nur den einen Wunsch hatten wir noch, ganz beieinander zu sein, dies war unser Denken und Trachten, Tag und Nacht.

Endlich, nach langen Kämpfen, war unser Ziel erreicht, nun fehlte uns nichts mehr auf dieser Welt zum vollen, reinen Lebensglück. Mit den edelsten und reinsten Vorsätzen schlossen wir den Bund fürs Leben, nur in Liebe und Güte wollten wir füreinander leben. Doch nun —

Augenblicklich stehen zwei unglückliche Menschenkinder, verirrt wie in einem Urwald. Wo sind all die schönen Ziele geblieben, wir verstehen uns nicht mehr. Der Kleinrat des alltäglichen Lebens hat uns seelisch entfremdet. Wir lieben uns trotz allem noch mit gleichen Empfindungen wie einst und könnten nicht ohne einander sein. Aber gerade der Kleinrat wirkt auf die Dauer entnervend; wenn jede Kleinigkeit zu Mißstimmungen Anlaß gibt. Dann können wir uns oft nicht sehen und fällt manches herbe Wort, doch nach einiger Zeit steigt die Liebe über alles und führt uns wieder zusammen. Dann werden die besten Vorsätze geschlossen, doch bei erster bester Gelegenheit gibt es wieder dieselben Differenzen. Uns bindet nicht die sexuelle Abhängigkeit voneinander, sondern eine wahre, reine Liebe. Wenn ich zurückdenke an die erste Zeit, und vergleiche sie mit dem jetzt, da könnte ich am Leben verzweifeln. Nur eins haben wir uns noch bewahrt, das gegebene Versprechen der Treue. Oftmals habe ich schon gedacht, es ist besser, nicht ganz zusammen zu leben, sondern die Stunden, die wir uns schenken, wie ein heiliges Erleben zu halten. Gerade das heiße Selmen nacheinander, wenn man einige Tage getrennt ist, ist doch das eigentliche Wesen der Liebe, umeinander zu bangen und fast vergehen vor Ungeduld, die Stunden und Tage zu zählen

Fig. 49: Taxes on New Hairstyle and Suicide. *Freundin*, Vol. 3, No. 16.

Fig. 50: Letter from Reader. *Freundin*, Vol. 3, No. 17.

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Die Freundin

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Diese Zeitschrift darf überall öffentlich ausgehängt werden!

Leitsätze für Mütter und Erzieherinnen
Stille die Erziehung auf das Wesen des 70g. (Hb. 100)

Ach! im Kinde des Menschen!
Küme dem Kinde sexuell auf, aber in taktvoller Weise!
Zeige dem Kinde, daß alle Götter und Götten nur Mächten des Geistes sind!
Bringe dem Kinde, wenn es kein Kretin ist, die Erkenntnis bei, daß der Geschlechtsakt an sich genau so gut eine physische Angelegenheit ist wie der Akt des Essens oder des Trinkens.
Lehre das Kind, sich und andere erkennen und achten!
Zwinge dem Kinde keine Speisen auf, die es nicht mag, kein Wissen, das seinem Wissen nicht gemäß ist, keinen Beruf, dem es widerstrebt!
Mache dem Kinde nicht zum Spornnamen und nicht zum Tiernamen. Laß es über Sport spielen und Tiere haben, wenn es danach Verlangen hat!
Wirke psychodynamisch, vor allem aber durch dein Vorbild so auf das Kind ein, daß es sich weder zum Aukeren noch zum Lästling, weder zum Abwehler noch zum Stöler entwickelt, sondern zu einem Menschen, der Sinne, Geist und Seele harmonisch ausbildet und das Gebotnis ihrer wechselseitigen Beziehungen erkennt!

Edvard Oskar Plittmann



Fig. 51: Proclamation about Visibility. *Freundin*, Vol. 5, No. 13.



Fig. 52: Burning of Book about Lesbian Love in England. *Freundin*, Vol. 5, No. 13.

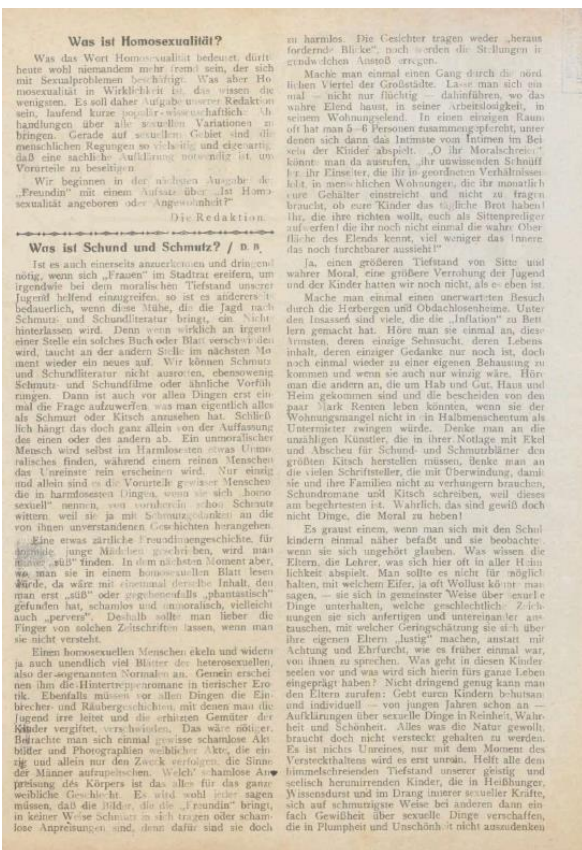


Fig. 53: What is Homosexuality and New Censorship Law? *Freundin*, Vol. 5, No. 1.

Another example focuses on the transgender community, titled “Die Welt der Transvestiten” as a special magazine within *Die Freundin*. The article tells the story of Toni Simon, a 42-year-old transgender individual from Essen. First, the article describes the injustice experienced by Toni both in the judicial system as well as by the press. Following descriptions of the scientific evidence

and feelings involved when it comes to transgender people, the article criticizes the taunting stance of the press and the unfair fine that Toni was ordered to pay by the court. Secondly, a piece written and signed by Toni Simon herself addresses her “Liebe Schwestern” directly, asking for advice and advocating for the formation of a stronger transgender community which “auch einen Platz an der Sonne zu beanspruchen haben” (Fig. 54). The article exposes the unhappiness and injustice experienced by the queer community, existing as “affect aliens” within heteronormative structures that morally condemn their very existence because of their unhappy effects on the status quo, by destroying the heteronormative notion of a binary gender structure. Additionally, the suffering is here used as a catalyst towards forming a stronger queer community, thus allowing the suffering to act as a guide towards a more positive, alternative future. The visibility of the transgender community is an important marker of a queer future that includes transgender individuals, aligning with the growing identity category in Weimar Germany known as “the transvestite,” with developing awareness around this identity in the public sphere (Sutton “We too Deserve a Place in the Sun” 349). In comparison to *Die Freundschaft*, *Die Freundin* incorporates more sections dedicated to transgender identity, perhaps due to its audience primarily being female, meaning that an overt focus on masculinity is already missing, making room for more diverse perspectives on gender fluid identities.

Die Welt der Transvestiten

(Sonderheft der Zeitschrift „Die Freundin“)



Toni Simon, Essen

Angeklagter in Frauenkleidung

Da bauen die Ruhrstädte prozige Hochhäuser, wetzern in Ausstellungen, treiben so etwas wie Fremdenwerbung — und dann kommt plötzlich ein Zwischenfall, der deutlich zeigt, was sie trotz alledem geblieben sind: dunkelste Provinz!

Vor den Schranken des Essener Gerichts stand in diesen Tagen der 42jährige Gastwirt Anton Simon. Er erschien in sonderbarer Aufmachung, mit einem gelbseidenen Kleid, Damenhut, Stöckelschuh und es ging von ihm, so wird berichtet, sogar ein starker Parfümduft aus.

