

ASN

AUSTRIAN STUDIES NEWSLETTER

# AHY signs with Cambridge University Press



Sherry decanter by Koloman Moser & Wiener Werkstätte (c.1900)

*Plus:*

**Two new volumes from CAS & Berghahn  
Andreas Stadler named director of ACF NYC**

Letter from the Director	3
Minnesota Calendar	3
News from the Center	4
ASN Interview: David Good	6
CAS Student News	9
ASN Interview: David Ryan	10
Opportunities for Giving	13
Publications: News and Reviews	14
Hot off the Presses	17
News from the Field	18
SAHH News	18
News from the North	19
ASN Interview: Monika Oebelsberger	22
Report from New Orleans	21
ASN Interview: Max Preglau	22
Salzburg 2007 Review	24
Announcements	26



## Austrian Studies Newsletter

Volume 19, No. 2 • Fall 2007

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ASN is published twice annually, in February and September, and is distributed free of charge to interested subscribers as a public service of the Center for Austrian Studies.

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**ABOUT THE COVER:** *The Wiener Werkstätte decanter is from the Norwest Collection of the Minneapolis Institute of Art (MIA). Photo courtesy MIA. Used by permission.*

## Editor's Note

### MIRJANA LAUSEVIC, 1966-2007

This summer, the University of Minnesota, and, indeed, the world, lost a rising young musicologist and musician, and the Center lost a valued colleague and friend. Mirjana Lausevic, known to her friends as "Minja," died on July 15 of an undisclosed recurrent illness. She was 41 years old.

Mirjana was born and raised in Sarajevo in the former Yugoslavia, earning a B.A. in musicology-ethnomusicology from Sarajevo University. She came to the United States, where she attended Wesleyan University, earning an MA in 1993 and a PhD in 1998.

Her research emphasized how music both united and divided ethnic groups in her strife-torn native land. "Music was politics in Bosnia," she said in a 2003 interview. "It was used to forge national identity, to consolidate, to encourage fighting or threaten the other side." In her short but distinguished academic career, she published numerous articles based on fieldwork in Bosnia, Serbia, and Croatia.

Once in Minnesota, she discovered the diverse musical culture of the Twin Cities. According to a website she set up, "From the Barrios of South Minneapolis, Frogtown, the East African West Bank, and the Little Mogadishu of Loring Park ... the Twin Cities [are] resonating with many different sounds." She made it a point to expose her students to all this variety.

But Minja also had a life and career beyond academics. She was a versatile performer. She led a traditional Bosnian vocal ensemble, Yu-Etno, and sang and played keyboard with a less traditional group, Zabe I Babe. *Drumovi*, a CD by the latter group, is available from Bison Publishing. The group was featured on public television's "Exploring Worlds of Music" series.

She also developed an interest in an American style of choral music, Sacred Harp singing. She and her husband Tim Eriksen worked on the soundtrack of the movie *Cold Mountain*. She performed as a Sacred Harp singer on the telecast of the 2004 Academy Awards.

We at the Center will miss her as a colleague. She has served on our advisory board and collaborated with us on projects and lectures, including the visit of the Zagreb Saxophone Quartet to this university. We will also miss her as a friend; she had a keen mind, a quick laugh, and seemingly limitless energy and enthusiasm. She is survived by her husband; her children, Luka, 5, and Anja, 3; a brother in British Columbia; and her mother in Sarajevo. Our deepest sympathy goes out to all of them.

*Daniel Pinkerton*



*On March 23, CAS and the Carlson School of Management sponsored a workshop, "New Trade and Investment Opportunities in Southeastern Europe." L. to r., Michael Houston, CSOM; Franz Roessler, Austrian Trade Commission; Robert Zischg, Austrian Consul General, Chicago; Gary Cohen, CAS. Photo: Kelly McWilliams.*

## fall 2007 calendar

Like most of the European democracies, Austria has seen recurring debates since the late 1960s about social services, their adequacy, efficacy, and cost. By the early 1980s across Europe, fiscal and social conservatives were calling for major changes in the welfare state. The compromises and agreements embodied in Austria's corporatist "social partnership" since the 1950s created resistance to changes in the social safety net, but debate raged there as well, particularly between 1999 and 2006, when Federal Chancellor Wolfgang Schüssel and his cabinets worked to balance the federal budget and to reduce the cost of at least some social services and social insurance programs.

Much has changed in European social policy during the last quarter century. After the rapid economic growth of the 1950s and early 1960s, periods of slower growth, inflation, and the high costs of social services encouraged efforts to reduce government expenditures. At the same time, new technologies of automation and the information revolution, along with aging native populations, the increased participation of women in the workforce, and new waves of immigration have generated pressing needs for new social and educational programs.

In the last two decades, European integration and the new institutions of the European Union have created new pressures to change social policies and services. Austria joined the EU in 1995, and by now most of the formerly communist states of Central and Southeastern Europe belong as well. The EU's growing regulatory functions have worked for more uniformity in social policies and more stringent controls on state budgets than when the European welfare states were first developed.

Along with increasing uniformity in policy among the member states since the 1990s have come ideological attacks on existing social services by neoliberals. They have sharply criticized the restrictive regulations and large bureaucracies of the European welfare states for failing to solve many social problems while inhibiting private enterprise and individual citizens' freedom. In the neoliberal view, corporatist systems like Austria's social partnership may have minimized open social conflict, but they protected vested public and private interests at high costs to productivity and individual freedom. Austria, like many Western and Central European countries, has seen heated debates over these issues over the last decade.

While many commentators have talked about the end of the European welfare state and of corporatist approaches to social problems, most governments have changed and adapted social services and insurance programs rather than simply cut them. Across Europe, social

services are increasingly funded by local entities and contributions from employers and individual citizens. New social services are developing in the areas of education, vocational training, family welfare, and immigrant services, with a growing degree of local control. Nonetheless, in a number of countries, including Austria, many of the established institutions of social partnership and social services persist despite neoliberal reform efforts and campaigns to reduce central government spending.