Das Gericht war zunächst ganz einfach verdutzt, zog sich zur Beratung zurück und verkündete dann entrüstet, daß es Simon wegen „Ungebühr“ in 100.— Mark Ordnungsstrafe nehme.

Am Tage darauf hatte die westdeutsche Presse ihren humoristischen Beitrag. Da las man von der dekolletierten Brust, den nackten Armen und der kräftigen Männerstimme. Leider sei Simon auf der Straße nicht aufgefallen, sonst hätte es noch eine nette Volksbelustigung gegeben. (!)

Welch ein beschämendes Versagen von Justiz und Presse! Glaubt man in Essen, krankhafte, pathologische Erscheinungen, die in der ganzen Welt

wissenschaftlich geachtet werden, hier einfach als Jux, als ölle Marotte, als groben Unfug behandeln zu können?

Kein Zweifel, die Natur hat mit den Leuten vom Schläge Anton Simons ein sonderbares Spiel getrieben. Noch ist es in seinen Ursachen rätselhaft, aber in den Erscheinungen wohl bekannt und wissenschaftlich längst festgestellt, daß es Menschen gibt, sonst ganz normale Menschen, die einen rätselhaften Drang nach der Kleidung des anderen Geschlechtes verspüren.

Diese „Transvestiten“ werden oft jahrelang von innerer Unruhe, von Lebensüberdruß gequält, bis sie dann endlich in der anderen Kleidung Entspannung und Lebensfreude finden.

Vor einigen Monaten hat man in England, unter großer Anteilnahme des ganzen Landes, den Fall des Kapitän Barker untersucht, der eine seit Jahren in Männerkleidung lebende Frau war, die sich aber als tüchtiger, erfolgreicher Mann erwiesen hatte.

Es gibt bereits eine große wissenschaftliche Literatur über das Transvestitentum, von der das Essener Gericht anscheinend nicht die geringste Ahnung hat. Meine Herren Richter, etwas weniger Entrüstung, dafür etwas Menschen- und Lebenskenntnis!

Besonders jämmerlich ist die Haltung der Presse.

Der große Bau des Essener Justizgebäudes steht nicht im Schein einer betrüblichen, das Gewissen der Justiz verschärfenden Kritik. Wäre das der Fall, dann hätte die Essener Presse, anstatt dummes Zeug zu schwätzen, den Essener Richtern klar gemacht, daß man mit dem „Ungebühr“-Paragrafen zwar einem armen, von der Natur ohnehin gezeichneten Transvestiten das letzte Geld aus der Tasche holen, aber seinen menschlichen Nöten nicht gerecht werden kann.

Liebe Schwestern!

Wie Ihr aus obigem Artikel ersieht, stand ich am 15. August 1929 vor dem Amtsgericht Essen wegen groben Unfugs (Tragen von Damenkleidung in drei Fällen) vor den Schranken.

Dank unserer Zeitschrift war mir jede Schüchternheit genommen und ich konnte frei auftreten, weil ich mich von dem Gedanken leiten ließ, mir kann keiner was, da ich auf der Straße nie aufgefallen bin, wohl falle ich in Herrenkleidung immer auf und verursache darin das größte Aufsehen. Richtigstellen muß ich in dem Gerichtsartikel, daß es ein lachsfarbenedes Seidenkleid war und die Schulgröße 39 ist.

Auch hier muß jeder Transvestit sehen, wie notwendig es ist, daß wir uns zusammenschließen, damit auch der Letzte aufgeklärt wird, und daß wir auch einen Platz an der Sonne zu beanspruchen haben.

Da ich einen Rechtsanwalt nicht bezahlen kann, bitte ich meine Mitschwester um Ratschläge, wie ich mich weiter zu verhalten habe und ob ich zur nächsten Verhandlung wieder als Dame auftreten soll.

Mit freundschaftlichem Gruß Ihre

Toni Simon.

Fig. 54: “Welt der Transvestiten.” *Freundin*, Vol. 5, No. 13.

Political visions have changed over time, reshaping, transforming, and creating different cultural contexts that allow for different queer futures to be envisioned. In this chapter, I have shown how two illustrated magazines aimed at the queer community, *Die Freundschaft* and *Die Freundin*, envisioned queer futures in a turbulent time. Both magazines use elements of assemblage to constitute an emerging queer community. Similarly, the magazines blend the past, present, and future to illustrate potential queer futures that defy organizational logics of heteronormativity. Another strategy relies on explicitly thematizing queer futurity in the magazines. As assemblages, both magazines served as important queer spaces as well as mediators for helping queer folks

navigate existing and emerging queer spaces both near and afar. The imagination of queer futures was also inevitably connected to the thematization of desire, both sexual and bodily desire, as well as a desire for a future without political repression and threats from Paragraph 175, blackmailing, and oppressive heteronormativity. These futures thus relied on political visions, which were represented in both *Die Freundschaft* and *Die Freundin*, arguing against the political injustice of Paragraph 175, for the right to live out transgender identities, and for the general ability to express queer sexual and gender identities openly and freely. Although many of these queer futures were tragically and violently foreclosed upon by the Nazi dictatorship beginning in the 1930s, these queer illustrated magazines served as crucial social and cultural products, aiming at destabilizing the heteronormative understanding of temporality and getting closer to a queer utopia. Yet, roughly a century later, the importance of queer texts envisioning alternative queer futures continues to be relevant. This critical role of queer literature is exactly what the analysis of Kim de l'Horizon's *Blutbuch* from 2022 reveals in the following chapter.

Chapter 3: Queer Futures in *Blutbuch* (2022)

The novel *Blutbuch* plays a significant role in expressing a queer utopia in a contemporary society where backlash against queerness is emerging amid perceived progress for the queer community. Through the thematization of queer sexual and gender identities, the novel makes use of similar strategies seen in the queering of futures in the illustrated magazines *Die Freundschaft* and *Die Freundin*. From the queering of the conventional form of the novel through its use of assemblage, to the blending of past, present, and future, the novel aims at imagining alternative queer futures from a contemporary perspective. The depiction of queer desires and the symbolic meaning of the “Blutbuche” and the “Blutbuch” emphasize the continuing relevance of imagining queer futures that exist without the constraints of the heteronormative timeline. Thus, the novel challenges its readers to keep striving for a queer utopia that allows for the existence of a vibrant and inclusive queer community that can withstand attempts from heteronormative policies and constraints to foreclose upon queer futures.

Existing scholarly research on *Blutbuch* addresses the role of becoming and queer identities challenging linear narration (Samper Vendrell “I am rooted, but I flow”); family and nationhood (Hammarfelt); the novel’s contribution to the epistemology of gender (Salvo); embodied narratives (Sathi); memory narratives (Spannhoff); and the interconnectedness between “Barebacking” and “Blutbuche” archives (Jiang), among others. This thesis brings new perspectives to the existing research on the novel by bringing the queer futures envisioned in *Blutbuch* into conversation with the queer futures presented by both *Die Freundschaft* and *Die Freundin* a century earlier. In this chapter, I will first provide an overview of the novel’s plot and formal construction, arguing that the use of assemblage in the novel emphasizes its queer form. This is followed by close readings of the novel that examine the blending of temporalities, the queering of language and layout, the

symbolism of the “Blutbuche” and the “Blutbuch” in relation to queer futures, and the role of desire in imagining futures outside the realm of heteronormativity.