All things considered, social services and welfare programs have been a particularly dynamic sector of public policy in the smaller European states over the last quarter century. Political, administrative, and constitutional structures in some of the smaller states have proved less resistant to change in social policy than in many larger states. Smaller democracies such as Denmark, the Netherlands, and Ireland have been leaders in transforming social policy and launching new initiatives, while others such as Austria and Belgium have changed social policies more slowly.

Sociologists, political scientists, public policy scholars, and contemporary historians have made European social policy and reform initiatives a field of vigorous research activity. The Center for Austrian Studies and the European Studies Consortium at the University of Minnesota will host a group of leading scholars from Austria, Finland, the Netherlands, and the United States from March 27-29, 2008, for a scholarly symposium, "Social Policy in the New Europe: The Experience of Austria and the Smaller EU Members." (See tentative program on page 12.)

We will hold a roundtable discussion for local and regional social policy practitioners on the evening before the symposium begins. Several of the visiting European experts will share their own experiences in dealing with the challenges, opportunities, and frustrations of policy reform in Europe. My Minnesota colleagues and I expect fascinating discussions with important implications for American concerns over those three days.

Gary B. Cohen



**Thursday, September 20, 7:30 p.m. *Kann Memorial Lecture.*** Mary Gluck, History and Comparative Literature, Brown University. "Jewish Humor and Popular Culture in Fin-de-siècle Budapest." Ski-U-Mah Room, McNamara Alumni Center. *Co-sponsored with the Center for Jewish Studies, Department of Cultural Studies and Comparative Literature, the Center for German and European Studies, and the CLA Institute for Advanced Study.*

**Wednesday, September 26, 5:00 p.m. *Student pizza party.*** This event welcomes Austrian and German students as well as Minnesota students who have studied/will study in Austria. Ford Room, 710 Social Sciences.

**Tuesday, October 16, 3:30 p.m. *Lecture.*** Maria-Regina Kecht, German studies, Rice University. "Austrian Women Writers and National Socialism: Creating Literary Space for the Forgotten Jews." 235 Nolte Center. *Co-sponsored with the Department of German, Scandinavian, and Dutch and the Center for Jewish Studies.*

**Thursday, October 20, 6:00 p.m. *Community Event.*** "An Evening in Vienna," featuring wine tasting and music by Voices of Vienna and Kantorei. Schuler Hall, St. Agnes Church, 548 Lafond Ave., St. Paul. \$35 admission; benefit for St. Agnes Church. Call Peg at 651-699-0571 for tickets and info.

**Thursday, November 15, 3:30 p.m. *Lecture.*** Kurt Remele, ethics, Univ. of Minnesota visiting professor; Univ. of Graz. "Is Faith-Based Morality in Need of Psychotherapy? Religion, Ethics, and the Human Psyche." Ford Room, 710 Social Sciences.

**Thursday, November 29, 3:30 p.m. *Lecture.*** Michael Cherlin, music, University of Minnesota, Twin Cities. "Mondetrunknen: Schoenberg's Intoxicating Moonlight." 225 Ferguson Hall.

**Please call 612-624-9811 to check for schedule changes, or visit our website: [www.cas.umn.edu](http://www.cas.umn.edu).**

# AHY signs with Cambridge U Press

In August 2006, the Syndicate of the Cambridge University Press (CUP) in the UK agreed to begin publishing the *Austrian History Yearbook*, starting with volume 39 (2008). This change in publishers will greatly improve the availability and circulation of the *Yearbook*.

Volume 39 will have the same design as recent versions of the *AHY*, and prices are not expected to change significantly.

Cambridge is one of the world's largest academic presses, with a truly global reach. Headquartered in Cambridge, UK, it has major offices in such cities as Melbourne, Madrid, Cape Town, Singapore; six offices in India, and of course, New York City. The Manhattan office is larger than any American university press in terms of staff, scope, and annual output. Cambridge University Press publishes 1200 new books and 250 journals each year.

CUP will not only market the *AHY* around the globe, it will use innovative methods to do so. Delivery of journal content via the internet has enabled scholars and students across the world to access its journals in a fully searchable format. This includes libraries operating together as con-



sortia, and institutions in the developing world that can now access journals for the first time. Cambridge is active in all these markets and works with many organizations to bring journals to research institutions across the globe.

As before, the Center for Austrian Studies will retain ownership, copyright, and full editorial control of the *Yearbook*. The production process should become more efficient; CUP will provide copyediting and typesetting services. This may also reduce expenses for the Center, because it has paid for a copyeditor in the past.

Cambridge will take possession of the back issues of the *AHY*, and orders for them will be fulfilled by CUP. Negotiations are also underway to digitalize back issues so that scholars and students will have online access to these as well. We expect that this will induce more libraries to carry the *AHY*.

The Center thanks the *Yearbook's* previous publisher, Berghahn Books, for the close cooperation that has characterized its partnership over the years. The CAS book series, *Austrian and Habsburg History*, will continue to be published by Berghahn. ❖

## OTMAR DREKONJA, 1934-2007

Otmar Drekonja, professor emeritus of German at St. John's University in Collegeville, Minnesota, a strong supporter of CAS, and a great enthusiast for all things related to Austrian studies, passed away on July 30, 2007.

Otmar was born in Kornat, Carinthia, in 1934, as one of four children. His childhood and adolescence reflected the traumas of his generation. He lost his father in 1944, and his mother did a heroic job of postwar single parenting in occupied Austria. He earned his first degree from the Teacher's Training College in Klagenfurt in 1953, followed by a diploma from Klagenfurt Conservatory in 1958, and ultimately a doctorate in German from the University of Salzburg in 1971. Mountains and music were lifelong avocations of Otmar Drekonja. His vocations were teaching and literature.