***Blutbuch*: Queer Form, Queer Futures**

The novel *Blutbuch* was published in 2022 by Swiss author Kim de l’Horizon and distinguished itself by winning both the German and Swiss Book Prizes for de l’Horizon’s debut novel. De l’Horizon identifies as non-binary, similar to the identity of their main protagonist, Kim, in the novel. This and other similarities between author and protagonist suggest that the novel might be understood as autofiction. *Blutbuch* is divided into a prologue and five sections: “Die Suche nach Schwemmgut”; “Die Suche nach der Kindheit”; “Die Suche nach der Mutterblutbuche”; “Die Suche nach Rosmarie”; and “Coming full spiral.” Common for the different sections is the protagonist’s search for something. 26-year-old Kim embarks on a search for both identity and boundaries, all the while addressing this search to their grandmother, Grossmeier, who is suffering from dementia. Throughout the novel, Kim explores the meaning of the term “Blutbuche” in more than one sense: The term refers to both the history of the copper beech tree and the history of Kim’s own “Blutbuch,” their ancestry, in particular that of their female ancestors, who have previously been left out of the family tree. While exploring the meaning of “Blutbuche,” Kim comes to terms with their childhood, with both its ups and downs regarding relations and memories, as well as their own non-binary identity, their sexuality, and the way societal pressures and expectations regarding gender, sexuality, language, and class, construct, destroy, and silence certain voices and ways of expression. Kim’s exploration of these topics shows that leaving the beaten path—a straightforward life trajectory—can come at a cost, although choosing this different path might also lead to a more hopeful, inclusive, and brighter future for queer individuals. Thus,

the novel shows how queer temporalities play a key role in understanding Kim's own past, present, and future.

The assemblage style of the novel constitutes a queer form of writing that goes against the very idea of straightness and heteronormativity. De l'Horizon uses polyphonic elements in *Blutbuch* that include multiple narrators, a blending of temporalities, and various styles of writing to complicate a more traditional form of the novel that has favored a linear narrative and a unified representational style.

The multiple narrators are exemplified through the protagonist, Kim, who, throughout the novel, traces the voices of female ancestors, thus breaking with the traditional focus of genealogy, which usually traces the bloodline through male individuals. This leads to the inclusion of voices from multiple female ancestors including the grandmother of the protagonist, "Grossmeier," the mother, "Meier," as well as the voice of both Kim in their 20s and as a child, the latter voice referred to simply as "das Kind" (de l'Horizon 68). Whereas the voice of the grandmother is expressed through Kim's stories and experiences with her, the mother's voice is both expressed directly through what is stylistically presented as her typewritten notes regarding her genealogical research⁶ as well as through stories and shared experiences told by Kim or in dialogues. "Das Kind" comes to speak through a third-person narrator written in the present tense (68). This polyphonic "mess" of narrators and voices goes against a more traditional, harmonious form of writing that uses one consistent narrator. In contrast, the polyphonic mess of *Blutbuch* queers the narrative structure by lending a voice to an array of narrators that have often been silenced both historically and culturally in traditional structures of narration, i.e. those of queer and female characters: "Was ist, wenn die schon lange verstummt Mänder auch ein Sagen haben?" (154).

⁶ See de l'Horizon, Chapter 4, pp. 177-263.

Queer Temporalities: Creating Futures through Past and Present

De l'Horizon continuously uses a blending of temporalities throughout the novel. This resembles Muñoz's thoughts about queerness as a temporal arrangement "in which the past is a field of possibility in which subjects can act in the present in the service of a new futurity" (16). The use of temporalities in *Blutbuch* mirrors this view on past, present, and future by blending times in a queer way that poses an alternative to the normative, straight timeline typically focused on life markers such as birth, marriage, reproduction, and death (Halberstam 2). I argue that de l'Horizon actively uses the past as a field of possibility in two central ways: First of all, by including the perspectives of "das Kind" to describe the childhood experiences of a queer subject, that of the protagonist Kim, hence set in the past; and secondly, through the genealogical research performed by Kim throughout the novel. Kim is acting in the present by performing this research in the main timeline of the novel, which enables new, queer futurities to emerge for Kim. The perspectives of the child include important experiences from the past regarding gender norms and identity formation:

Das Kind fragt sich. Wann muss man sich entscheiden. Ob man Mann oder Frau wird? Es posiert oft vor dem Spiegel. Aber nie zu lange. Es hat Angst. Dass auch der Spiegel seinen Körper behält. Das Kind weiss: Es darf kein Mann werden [...]. Es darf aber auch keine Frau werden [...]. Aber Frauen haben so schöne Haare. Und sie dürfen sich schminken [...]. Aber Männer haben schöne haarige Beine [...]. Und sie dürfen rülpsen. Das Kind muss sich bald entscheiden. Die Leute fragen. NA DU. WAS BIST DENN DU? BUB ODER MEITSCHI? Es schaut die anderen Kinder an. Die meisten haben sich schon entschieden. (de l'Horizon 86-87)

The experiences from the past are here presented as a field of possibility. By expressing the child's thoughts about binary gender norms in a way that exposes gender as a performance (see also

Sambruno Hoffmann 160), here exemplified with the mirror, as well as the anxieties surrounding the “expiration date” of having to choose between being a man or a woman, the Kim of the present is able to act out their gender nonconforming identity (see also Salvo 361-62). Being able to present their nonbinary gender in turn allows for new queer futures to be imagined. Because a queer future allows for expressions of gender identity outside the binary man/woman narrative, an alternative to the straight timeline emerges. Whereas the binary gender norms revolve around a focus on reproduction, a queer alternative allows other modes of happy futures to emerge. “Das Kind” expresses feelings of anxiety about the pressure from the outside world to adhere to the straight timeline, resembling what Sara Ahmed describes as “affect aliens” (“Killing Joy” 580). “Das Kind” here is an affect alien, because it does not experience pleasure or satisfaction from the binary gender norms that force the child to choose between being either a man or a woman. The descriptions of positive elements lying within the expectations of both gender roles become a cause of anxiety as the child realizes they have to make a choice that is impossible for them. This experience from the past shapes the actions of Kim in the present narrative, as they are able to break free from binary gender norms. Ahmed writes that affect aliens “are creative: not only do we want the wrong things, not only do we embrace possibilities that we are asked to give up, but we can create lifeworlds around these wants” (“Killing Joy” 593). In turn, Kim is able to imagine alternative queer futures by interpreting past experiences and acting on them in the present (see also Samper Vendrell, “I am rooted, but I flow” 607), creating a queer alternative to the straight timeline. Subsequently, this use of temporality goes against the straightforward idea of temporalities neatly separating past, present, and future, with reproduction as the main indicator of progress. As an alternative, *Blutbuch* uses a mix of past and present to make queer futures imaginable.

The second part of my argument focuses on the genealogical research presented and undertaken by the protagonist Kim in the novel. During this research, Kim traces their family history by focusing on female ancestors, which is a particular center of attention in chapters three “Die Suche nach der Mutterblutbuche” (de l’Horizon 116) and four “Die Suche nach Rosmarie” (177). The symbolic meaning of the “Blutbuche” is a central theme in the novel that I will examine more closely later in this chapter. This focus on genealogical research highlights the queer temporality underlined by Muñoz, as the past becomes a field of queer possibilities, acted upon in the present by Kim. Because Kim focuses on an often overlooked aspect of ancestry, female figures (192-94), a different future becomes possible. The act of writing takes on an important role in creating possible futures: “Es ist alles verknüpft, Grossmeer, untrennbar, und doch ist der Faden der Hexen zerschnitten, und wir müssen ihn neu aufnehmen [...], zuhören, hexen, schreiben [...]. Wir müssen Netze knüpfen, die uns in der Welt halten: in dieser, in eurer und in jenen, die noch möglich sein können” (248). The focus on weaving, on the connections and nets that bring together lives and experiences, highlights the interconnection of temporalities. Both past and present must be included to envision alternative possibilities in the future that allow for queerness to exist. Adding to this, the connection between worlds and the potential worlds yet to come shows how the conceptualization of queer temporalities mentioned by Muñoz underlines the importance of relations within the family tree exposed through the genealogical research. The queerness of alternative futures becomes even more obvious as Kim topples the traditional, straight notion of reproduction and temporality: “I break the circle of children who kill their parents in order to be free, to become themselves. I don’t kill my parents. I am giving birth to my mothers” (de l’Horizon 280). By breaking the circle of traditional temporality, new queer futures can be imagined. Additionally, Kim giving birth to their mothers proposes an alternative version of temporality,

where reproduction and the continuation of a “bloodline” through future generations is not the central point or, in the language of Ahmed, key to happiness. Thus, the tracing of the female ancestors allows Kim to use the past to “birth” their mothers in the present, which in turn serves a new futurity.