Otmar taught in primary and secondary schools from 1953-1960, where he developed a teaching philosophy that accompanied him for a lifetime. Otmar was convinced that classrooms were places for fun, venues for communication, and sites for enquiry. His enthusiasm as a teacher—for the subject matter and for his students—was contagious. His classrooms were exciting places charged with positive energy. He was genuinely devoted to his students and teaching.

Otmar married Ingrid Luger in 1961, and the newlywed Drekonjas spent the 1962-63 academic year at Kent State University in Ohio with the support of a Fulbright grant. Thereafter, he was invited to teach German at St. John's University for one year in 1963-64, and this proved to be a decisive juncture in his career. He returned to Austria to continue teaching and pursue his doctorate, but St. John's, impressed with his performance as a guest professor, offered him a tenure track position in 1967.

This transition marked the beginning of a distinguished career spanning more than three decades at St. John's, where Otmar inspired generations of German students, directed 15 study abroad programs in Central Europe, and periodically directed St. John's Salzburg Study Abroad Program, which

he helped found in 1977. He was an important catalyst for the internationalization of the St. John's campus as a learning community (at a time before the concept of internationalization had been invented) and a great advocate of study abroad (before it was called international education). He was a cosmopolitan influence and figure in Collegeville.

Otmar and Ingrid Drekonja built a home not far from the St. John's campus in Collegeville and raised three children there: Thomas, Natascha, and Dimitri. Otmar was proud of his Austrian heritage but equally proud to be a resident of Lake Wobegon country. The Drekonja household was always a welcoming and hospitable place: a charming combination of Central European sophistication and Minnesota nice.

In 1991, Otmar received the St. John's Teacher of the Year Award. In the same year, the Republic of Austria acknowledged his service with the Austrian Medal First Class for Arts and Sciences. In 2004, former students, friends, and colleagues honored him with the establishment of the Otmar M. Drekonja Scholarship in German Cultural Studies. The author of 30 scholarly articles, Otmar published his memoirs in English (*Following the Trail of Max Birnbaum*) and in German in 2005.

After retiring in 2000, Otmar was diagnosed with ALS, better known as Lou Gehrig's disease. Although ALS was to take his life after a devastating five-year struggle, it did not break his spirit. As an ALS patient, he continued to demonstrate all of the attributes that made him such a great teacher: a positive attitude, a wide range of interests, enthusiasm for the moment, a concern for others, a sense of humor, and good cheer.

*Er starb so wie er lebte. Und so werden wir ihn in Erinnerung behalten.*

Lonnie Johnson  
Austrian-American Educational Commission

# A tale of two continents: CAS celebrations in Minneapolis and Vienna



The U.S. ambassador to Austria, Susan R. McCaw, hosted a reception in honor of the 30th anniversary of the founding of the Center at the ambassador's residence in Hietzing, Vienna, on May 22, 2007.

*Left, from top to bottom:*  
1) U.S. Ambassador to Austria, Susan McCaw and Sektionsleiter Emil Brix, Austrian Ministry of Foreign Affairs. 2) Historian Gerald Stourzh, University of Vienna, and Thomas Burg, former CAS/BMBWK Research Assistant. 3) Barbara Weitgruber, former BMBWK Sektionschef.



**Der Amerikastern**



In Minneapolis, CAS organized "An Austrian Evening" to celebrate our 30th anniversary and honor our founding director, William E. Wright. (Part of the cost of tickets went to the Wright Scholarship Fund.) The event was held April 27, 2007 at the Minneapolis Woman's Club.

*Right, from top to bottom:* 1) William Wright and Eva Nowotny, Austrian Ambassador to the U.S. 2) Janet and Gerhard Weiss. Gerhard was CAS interim director from 1999-2001. 3) The Voices of Vienna, the professional singing group who performed opera and operetta selections after dessert.



# a GOOD life

As former CAS director David Good retires, he reflects on a life involved with and profoundly influenced by Austria.

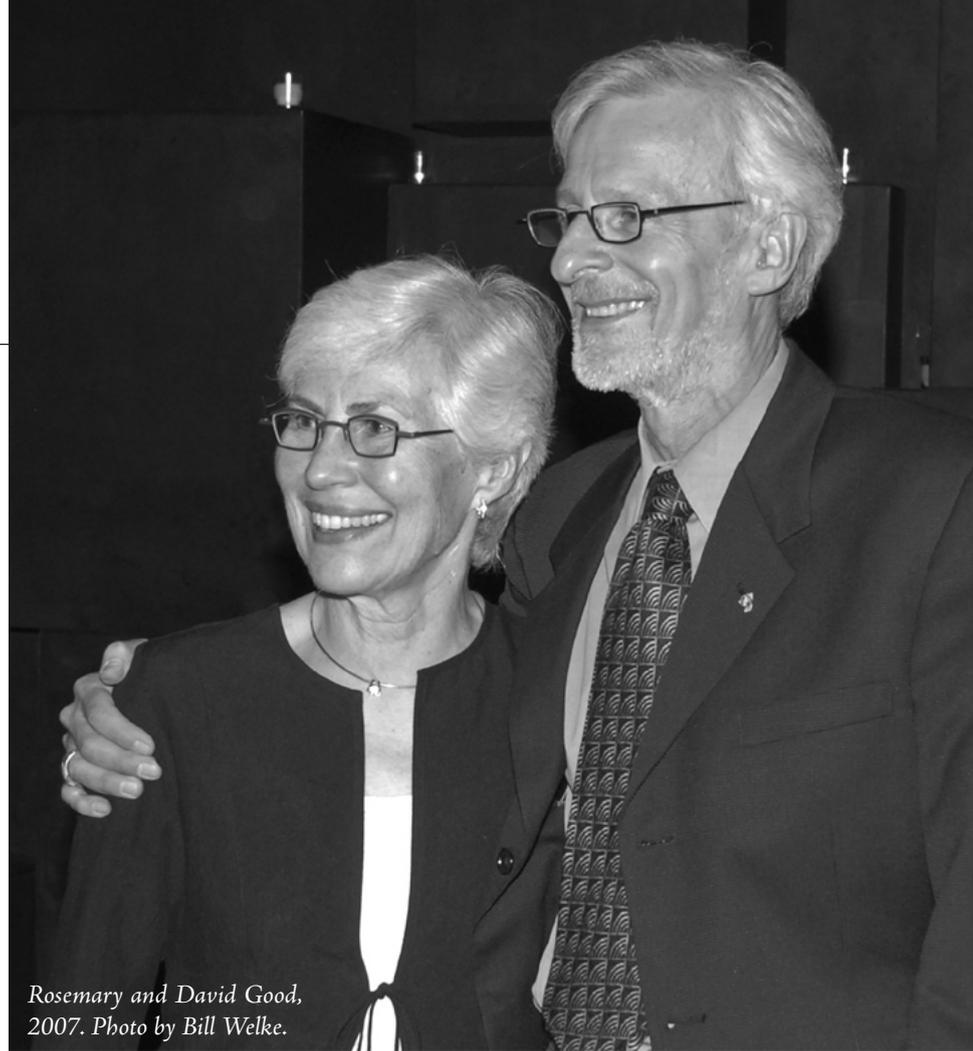
Interview by Daniel Pinkerton

**ASN:** *When and why did you decide to study Austria?*

**DG:** I became interested in my junior year as a history major at Wesleyan. I remember a survey course that was covering the standard European countries except for the Habsburg Empire—Britain, France, Russia, and Germany. We had some collateral reading on Austria, Oscar Jászi's *Dissolution of the Habsburg Monarchy*, which I read, and that piqued my interest. Hans Korn, then a fellow at Wesleyan, came to our class and gave a lecture on the Empire. After my junior year, I decided that I wanted to do summer study in Vienna. Several colleges had programs there. I picked one run by Hope College and met Rosemary, my wife, a student at Hope. That was an important personal moment, but also I got very interested in Austria that summer. That was in 1964, and I kept thinking about Austria, but my career path went in a different direction. I went to the University of Chicago and got an MBA, but I decided not to go into business, so I applied for the PhD program in Applied Economics at the University of Pennsylvania. One day I was thumbing through the catalogue and saw a program in economic history, and asked to be admitted. When it came time to do a dissertation, I could pick any geographical region, so I decided to do the Habsburg Empire. That was the area of Europe that interested me most in college, and I thought, rather than being one of many in American history or English history, that was a space that I could fill. So that's how I got into the field.

**ASN:** *Did that dissertation eventually become your book?*

**DG:** No. The dissertation was an amalgam of some things that were publishable and some that weren't. But I did get a couple of articles out of it. Then in 1981 or so, about 10 years after I got my PhD, I had this urge to write a more synthetic piece that drew together the work that Rick Rudolph, Nachum Gross, Scott Eddie, and I had been doing. It seemed clear that we were altering people's views about the economic side of Habsburg history. This was an unusual decision. Economics is an article discipline; you don't normally get tenure and promotion on the basis of books; it's on the basis of a bunch of articles. But that didn't really concern me—I just wanted to write a book that would somehow draw everything together, including my own work. And that turned out to be fortuitous, because, without that, I probably wouldn't have been considered for the position here at Minnesota, because history is more of a book field. It actually paid off in more ways than one.



Rosemary and David Good, 2007. Photo by Bill Welke.

**ASN:** *The book became well known in its field, which also helps.*

**DG:** It's quoted very widely—few people have actually read it all, but it's considered mandatory to cite it if you're commenting on the economy.

**ASN:** *What made you decide to apply for the job of CAS director?*

**DG:** In 1989, I was in the economics department at Temple, and I was not all that happy. I had really good colleagues, but it was in the business school, so I taught mainly business students. I taught introductory economics—the full-year sequence—and a lot of economic history—both European and American. I had applied for other jobs. In the 1980s, I interviewed at Reed College and the University of Denver, which has a really good graduate level international relations program. I didn't get either. When the opening came up here, I didn't expect to get very far because I was in an economics department, and I didn't think I'd be the kind of person they would want.

**ASN:** *Interestingly enough, you weren't the only economic historian among the finalists.*

**DG:** The department had strengths in economic history, and I think that a number of faculty viewed it as a chance to build on that strength and hire somebody else in the modern period. In fact, Rick Rudolph had gravitated more to social history by that time—he really wasn't doing economic history. I did realize once I got here for the interview that economic history was important in the department, so that was doubly appealing to me.

**ASN:** *And yet you ended up teaching both economic history and the graduate and undergraduate Habsburg courses at Minnesota. Did you enjoy that?*

**DG:** Yes, I did. In Penn's economic history program, I was trained in both economics and history, but very little in the broader historiography of geographical subfields. So teaching courses in the general history of the Habsburg Empire when I first came to Minnesota would have been a stretch. However, once I was running the Center, I was coming in contact with lots of historians and people who were even outside of history—in cultural studies, music, philosophy, and so forth. I began to get more of an academic interest in the rest of Habsburg history than I had had in college, which was piqued, but not developed. So I did enjoy it. I found it a little intimidating, but I

learned a tremendous amount in preparing those courses.