A Naughty Text: Queer Uses of Language and Layout

De l’Horizon uses the language and layout of the novel to include a variety of forms and styles, thus queering the straightness of many novelistic conventions. The protagonist of the novel also critically examines the act of writing itself by addressing these conventions. About classic writers such as Goethe, Kim declares that they “misstraue [...] seiner Meisterung von Sprache, dieser totalen Beherrschung von Wörtern” (152). This criticism of the mastering of the text, I argue, is what de l’Horizon shows in their novel, by continuously playing with words, languages, registers, and typography, abandoning the idea of the author’s total control over a text (see also Hammarfelt 648-49). As Kim declares: “Naughty this, naughty text, der einfach nicht straight sein will, der sich einfach ständig unter meinen schlecht lackierten Nägeln wegdreht wegquengelt wegqueert” (155). This “naughty text” is made up of queer elements related to both language and typography.

Firstly, the language in the novel uses a mix of registers, such as the difference between Kim speaking as “das Kind” and 26-year-old Kim, as well as the blending of Swiss German, Standard German, and English. Examples of the register of “das Kind” include the childish fantasies of the child being expressed through the language in the novel: “Heute war ich ein Esel. Ich sprach nur mit I und A” (71). Because de l’Horizon lets “das Kind” speak for itself, the language used also reflects that of a child. The register used by grown-up Kim serves as a stark contrast to the voice of the child, for example when Kim lists their hookups including explicit details and usernames such as “SLYTHERIN SLUT” and “TOMISDOM” (141-42). The changes

in register serve two purposes: Firstly, the voice of “das Kind” expresses the imagination of a child; and secondly, the more explicit words used by adult Kim introduce a starker language that allows for provocation, but also one that allows various forms of sexual desire to be expressed. This queer use of register brings together two contrasts that both deal with imagining alternative futures lying outside the paradigmatic markers of life experiences within the straight narrative (Halberstam 2). The first contrast uses the powers of childhood imagination, whereas the second uses expressions of sexual desires as another way of imagining, both allowing readers to look beyond the straight narrative in two different ways. These contrasts resemble Muñoz’s ideas about queerness on the horizon, which brings together desire and imagination to open up a realm of possible futures lying outside the paradigm of the present (1). In short, de l’Horizon’s use of language register in *Blutbuch* allows queer elements of desire and imagination to appear through the form of the novel itself. The role and use of desire in *Blutbuch* is an aspect that will be further explored later in this chapter.

The inclusion of various languages further complicates the idea of a straightforward, neat narration, while simultaneously challenging structures of power. De l’Horizon actively uses and addresses the use of Swiss German through Kim, perhaps most strikingly by employing different standards for the German language to create ambiguity in the text: “DU BIST MEINE MEER” (de l’Horizon 16). Here, the Swiss word for “Mutter” is used to create ambiguity: German speakers will recognize the meaning as both “mother” and “ocean” (see also Jiang 299). Furthermore, Kim refers to this language as their “Meersprache” saying that “Die Meersprache ist kein Zuhause. Sie ist eine Drohung” (99). By calling their language “Meersprache,” Kim both points to the inherent queerness of languages, insofar as languages are fluid and in constant change (see also Samper Vendrell, “I am rooted, but I flow” 606), just like the ocean, and articulates a critique of language

policies, for example regarding “native languages” (“Muttersprache”), that are exposed as being a threat (see also Sathi 1632-33). This threat can be understood in terms of the debates surrounding gendered language use within the German-speaking context as well as language gatekeeping implemented to determine which people do or do not belong to certain groups. In this sense, the criticism of the politics of language use and the way de l’Horizon introduces a fluidity of languages in their novel points to Ahmed’s definition of making things queer by disturbing the order of things such as times, spaces, and directions (*Queer Phenomenology* 161).

This queering of order is further seen in *Blutbuch* in the use of typography and formatting of the text. Throughout the text, de l’Horizon uses typography to include what seems to be typewritten notes, when Kim researches their female ancestors and reads the texts written by their mother (de l’Horizon 195). Additionally, the fifth and last part of the book is written entirely in English followed by a version translated into German, allegedly created by the online translator DeepL (334). In the third part of the book, de l’Horizon uses footnotes, both to include references to works cited, which is further complemented by a works cited list at the end of the book (301-2), and also to add comments about the writing process, facts, and statements by Kim (136-37). Using footnotes and a works cited page creates different expectations for readers, as this is more common for the genre of scholarly research than it is for a fictional novel. In other parts of *Blutbuch*, the formatting looks more like that of diary entries (119-21). Common for all parts of the book is that each one begins with a page of quotations by a mix of pop-cultural personalities, feminist writers, and scholars. In sum, the choice to include various elements regarding typography and formatting creates an assemblage of styles, queering the typical order of things in “straight” ways of writing that favor novelistic conventions of a unified entity. In turn, the assemblage

enables the possibilities of interpreting a new queer context by breaking with and blurring the boundaries regarding readers' expectations for the text.

Blutbuche: An Expression of Queerness

This section takes a closer look at the symbolic meaning of the ideas surrounding both the “Blutbuche” and the “Blutbuch.” I argue that the “Blutbuche” plays an important role in understanding queer identities on both a personal level, for the protagonist Kim, as well as on a societal level. The societal aspect of queerness expressed by the “Blutbuche” has a close connection to the physical appearance of the tree. Based on their research about the “Blutbuche,” Kim writes about the tree: “dass Blutbuchen ‘gewöhnliche’ Buchen sind, dass die crazy motherfuckers sich aber ihr gewöhnliches Grün abmutiert haben, dass die Blätter sich weigern, den roten Farbstoff Anthocyan abzubauen [...], dass das blutige Laub demgemäss ein Schutzzauber ist. Hmm, ich fühl dich, Blutlaub” (131). The choice of words as well as the descriptions of the physical appearance of the tree create a connection to the queerness of people by suggesting that queerness, i.e., the ordinary (“gewöhnlich”) mutation of the tree, is a naturally occurring phenomenon that simultaneously serves the tree as a form of protection. This natural phenomenon is in turn connected to the gender and sexual queerness of individuals that, like the tree, show signs of a naturally occurring diversity of gender and sexual expressions (see also Salvo 365). Interestingly, Kim connects the level of protection to their own experiences, which could be seen as Kim's way of seeing their genderqueer identity as a form of protection against the binary structures in the heteronormative society around them. By allowing this identification with the “Blutbuche,” Kim creates a direct relation between the private and public spaces they inhabit. Additionally, Kim allows genderqueer identity to appear in a positive light as being a form of protection, which enables a positive interpretation of genderqueerness that is often overshadowed

by the challenges of being queer in a heteronormative space. The positive interpretation put forward by Kim is similar to the positivity of queerness that Muñoz describes as “the warm illumination of a horizon imbued with potentiality” (1).

While the “Blutbuche” here might allow for the emergence of a positive future, the temporality of the “Blutbuche” plays an additional role in Kim’s research on the tree. Kim analyzes the way that biology, botany, sociology, class, history, and nationality (de l’Horizon 139) are all important aspects connected to the meaning and importance of the “Blutbuche.” In their research, Kim discovers that the “Blutbuche” is closely connected to ideas of magic, the supernatural, and the transfer of knowledge due to the historical appearance of the beech tree (131-32). Kim also reveals problematic aspects of the history of the “Blutbuche,” for example how the tree was used to signify differences between social classes, particularly through the newly developing park culture in the 19th century, where the “Blutbuche” was one of the most beloved trees planted in parks by the bourgeoisie (135-37). Furthermore, Kim emphasizes the nationalistic uses of the “Blutbuche,” related to claims of where the “original” tree is from (see also Hammarfelt 347-48), for example the propagandistic tendencies expressed by nationalistic botanists (de l’Horizon 168-69). Thus, Kim points out present as well as past influences represented by the tree, which underscores the importance of understanding past and present in order to imagine queer futures.