**ASN:** *As director, you were executive editor of the AHY and edited or coedited five volumes of essays. How did your previous experience prepare you for this?*

**DG:** The only experience I had with editing was being edited by other people. So I was really a novice, but I learned fast. I sought a lot of advice for the *Yearbook*. I talked with Beverly Kaemmer at the University of Minnesota Press, who was especially helpful. I called the *American Historical Review* about certain issues that came up. I spent a lot of time with editing, and wound up enjoying it a lot. Sol Wank was the first editor I recruited, and Gary Cohen was the first book review editor, and we worked together on everything. It was a team effort, and people in the field were very kind, enthusiastic, and eager to help. I learned a lot, and I now have skills that I didn't have before.

**ASN:** *What skills did you have when you came here? What duties came more naturally?*

**DG:** Being a good center director requires social skills: the ability to get along with people and deal effectively with them. I was aware that I had those, and I would not have applied for the job if I didn't. I'd taken a certain number of leadership roles in the economics department at Temple, and I probably would have become chair there. I felt as if I had organizational skills—the ability to get people on board with an agenda and move an organization forward—and I came from a business family. My dad was a businessman, and my brother and his wife run the family business now. The strongest thing I had was some sense of how I would run an organization like a center if I got there. That made everything easier, because without organizational and social skills, all the great ideas, all the financial expertise, won't help. A director needs to get along with people and work together with them, to win them over without imposing a rigid structure, and to give them the opportunity to flourish.

**ASN:** *As an employee of CAS during your era, I would say you did just that.*

**DG:** Thanks, but I actually found it a little bit hard in the beginning because I had trouble delegating. I tended to be too micromanaging. But over time, I learned that doesn't really work. The pace was frenetic, and in retrospect, I may have been too aggressive in trying to do everything in a short amount of time. But I should stress again that I had a set of skills, but not a lot of experience using them.

**ASN:** *Are you saying that, given your skill set, anyone could overcome lack of experience and do a good job running a center?*

**DG:** Well, there is one more thing needed: vision. Initially, I had no particular vision for the Center. I assume I was asked that, and I can't imagine what I said. However, this was resolved quickly because of the collapse of the Eastern bloc in 1989, the very year I was interviewing.

**ASN:** *What an amazing coincidence.*

**DG:** Yes, it was amazing, because I got the offer in February 1989, and I accepted it fairly quickly. I began immediately to think about the next conference. I got in touch with the late Bill McCagg, and we had the idea of staging a conference that would compare the Habsburg Empire with the Soviet Union and the Russian empire by extension, prior to the Soviet experience. Sometime in June, thousands of East Germans got into Hungary, went from there to Austria, and everything started to crumble. Suddenly, what had been a rather esoteric conference topic was suddenly very germane to what was going on. It got quite a bit of attention.

**ASN:** *And this also affected your larger vision of the Center.*

**DG:** It was obvious that whatever Austria meant before 1989 was going to be different afterwards. During the six years that I was the director, that was uppermost in my mind: trying to use the Center as a vehicle for understanding what this moment in history was all about. For all of us who were raised in the Cold War, for anybody that was dealing with Central and Eastern Europe, it was an extraordinary moment.

**ASN:** *But to run a center, you felt as if you needed a greater vision?*

**DG:** Not exactly. I had the sense that I needed to craft a vision *with* people—not to impose anything, but to pull it together from people's ideas. At the same time, I had to think in terms of priorities, because I wanted to do everything. And I don't know that I ever really figured that one out as long as I was director. There was always so much that I wanted to accomplish, and I had this urge to do it fast and do it while I was there. I like to multitask, so having a lot of things going on at the same time didn't bother me. It was exciting and energizing, but I could have been better at setting priorities.



*David and Rosemary in Budapest, 1964.*

**ASN:** *Part of your vision was to expand the mission of the Center from simply studying Austria or the Habsburg empire to also studying post-Habsburg states in Central Europe.*

**DG:** There were two ways I wanted to expand and clarify the Center's mission. First, I wanted to revive the notion of focusing on Austria and Habsburg Europe in a wider Central European context, as was done before the cold war. Austria itself wanted to be considered an important part of Western Europe, and especially after the EU vote, it certainly was. Now that virtually all of the Central European countries with a Habsburg history have joined the EU, this Western/Eastern/Central Europe paradigm can be retired. Second, I wanted to highlight parallels and contrasts between Austria and the many other small, independent states of Europe. How have their pasts affected their current social, economic, and political trends? How are the forces of globalization and EU requirements/constraints affecting them?

**ASN:** *You also had to learn how to work with the Austrian government, which I assume you'd never done before.*

**DG:** Yes, I did, and it was difficult. Working with the governmental apparatus could be incredibly frustrating. They're all unbelievably talented and smart people. But it's a different world, with a different set of rules. It was important to learn to navigate the system, because we needed access to individuals with the purse strings. In Austria, professors and scholars must deal with government officials all the time. That's how they get funded. Scholars often advise the government on policy. Even historians advise the foreign ministry, formally. But I didn't know how to do work within the system, because I was a foreigner. One thing I did was to create an advisory board of Austrian scholars, to get them plugged into our publications and conferences and to integrate the Austrian and the American scholarly community to some extent. I would go over there and meet once a year; we'd have a meeting and dinner. The scholars were so helpful and generous . . . people like Erich Streissler, who was a friend of mine before I became director, Helmut Konrad, Ruth Wodak, Dorothea Steiner, Anton Pelinka, and many others. Fritz Fellner was very articulate in advancing our

*continued on page 9*

**TWO NEW VOLUMES FROM CAS/BERGHAHN!**

# Crime, Jews, and News

Vienna 1895-1914

by Daniel M. Vyleta

ISBN: 1-84545-181-3. 266 pp., illus. Cloth, \$80.

*Crime, News, and Jews: Vienna 1895-1914* marks a point of departure for the Center's book series, Austrian and Habsburg Studies (Berghahn Books). Daniel Vyleta's book is the first monograph published in the Austrian and Habsburg Studies series. We look forward to a continuing tradition of disseminating book length scholarly studies as well as edited collections.

*Crime, News, and Jews* investigates popular and scientific conceptualizations of criminals in Austria and Germany at the turn of the last century and compares these to those in the contemporary anti-Semitic discourse. It challenges received historiographic assumptions about the centrality of criminal bodies and psyches in late nineteenth- and early twentieth-century criminology and argues that contemporary anti-Semitic narratives constructed Jewish criminality not as a biogenico-racial defect, but rather as a coolly manipulative force that aimed at the deliberate destruction of the basis of society itself. Through the lens of criminality, this book provides new insight into the spread and nature of anti-Semitism in Austria-Hungary around 1900. The book also provides a reevaluation of the phenomenon of modern ritual murder trials by placing them in the context of wider narratives of Jewish crime.

# The Limits of Loyalty

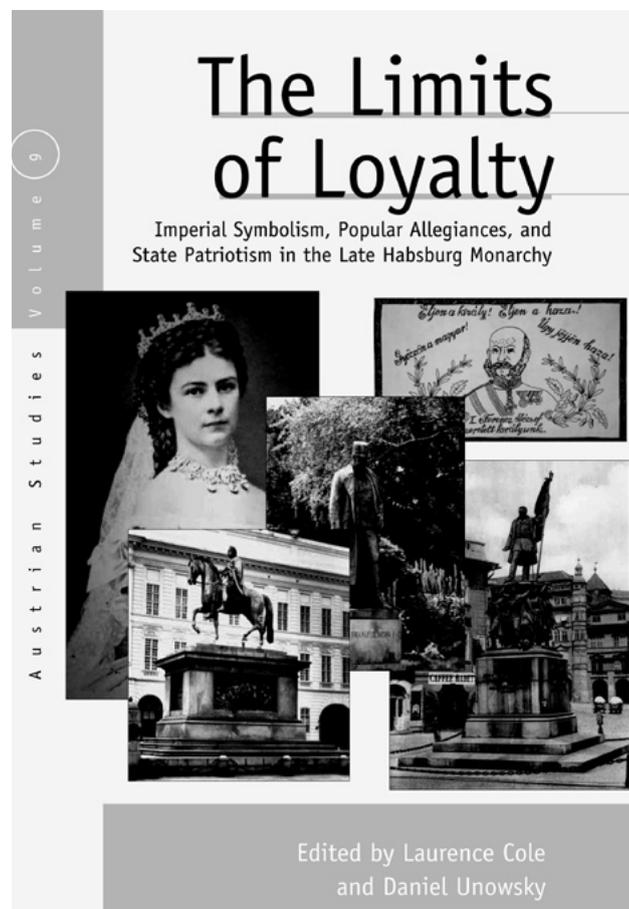
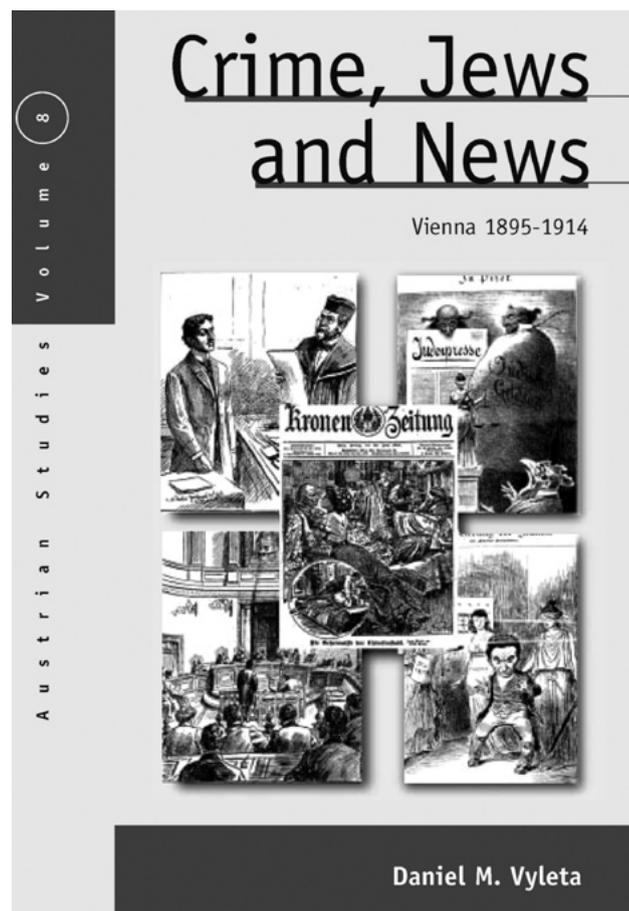
## Imperial Symbolism, Popular Allegiances, and State Patriotism in the Late Habsburg Monarchy

Edited by Laurence Cole and Daniel Unowsky

Forthcoming in fall 2007. ISBN: 978-1-84545-202-5. 288 pages, illus. Cloth, \$90.

This volume is also a departure for our series: a collection of essays that is not selected from papers given at a CAS conference. Cole and Unowsky have put together an innovative scholarly book on a timely subject. As many readers are aware, the overwhelming majority of historical work on the late Habsburg monarchy has focused primarily on national movements and ethnic conflicts, and less attention has been devoted to the state and ruling dynasty. This volume focuses instead on attempts by the imperial government to generate a dynastic-oriented patriotism in the multinational state. It also examines those forces in state and society which tended toward the promotion of state unity and loyalty towards the ruling house. These essays, all original contributions and written by an international group of historians, provide a critical examination of the phenomenon of "dynastic patriotism" and offer a richly nuanced treatment of the multinational empire in its final phase.

**CONTRIBUTORS:** Ernst Bruckmüller, Laurence Cole, Nancy M. Wingfield, Hugh LeCaine Agnew, Daniel Unowsky, Alice Freifeld, Sarah Kent, Alon Rachamimov, Christiane Wolf, R. J. W. Evans.