The intersectionality highlighted with the “Blutbuche” is also thematized by Kim in regard to gender and sexual queerness, exemplified with homonormativity, which will be explored further later in the chapter, but also through Kim’s reflections on forms of oppression in Swiss society based on race, class, and gender (144-45), as well as their reflections on forms of oppression within their own family (190-91, 206-7). Kim shows that the “Blutbuche” is not just a tree, but rather a depiction of the intersectional forms of oppression that exist within society: “Die Blutbuche ist

also nicht nur Projektionsfläche für Arme-Leute-Hass, sondern auch Anlass für nationalistische Narrative. Wimmer, Rehder, Weston: ein Boys-only-Club, in dem jeder die Blutbuche für sein jeweiliges Faserländ beansprucht“ (138). By using the “Blutbuche” as an example of the types of intersecting oppression that exist within heteronormative societies around the world, Kim points out the importance of being aware of and understanding the issues that exist within every corner of this type of society, whether these intersecting oppressions arise in terms of gender and sexual expressions or regarding the historic and societal role of a tree.

As mentioned above, the appearance of the “Blutbuche” plays an important role in understanding queer identities at a societal level, however, the physical appearance and form of the tree also plays a crucial role at a personal level, in the way Kim reckons with their own genderqueer identity. The protagonist Kim, here as a child, depicts a scene where they interact with the “Blutbuche”:

Ich bin noch so klein. Wenn ich so gross wäre wie du. Blutbuche. Du kannst einfach wachsen. Niemand bestimmt deine Form. Ich möchte sein wie du. Das Kind beisst sich ein Stück Fingernagel ab. Es kommt viel Nagel weg. Da ist ein Loch im Finger. Es tropft sich aus dem Finger. Es tropft sich auf die Blutbuchenwurzeln. Es sickert unter die Wurzeln. Die Blutbuche trinkt es. Vielen Dank, kleines Kindchen. Willst du wirklich werden wie ich?, fragt die Blutbuche. Das Kind nickt. Eine Wurzel der Blutbuche dreht sich empor. Es ist eine dicke, wulstige Wurzel. Die Wurzel stösst sich dem Kind in den offenen Finger. Die Blutbuche spritzt sich dem Kind unter die Haut. (de l’Horizon 76)

The interaction with the tree shows how Kim specifically addresses the physical appearance of the tree in relation to their own gender identity. Kim highlights the freedom of the tree in the way that the tree is able to grow without external factors deciding its form, which is similar to the example

previously mentioned, where the child presents the norms surrounding gender identities as a choice that has to be made between two options, man or woman. The possibility of having a genderqueer identity that falls outside these norms is strictly limited by external factors. However, the tree is not affected by these same norms, which is why Kim feels such a strong connection to it (see also Sambruno Spannhoff 162).

Additionally, the word “Blut” takes on a different meaning at this point, as Kim and the “Blutbuche” seem to form a bond by sharing blood. This bond plays a significant role in relation to the other meaning of the “Blutbuch” that depicts the relations within a family tree as a connection between kin through shared blood. While Kim on the one hand chooses to share their blood with the tree, the idea that only shared blood creates valuable relations is demystified, both because this sharing of blood is a deliberate choice, opposite from being born into a family, but also because Kim forms a bond with a tree through their blood, which signifies an opportunity to create untraditional bonds with the same level of importance. This new bond makes it clear that important relations can be formed through active, deliberate decisions, while sharing blood becomes less important, as Kim shows that blood can even be shared with a completely different figure, here the “Blutbuche.” Thus, the idea that sharing blood is the most important connection that can exist is debunked due to Kim’s alternative vision of shared blood. Furthermore, Kim is not the only one who shares something, here their blood, with the tree: in the last sentence, the “Blutbuche” also injects a part of itself into Kim. Here, Kim physically carries a part of the tree with them, literally incorporating attributes of the tree such as having a freer form able to grow and take a shape that is not controlled by external societal limitations.

Simultaneously, the relationship between Kim and the “Blutbuche” is described as an intimate relationship with sexual connotations, such as the description of the “dicke, wulstige

Wurzel” and using words such as “stößen” and “spritzen” (see also Sambruno Spannhoff 163). The sexually connotated descriptions of this relationship resemble the ideas behind erotohistoriography, particularly Elisabeth Freeman’s ideas that queer social practices “especially those involving enjoyable bodily sensations, produce forms of time consciousness – even historical consciousness – that can intervene into the material damage done in the name of development, civilization, and so on” (120). These ideas are about connecting past and present through queer social practices and through the body. The relationship depicted between Kim and the “Blutbuche” can be seen as a queer social practice, as this is an unusual relationship between a child and a tree. At the same time, the descriptions with sexual connotations perform the link between the forms of time that appear in this relationship. The “Blutbuche,” having been planted by the protagonist’s great-grandfather at the birth of his daughter, Kim’s Grossmeier (de l’Horizon 57), shows the time consciousness that is able to exceed the present to reach back into the past. By doing so, an alternative future can exist for Kim, a future in which they can live out their queer identity, overcoming the damage done in the past, including various forms of family trauma as well as societal norms limiting their opportunities to express themselves. Therefore, the descriptions of a relationship between Kim and the “Blutbuche” based on bodily sensations is necessary to let the time-conscious awareness arise that Kim needs in order to create a queer future.

The “Blutbuche” becomes a symbol of resilience and strength against a world based on binary, heteronormative structures (57) due to its ability to grow and exist without limitations. These characteristics are what draw Kim to the tree and the reason why an intimate bond between Kim and the “Blutbuche” is created, drawn by Kim’s desire to also exist and express themselves without outside limitations confining them within their norms. The strength and resilience of the “Blutbuche” allows Kim to identify the restrictive norms surrounding body policies through the

symbolic form of the tree, which in turn helps Kim in their search for a language that lets them express their own queerness (58).

Blutbuch: Queering the Family Tree; Queering the Future

The queering of bloodlines also occurs through the title “Blutbuch” and its symbolic meaning, which form a recurring theme throughout the novel. The concept of the “Blutbuch” is made up of a traditional notion of a family tree that includes directly related ancestry through marriage and procreation. Thus, the idea of the bloodline is a limited view on relations and family that subscribes to heteronormative relations and institutions such as marriage: “Meer fügt hinzu, dass Urgrosspeter sich mehr über die Geburt ihres Bruders gefreut habe als über ihre Geburt. Weil Stammhalter. Den Namen weitersäen. Den Stammbaum weiterwachsen lassen. Aber leider war Nico unfruchtbar” (148). Kim deals with their own connections to their family through a “bloodline” (see also Salvo 364-65), most significantly by looking at which parts of their family history are left out by following this traditional perspective: “nachdem ich beide Stammbäume eingehend studiert hatte, fiel mir auf, dass es ja gar nicht DIE Line meines Blutes ist. Das heisst, es ist nur die Hälfte. Die Faden der Männer” (172). While Kim points out the problematic connotations of viewing relations through the idea of a “bloodline” (258), their research regarding the family tree highlights the search for forgotten ancestors that have been suppressed and ignored based on gender or non-normative relations (193).