# CAS student news



## SPOTLIGHT: SIMON LOIDL

The 2007-08 BMWF Research Fellow is Simon Loidl, a doctoral candidate in history at the University of Vienna. His dissertation is on “Colonial Discourses and Activity in the Habsburg Empire.” It examines the 19th century discussions about the “need” for the Habsburg Empire to have overseas colonies—since every other big power had them—and the actions taken to prepare for the acquisition of a colony. Ironically, the empire never had one, but examining the process leads to new insights into both Habsburg history and applied colonial/postcolonial theory.

Why did Simon apply for the fellowship? First, he felt that the opportunity to live and study in the U.S. for a year was invaluable. “Only from abroad,” he says, “can you gain perspective on your country.” Second, colonial/postcolonial theory is a strength of the U of M faculty. Third, there are U.S. archives he hopes to visit.

He looks forward to meeting faculty and other students.

*Daniel Pinkerton*



## STUDENT ACTIVITIES

The CAS student group was active last spring, though they held only one CAS-sponsored event, the spring movie night, with pizza and *Fargo*. However, Barbara Reiterer organized a monthly *Stammtisch* that regularly had 20-25 attendees.

The 2007-08 academic year began for Simon Loidl with the experience of “painting the bridge” (see picture above). This has become the initiation activity for new BMWF RAs. Simon and Linda had a lovely, cool Minnesota fall morning to join the many student groups out on the covered bridge spanning the Mississippi. If you plan to come to campus (or are already here), please look for Simon’s mural on the northwest side about halfway across the bridge.

Simon attended the International Student Services office coffee party and met other students from Austria and Germany. The first CAS student kick-off event, the fall pizza party, is planned for September 26th. Simon is looking forward to planning many events with the group. I look forward to reporting about the year in the next ASN.

*Linda Andreadan*

## GOOD from page 7

interests and speaking strongly for the Center. I got valuable advice from all of them, and they had connections. If I needed to see this or that official, they’d get on the phone and say, “You really need to see Good when he comes over here.”

**ASN:** *After you left as director, you remained involved with CAS.*

**DG:** That just came naturally, because I invested so much energy in the Center as director, and still knew you and Barbara Krauß-Christensen, who was still working at CAS at the time.

**ASN:** *And then you become interim director for the spring 2006 semester.*

**DG:** Uncharacteristically, I took it on thinking I wouldn’t spend a lot of time at it. It was only for one semester, so what’s the point of me coming in and trying to rearrange things? But I got interested in the issues of fundraising and giving the Center a higher public profile—not a higher national or international profile, which it already had, but a higher local profile. That was something I didn’t work on enough when I was director.

**ASN:** *Why?*

**DG:** Partly, I suppose, because we had such an enthusiastic community organizer in the late Marlen Simon. But also, although outreach and public

service have always been part of the University’s mission, they weren’t taken as seriously. That changed dramatically by the end of the 1990s. I could see a lot of potential for CAS outreach and fundraising, and, hopefully, some of the initiatives that we began then will eventually bear fruit. This will be good for the Center, I hope, but it was also good for me personally. It brought a certain amount of closure, because I was doing something that, in retrospect, I wish I had done more of when I was director.

**ASN:** *While you were interim director, you also started an ongoing search for a new vision statement.*

**DG:** Yes. It’s now been 18 years since 1989. The EU has now spread into the former Eastern bloc. What does that mean for Austria? What does it mean for any European country? Just as 1989 stimulated thinking about a new vision for the Center, the first incorporation of the former Habsburg and Eastern bloc lands into the EU made it clear that we’re in a different world. The old questions resurfaced. What should a Center like this do? What kind of vision should shape it, move it forward? I don’t know the answer to that at all, but it seems to me that we *must* think about this. The Center, like any institution, needs to continue to evaluate itself and adjust its goals every so often. Even if nothing seems wrong, it’s important to step back and look at the big picture. Otherwise, it’s easy to get trapped in the details and not see beyond tomorrow. ❖

# DAVID RYAN

## FROM BLOOMINGDALE'S TO THE WIENER WERKSTÄTTE



**David Ryan** has spent his career learning about, recovering, and championing the work of the **Wiener Werkstätte**. Naturally, he participated in the CAS event, “The Art of Vienna 1900 and Its Timeless Appeal.” Timeless? Not so fast. Thirty-five years ago, the decorative arts of Vienna 1900 were all but forgotten.

**ASN:** *Let's talk first, David, about your training.*

**DR:** My hometown was Lincoln, Nebraska, where I attended the University of Nebraska, graduating with a BFA and BA in 1962. I was rather unsure about pursuing studio work, so I decided to enroll in law school.

**ASN:** *Why?*

**DR:** I just felt there was an air of predictability with studio, and I'd likely end up in an academic setting. I had to get the BA degree to get into law school, but that wasn't a good fit. I completed a year, hated it, and moved to the Village in New York City.

**ASN:** *What did you do then?*

**DR:** I was hired by Bloomingdale's.

**ASN:** *The department store?*

**DR:** That's right. Bloomingdale's was a pretty enterprising store at that time. They engaged a good number of talented designers, primarily in fashion and interiors. It was among numerous New York stores that became actively involved with modernist period settings in the 1930s. I was put in charge of a boutique, La Place Elegant. It consisted primarily of imported works—everything from furniture to Cleopatra sponges. It was my introduction to connective links between design, decorative arts, and merchandising. Bloomingdale's also offered a solid training program. You were assigned to various departments depending on their needs and your strengths and interests. The trainees were roughly divided between the number crunchers and those interested in fashion and design, individuals wrestling with judgments of taste and quality. I was there for a year. As with law school, however, I couldn't envision a career in merchandising.