The “Blutbuch” thus comes to symbolize a queering of the traditional family line, emphasizing forgotten ancestors and queer individuals and relations, i.e., through sex work, homosexuality (220-21), single mothers (226), adoption and chosen families (208), and witchcraft (202). One example shows the importance of chosen family over the traditional notion of the “bloodline” and procreation: “Ich glaube, dass dein Samen weniger wertvoll ist als dein

Vatersein.’ Und so wurde der Clemens ein liebevoller Vater. Seine und der Johanna ihre Familie ist gewachsen, je mehr Frauen in ‘misslichen Lagen‘ zum Züllighaus kamen. Die Kinder, von denen sie Miteltern wurden” (208). Another example mentioned by Kim shows the way a single mother raises her child while also engaging in making a living through what some at the time would term “witchcraft”: “wie Ira zu Fuss nach San Donato in Colina geht, in das leer stehende Haus ihrer verstorbenen Grosseltern, und wie sie sich dort einrichtet. Sie zieht das Kind allein auf. Ihr Brot verdient sie als Heilerin mit dem Wissen aus dem verbotenen Buch” (226). Here, a once forgotten ancestor tells the story of a woman living and surviving outside the traditional, heteronormative narrative. In sum, by queering their “Blutbuch” and their own family tree, Kim is able to break with the normative meaning of the family tree, where, according to Ahmed, the hope of the family tree lies in the wish for reproduction of the family line. Queer individuals, on the other hand, produce queer effects through their nonalignment with this wish (*Queer Phenomenology* 83). By using the past as a field of possibilities, to echo Muñoz, Kim enables a queer future where the nonalignment with the traditional meaning of the family tree is not seen as a threat, but rather a possibility for a new and queer future, justified through previous instances of queerness found in their own ancestry.

The Constraints of Heteronormativity: Finding Queer Futures

The different levels of temporality that come to light with both the “Blutbuche” and the “Blutbuch” are highlighted further by de l’Horizon’s queering of reproduction within heteronormative constraints. As previously shown, de l’Horizon queers the heteronormative reproduction of ancestry, namely through procreation, through their exploration of a queer family line, one that focuses on alternatives to the straightforward narrative of reproduction. However, reproduction and childhood play a significant role in the novel, as de l’Horizon’s depictions of “das Kind” queer

the ideas of reproduction and heteronormative society, which will be further explored in the following section. Lee Edelman discusses the implications of focusing on reproductive futurism where the privileged position of heteronormativity is reproduced as the organizing principle of society. In this model, queer subjects fall outside this principle within the heteronormative society thereby damaging the coherence of society itself (2). Edelman labels the position of queer subjects within this society as “the death drive” which “names what the queer, in the order of the social, is called forth to figure: the negativity opposed to every form of social viability” (9). Whereas queer subjects disrupt the social order of the heteronormative state, the emphasis on reproducing society by having children places the figurative child at a privileged position where the rights of “real” citizens may be limited to protect the social order and the universalized subject of the Child (Edelman 11). The temporality focusing on reproductive futurism is criticized by de l’Horizon in the way the child in their story, “das Kind,” is presented. Firstly, the way “das Kind” attempts to create an existence outside the binary gender construct makes the child a queer subject, or, as Ahmed demonstrates, an “affect alien.” As an “affect alien,” their transgression of the binary gender norms leads to unhappy effects in their surroundings and within themselves, first of all the grandmother’s anger and as a result the feelings of shame experienced by “das Kind”:

Ich weiss nicht, wie lange diese *Verkleidungsphase* bei der Grossmeier ging [...]. Ich erinnere mich, dass Grossmeier einmal, als das Kind in den Mädchenkleidern in die Küche kam, sehr grob sagte: ‚Zieh dich um, das sind Mädchenkleider, du bist doch kein Mädchen.‘ Da traf das Kind eine ungeheure Scham, die schon lange gewartet hatte vor den Fenstern, vor der Tür, die nun schäumend hereinbrach. (de l’Horizon 40)

The scene is recalled by “das Kind,” who, after dressing up in clothes considered to transgress the gender norms the child has been assigned by the grandmother, is met with an angry backlash as

well as an overwhelming feeling of shame. This incident both highlights the power of norms surrounding gender expressions as well as the negative reactions that can follow a transgression of these norms. Simultaneously, the incident shows the limitation of “rights” to individuals in favor of “protecting” the universalized subject of the Child and its position within the heteronormative society governed by principles of reproductive futurism. The grandmother here takes on the limiting role of heteronormative constraints within society. In the scene, the grandmother expresses a fear that her grandchild, “das Kind,” may turn out to be a queer subject that breaks with the straightforward narrative aligning with reproductive futurism. The stark negative reaction of the grandmother shows that reproductive futurism is the guiding principle within the heteronormative framework, including her way of thinking. Thus, the grandmother attempts to limit the freedom of an individual, here her own grandchild’s freedom to transgress binary expectations of gender norms, in order to protect the symbolic figure of the Child and guarantee herself and her family a future within the existing societal model. The transgression of norms undertaken by “das Kind” would negatively affect the social viability within reproductive futurism, as the grandmother might fear that “das Kind” will grow up to be a queer subject opposing the traditional norms encapsulated by reproductive futurism. This opposition of norms would be transgressing heteronormativity and taking on a role that goes against reproducing the image portrayed by heteronormativity, namely that of continuing the status quo by leaving the powerful positions of heterosexuality and binary gender norms unchallenged. Reproductive futurism refers both to procreation, above all bringing cis-gendered, heterosexual children into the world, but also to reproducing existing social norms. If “das Kind” grows up and takes on a role as a queer individual, they refuse to comply with these norms and may additionally threaten the continuation of this order by refusing to uphold the status of the figurative Child in the future. Ironically, the

real child is being harmed in the process of protecting the ideas surrounding the symbolic Child. In this way, de l'Horizon portrays the harmful effects of a heteronormative society that prioritizes reproductive futurism over the needs and wellbeing of queer individuals already existing within this society.

An additional example of how “das Kind” describes their childhood experiences shows the negative impact of reproductive futurism, connected to the clash between queerness and the reproduction of structures supposed to protect the figurative Child rather than real individuals: “Wenn es ein Gefühl aus meiner Kindheit gibt, das ich noch genau kenne, dann ist es das Gefühl, dass mein Körper nicht mir gehört. Dass er für andere, für anderes da ist und nicht für mich, um darin zu sein. Ich war immer so ein Möbel, ein Kommödl für Ausrangiertes“ (49). The feeling of not being in control of their own body shows the influence of heteronormative structures based on reproductive futurism imposed on “das Kind.” De l'Horizon uses the metaphorical expression “ein Kommödl für Ausrangiertes” as an indicator of their role within their family. Kim explains how their body felt like an empty piece of furniture where the individuals around them could store discarded effects from their own lives, such as problems, fears, unwanted feelings, and trauma (49). Thus, their body serves as a storage unit for unwanted attributes that are imposed on “das Kind” from the people surrounding them. Additionally, these unwanted attributes include expectations of gender and sexuality, such as their mother’s experiences growing up as a girl and being limited due to norms surrounding binary gender (50). This metaphor shows the power of imposing heteronormative structures that constrain the degree of freedom “das Kind” has to express themselves and take control over their own body and identity. These constraints are an example of the power of the figurative Child and its privileged position within society. As “das Kind” feels the expectations of fitting in within heteronormative society based on reproductive

futurism, the feelings of being queer, not meeting these expectations provided by heteronormativity and reproductive futurism, make them feel out of control regarding their own destiny, which is why they feel like merely an object for society and their family to project their heteronormative expectations onto. Because “das Kind” inhabits a body that does not fit within the binary gender norms of heteronormative structures, their queerness takes on a negative role that harms the social system where reproduction of heteronormative structures is the primary goal. Their refusal to adhere to these norms puts the future of the figurative Child at risk, which is why they meet resistance from their surroundings.

De l’Horizon incorporates an alternative future that lies outside the heteronormative structures and reproductive futurism at the end of the novel. The more hopeful end of the novel shows the strengths of queer temporality, aligning with Muñoz’s thoughts about queer utopia on the horizon, where queerness equals a focus on hope and futurity, with queerness being visible but not quite within reach (11). Similarly, Halberstam describes the strength of queer subcultures producing “alternative temporalities by allowing their participants to believe that their futures can be imagined according to logics that lie outside of those paradigmatic markers of life experience – namely, birth, marriage, reproduction, and death” (2). Halberstam’s descriptions clearly reject notions of reproductive futurism, whereas both Muñoz and Halberstam present queer futures as (an) alternative option(s) to heteronormative temporality.

At the end of the novel, this is exactly what de l’Horizon imagines when they describe Kim and their friendships. In the fifth and last part of the novel, Kim goes on a trip to a valley in the southernmost Swiss canton Ticino with their two writer friends Mo and Dina. The three of them have a close friendship which Kim addresses: “and then we are all children, even Mo, who is always more a dad, not in an annoying way, but in a very grown-up kind of way, he is the

reasonable one with the nature stuff, Dina is the funny one with the politics and I am the melancholic one with the grandmother” (de l’Horizon 298). The emphasis on friendships as a chosen form of family is a principal part of understanding these relations, due to the way this focus highlights the queerness in choosing an alternative temporality that lies outside the typical markers of temporality within the heteronormative. Furthermore, their friendship is described as a family structure, highlighting the hope of finding opportunities for happiness that lie outside the traditional family (see also Samper Vendrell, “I am rooted, but I flow” 611). Additionally, the descriptions of the three friends as children is an example of queering the figure of the Child within reproductive futurism, since these three (queer) adults are shown as individuals deserving of the same freedoms and protections society implements in favor of the Child. This depiction reveals an alternative to viewing queerness as a negative impact on the social fabric of heteronormative society. Rather, the queer family structure poses an alternative future that does not rely on the privileged position of the figurative Child but still allows queer individuals a hopeful and happy future. As a result, queer individuals are able to claim their rights and freedoms to live a happy life, rather than giving up their rights to exist in favor of the figurative Child and heteronormative structures.

In sum, de l’Horizon criticizes the heteronormative focus on reproductive futurism and the figure of the Child by showing the negative impacts these norm-based structures impose on “das Kind” and their experiences growing up as a queer subject opposing the binary structures of gender as well as the limitations imposed on their opportunities to live out their queerness. By highlighting a hopeful queer future at the end of the novel, de l’Horizon shows the potential in creating and imagining queer futures that lie outside the constraints of heteronormativity and reproductive futurism.

Queer Desires: Temporality and Politics

Queer desire and sexuality play a key role in understanding queer temporalities in *Blutbuch*. A recurring theme in the novel is Kim's exploration of queer expressions of sexuality and de l'Horizon's attempt to give queer sexuality a voice. A strategy to do this is by showcasing Kim's attempts to expand, experiment with, and transgress boundaries when it comes to expressing and living out sexual desire. One example is when Kim lists their sexual partners including details about their sexual experiences with these people: "MEATY DICK DADDY, 46, Bahnangestellter, tatsächlich meaty dick, seine Dusche, sein Küchentisch, sein Wasserbett, schreit HMPPPFJAJAJA" (141). De l'Horizon includes the list of sexual partners and explicit descriptions of sexual encounters in order to expand the norms of the language used to describe queer sexual desire in a novel. By including these descriptions, de l'Horizon emphasizes the importance of looking at enjoyable bodily sensations to be able to understand queer time consciousness (Freeman 120). Including desire and queer sexual expressions is an essential part of understanding queer world-making and the queer relations that form a new queer temporality. As Freeman highlights, the body is "a method, and historical consciousness [...] something intimately involved with corporeal sensations" (96). These bodily experiences are incorporated by de l'Horizon to underline the importance of all sorts of queer relations in queer world-making that play a role in understanding queer temporality. Similarly, the way Kim uses the Grindr-App as a means of navigating a world of queer desire, the app being an expression of an assemblage through the organization of the app with multiple profiles and thus multiple desires (128), resembles the personal ads featured in *Die Freundschaft* and *Die Freundin* that similarly map out a world of queer desires. As Kim is looking for a former lover, they state that "die Grindr-App war mein Kompass" (173). This statement underlines the contribution to queer world-making the

assemblage of desires expresses, as it serves as a means of mapping out a variety of queer desires. By providing an opportunity to express queer desires, queer futures may arise out of the new relations that can be formed.

Without looking at the desire and bodily sensations, an important aspect of queer world-making would be left out. This is clearly the case in another scene, where de l'Horizon connects temporality and bodily experiences by describing one of Kim's sexual encounters:

ich brenne lichterloh, ich brenne weiss und blau und rot, meine Vorhaut reisst, er öffnet die Kathedrale des Schmerzes und ich trete ein [...] er schält mich, ich bin seine Lustzwiebel [...] wir sind in die Salamanderhaut des Ozeans gehüllt, wir spülen in wüsten Wellen an das Ufer unserer Körper [...] ich verliere mich in ihm, zigfach [...] meine Häute ziehen sich zusammen in völliger Überreife und sie faulen ab und ich gebäre die sicksten Sterne in Farids Bauch der Finsternis und er kommt auch und ich stehe da ohne Haut ich glimme aus. Farid liegt da, er schwitzt aus den Augen. Ich stehe in unserer Asche. (de l'Horizon 161-64)

This experience is an example of Kim's experimentation with and transgression of boundaries when it comes to sexual desire, as it includes pain, enjoyment, and control. In addition, the scene shows the clear connection between bodily sensations and temporality, as the scene appears to describe an out-of-body experience that creates a vacuum in time. By using metaphorical descriptions such as the ocean, burning up, and having multiple skins, de l'Horizon transforms the experience into one that exists outside the normative temporal framework, as all these symbols express fluidity or focus on sensations that lie outside the typical realm of the body, such as transforming into a salamander, an onion, or being part of an ocean.

The expressive language used to describe desire stands in contrast to the abovementioned example of Kim's list of sexual partners, which favored a more explicit yet straightforward

description of sexual desire. In this case, de l'Horizon finds a language for queer desire in a way that gives this desire an additional voice by expressing it through a form that is more often found in poetry. As a result of the metaphorical language, the symbolism of fluidity in time and space make ground for a queer temporality that is able to exist only through the desire and the bodily sensations that appear in the sexual encounter between the two queer subjects. Kim standing in their ashes at the end of the encounter, indicates the same symbolism as that of a phoenix, rising as a new-born figure out of their own ashes. In this context, the symbolic rebirth ends this cycle of a queer temporality: One that is characterized by the bodily sensations enjoyed by two queer subjects, experiencing the fluidity and out-of-body sensations that take this moment outside the normative temporal framework. Subsequently, the encounter leads to a rebirth of Kim, marking a new beginning that is not based on heteronormative paradigmatic markers of life such as death, birth, or marriage (Halberstam 2) but rather is a result of queer sexual desire and enjoyable bodily experiences. This transformation is an example of queer time as it can be experienced through desire and contact between bodies.

Another topic related to queer desire is the thematization of sexual risk. Throughout the novel, Kim addresses their sexual desires and experiences, including negative experiences where boundaries have been transgressed (de l'Horizon 231) as well as the idea of having unprotected sex, understood here in a more traditional sense, and how Kim uses this as a strategy to feel and connect with their own body (31). According to Halberstam, there is a close connection between risk and queer time, as queer time "is a term of those specific models of temporality that emerge within postmodernism once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance" (6). In *Blutbuch*, de l'Horizon emphasizes this link by looking at Kim's relationship to queer sexual desire and how this relationship involves certain

risks. These desires and risks are similar to Halberstam's idea of "queer subjects" being individuals that might live in times and spaces and in ways that, within the normative framework, are considered inappropriate when taking place outside the sphere of privacy and the family (10). By emphasizing queer desires and risks in *Blutbuch*, the novel itself brings forward topics that may be frowned upon in the format of the novel, hence making the novel itself a "queer subject." Kim is also a "queer subject," due to the way they talk about and describe their own queer desires and sexual risks throughout the novel (see also Jiang 306-7).

However, the idea of risk related to sexual desire is also an aspect that is up for debate in *Blutbuch*, as Kim addresses their use of pre-exposure prophylaxis (PrEP): "Und weil es da diese Krankheit gibt, die unter den meinigen grassiert beziehungsweise von der es die Erzählung gibt, dass sie vorwiegend unter unseren Körpern grassiere, ich aber ungeschützten Sex will, weil ich mich sonst nicht spüre, koste ich mich neunhundert Franken im Monat für PrEP" (de l'Horizon 210). The role PrEP plays in terms of risks and queer desire is significant, as it changes the idea of what types of protection mitigate risks that have historically and socially been connected to queer sexual desire, particularly that of men who have sex with men. Although Kim takes PrEP to limit their risk of being exposed to HIV, they still describe their sexual habits as unprotected, which is why the idea of unprotected sex is here framed in a more traditional sense. However, the use of PrEP introduces a new discourse around risks and queer sexual desire, one in which this form of sexual desire moves closer to the normative discourses around sexual citizenship, where neoliberal ideas of rational decision-making and personal responsibility dominate (Thomann 1004). With the potential change of understanding risks around queer desire, queer time might also adopt a new meaning. Still considered a "queer subject," the use of PrEP gives Kim a chance to explore their sexual desires in a way that does not bear the same risks of potentially contracting HIV, which in

turn would allow the possibilities of alternative queer futures to arise. This new temporality would still lie outside the temporal framework of heteronormativity, as bodily pleasure and desire still would be the engine behind creating this queer future, rather than reaching markers of heteronormative temporality such as marriage or reproduction. It would create a queer future in which queer sexual desires find new ways of being expressed without bearing the same risks to the health of the queer subjects, however, still challenging the temporality of heteronormativity by refusing to adhere to the ideas of sexual desire focused on reproduction and of only expressing desire within the private home, preferably with a married partner.

In relation to the temporality of heteronormativity is the occurrence of homonormativity, which is also referred to and criticized in *Blutbuch*. Ahmed speaks about homonormativity as a form of assimilation, “a politics of following the straight line even as a deviant body. Homonormativity would straighten up queer effects by following the lines that are given as the accumulation of ‘points’ (where you ‘get points’ for arriving at different points on the line: marriage, children, and so on)” (*Queer Phenomenology* 173). The term was first popularized by Lisa Duggan, who speaks of heteronormativity in neoliberal society, where “new homonormativity comes equipped with a rhetorical recoding of key terms in the history of gay politics: ‘equality’ becomes narrow, formal access to a few conservatizing institutions, ‘freedom’ becomes impunity for bigotry and vast inequalities in commercial life and civil society” (65-66). Talking about queer temporality also needs to focus on homonormative tendencies, as these may shift the queerness of this temporality toward the heteronormative, straightforward narrative. In *Blutbuch*, de l’Horizon points out some of the issues related to homonormativity, as Kim describes their experiences from a cis-male gay community in their youth:

und ich fand auch, dass Discomuskeln und hardbodies und sixpacs und Intervallfasten und Hüttenkäse und stahlglatt ausrasierte Nacken my life sind. [...] Strichanzahl = Fuckability = Selbstwert + Begehrens-Wert = Blicke \times Ficke = (Style – Fett-masse) \times (Grösse von Bizeps + Grösse von Schwanz + Bubblehaftigkeit von Arsch) \div Selbsthass. [...] Ich war Teil dieser Subkultur, die keine Subversion war, die keine Frauen und nichts Weibliches duldete, und das wurde auch nicht versteckt bei den Mainstreamgaletten der Nullerjahre: NO FATS NO FEMMES NO ASIANS. (de l’Horizon 124-25)

Kim’s descriptions of their interactions with a cis-male dominated gay community in their youth show the effects of homonormativity on the queer community where normative expectations of bodies and body standards lead to discrimination of queer individuals within the community that transgress these norms. These tendencies focus on normative markers that take away from the potential of queer futures. The queer futures, in turn, build on a queer non-adherence to norms, rather than adopting norms that lead to inequalities. These inequalities are the result of a form of assimilation to norms that already exist outside this subculture. This “deviant body,” the gay community, expresses a form of homonormativity that limits equality and freedom to an extent where they only apply to some members of the community while other queer individuals are left out and experience discrimination as a result of this exclusion. In opposition to this, Kim leaves the community to find and create other queer subcultures that leave the straight line of normativity and allow for more freedom, equality, and forms of expression to arise: “ich bin ein*e Zeug*in für diese Zeit, für diesen Körper. Ich bin da, aber ich mache nicht mit in eurem binär gecodeten Knallergame, Paintball-madness, Unterdrückungs-Funpark. Ich schlage das Erbe der profaschistoiden Sexualität schwuler Männlichkeit aus” (126). This example shows Kim’s rejection of structures within the abovementioned cis-male gay subculture that adopt forms of

oppression as a way of assimilating to normative expectations surrounding gender expression, desire, and bodies. Kim generally rejects the notions of both hetero- and homonormativity throughout *Blutbuch* by refusing to succumb to powerful normative structures such as binary gender norms. Thus, Kim's body and very existence can be seen as a rejection of normativity. By including queer temporalities, queer desires, and symbolisms such as the "Blutbuche" and the "Blutbuch" in an assemblage style, de l'Horizon enables readers to imagine some of the queer futures that may be available on the horizon while rejecting taken-for-granted attitudes toward both hetero- and homonormative structures in society.

In sum, this chapter shows how the 2022 novel *Blutbuch* by Kim de l'Horizon continues the task of imagining queer futures that was similarly carried out by the queer illustrated magazines *Die Freundschaft* and *Die Freundin* a century earlier. *Blutbuch* challenges readers to envision a queer utopia transcending the logics of the heteronormative timeline. De l'Horizon queers novelistic conventions by using elements of assemblage and by queering the order of the text through an inclusion of multiple languages and typographies. Additionally, *Blutbuch* envisions queer futures through a blending of past, present, and future, including memories from a childhood with a queer gender identity and genealogical research, showing the need to transcend heteronormativity to reach a queer utopia. The symbolism of the "Blutbuche" and the "Blutbuch" reoccurs throughout the novel, expressing queer logics to the heteronormative timeline. Lastly, the novel includes queer desires to reach for queer futures while criticizing hetero- and homonormativity within contemporary society for its role in preventing the imagination of queer futures.

Conclusion and Future Perspectives

During turbulent times marked by a fluctuating relationship between progress and social and political backlash, the queer community relies on literary depictions of queer futures to limit heteronormative constraints from extinguishing queer futures. In this thesis, I have shown how three queer texts, the Weimar era illustrated magazines *Die Freundschaft* (1919-33) and *Die Freundin* (1924-33) and Kim de l'Horizon's 2022 novel *Blutbuch*, challenge readers to strive for a queer utopia that transcends heteronormativity. Close readings of the texts have shown that the texts' queer forms focused on assemblage and multiplicity play an important role in constituting queerness in both periods. All texts queer the heteronormative timeline by explicitly imagining queer futures, blending past, present, and future, and rejecting heteronormative markers of progress. Their utilization of queer desires and political visions complicates and criticizes heteronormative constraints, imagining queer futures that allow the free expression of all queer sexual and gender identities. The political visions rely on eliminating political injustice, criticizing homo- and heteronormativity, and giving queerness a voice by emphasizing desires, of both bodily pleasures and alternative futures, as well as suffering experienced by the queer community. Readers are challenged to imagine a queer utopia, which may prevent issues of short-sighted homo- and heteronormative policies that exclude members of the queer community and limit threats of foreclosing queer futures. Future work should continue to explore the impact of literary depictions of queer futures on the queer community, for example by looking at which strategies used to imagine queer futures provide the strongest defenses against potential threats attempting to extinguish queer futures. Learning from past and current depictions of queer futures could be a first step towards a queer utopia on the horizon.

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