**ASN:** *What did you do next? Go back to school?*

**DR:** That's right. I went to graduate school at the University of Denver, a choice prompted by my familiarity with Colorado, where I had spent many a summer in my youth. It turned out to be wonderful because part of my training was serving as an apprentice with the Denver Art Museum. Most of the universities and museums throughout the country have this sort of program now, but it was pretty new at the time.

**ASN:** *Where did you go from there?*

**DR:** After graduating with an MA in 1965, I was offered a position with the Walker Art Center. Martin Friedman hired me the same year I was married. The Walker was relatively small at the time, so most of the staff had a variety of assignments. I put the first research collection together, served as an assistant coordinator of performing arts, booking performers (folk, rock, and classical) into the Guthrie Theater, and assisted with exhibition installations. While admittedly unrelated, the combination was quite invigorating—multi-tasking before its time.

**ASN:** *How long did you do this?*

**DR:** From 1965 to 1968. From there I was hired by the Minneapolis Institute of Arts (MIA) as curator of exhibitions to initiate and coordinate a full-fledged exhibition program, largely underwritten by trustee Bruce Dayton. Within a four-year period we organized a series of self-originating exhibitions: a 19th-century French painting show, an 18th-century Italian painting show, a Dutch painting show, a Richard Avedon show, and an Art Deco extravaganza. It was a concerted effort to establish a strong identity for the museum reinforced by self-originating exhibitions. It was an energetic, productive period for everyone involved.

**ASN:** *Did these shows travel?*

**DR:** A couple did. The Art Deco show, however, was far too large. It consisted of flotillas of furniture from Europe—some 1,400 works. It's the kind of enterprise you take on in your youth, when there's limitless energy. It was the first encyclopedic overview of the style and, importantly, my first introduction to the work of the Wiener Werkstätte. After four years at the Institute, I moved back to New York to accept a position as assistant director of the American Federation of Arts. The Federation organizes and circulates exhibitions worldwide. From there, I went to Washington D.C., to become the assistant director of the Museum Program for the National Endowment for the Arts. This was a fortunate move, enabling me to work with art museum colleagues across the country and to sit in on discussions related to the key museum functions, from acquisitions, exhibitions, and publications to conservation. I was there five years during the formative years of the Arts Endowment under the leadership of Nancy Hanks. From there, our family moved to Texas, where I became director of the Fort Worth Art Museum.

**ASN:** *There you presented a Wiener Werkstätte show.*

**DR:** It wasn't a Werkstätte show per se, but rather an exhibition devoted to the work of Josef Hoffmann. You know, in our recent discussion at the CAS mini-



*interview & photos  
by Daniel Pinkerton*

conference, there were references to the “timeless appeal” of these works. I couldn’t agree more. But in 1982, when we organized the Hoffmann show, most of his work was relegated to museum storerooms. The only reason we could organize such a show—the first devoted to his work—was due to the fact there was so little interest in this Austrian episode by both European and American museums. When I presented the notion of a Hoffmann show to the board, the initial reaction was, “What? Vintage brown furniture? That’s the last thing we need, David.”

**ASN:** *So you had a difficult time selling the exhibition.*

**DR:** Yes. Looking back, understandably so. Hoffmann’s work was virtually unknown, certainly in the States, except by a number of enterprising collectors. The Austrian Museum of Applied Arts (MAK) was a major lender; today, they’re renowned for their superb collection of Werkstätte holdings. However, much of the material had been taken for granted over the years. When my board approved the Hoffmann exhibition, I went to the MAK, and a good friend took me down to the lower level. Everything was covered with linens and Hoffmann and Wiener Werkstätte furniture was everywhere. I was allowed to borrow whatever I wanted. These were treasures, but sometimes it takes an outsider to initiate a renewed appreciation of things. I can tell you I’m unfailingly drawn to the works produced by the Wiener Werkstätte. Over the years, the creative juices that inspired them, the range of media, and their exceptional craftsmanship have continually amazed me. Vienna was the epicenter of innovation, wrestling free from the stranglehold of historicism. Particularly notable was the advent of the *Gesamtkunstwerk*, the totally integrated work of art, ranging from the reductivist refinements of Hoffmann to the over-the-top flamboyance of Dagobert Peche. It was a rebellious moment in all the arts—architecture, visual arts, music, and literature. Consider the likes of Schiele, Klimt, Schoenberg, Mahler, Loos, Olbrich, all brushing shoulders at the time. Yet applied arts did not get the attention the painters and composers did. Therefore, the Hoffmann exhibition was a real revelation to many and well received.

**ASN:** *What brought you back to Minneapolis?*

**DR:** After a brief stint as director of the Des Moines Art Center, Norwest Corporation (now Wells Fargo) hired me to put together a Modernism collection to coincide with the opening of Norwest Center (Wells Fargo Center). In a preliminary visit, I had proposed the idea of a fully coordinated Modernism program to a committee comprised of architect Cesar Pelli, developer Gerald Hines, and Norwest CEO Lloyd Johnson, among others. Much to my amazement, the concept was embraced from the start. There was, however, considerable pressure to acquire a sufficient number of works in time for the opening of the new building in January 1989. The idea was to assemble a collection representing the six styles readily identified with the modernist movement: Arts and Crafts, Art Nouveau, Wiener Werkstätte, de Stijl, Bauhaus, and Art Deco. The move did give me some pause. It meant leaving the security blanket of the museum profession. I wasn’t sure how deep the Norwest commitment was, nor how long it would continue. Yet I was intrigued by the challenge. I had served in the public and governmental sectors. Why not corporate?

**ASN:** *Did it work well?*

**DR:** It was a curator’s dream come true. I was given considerable latitude. I answered directly to Lloyd Johnson, who could not have been more receptive and giving. Since there were no burdensome committees, we had the advantage of making instantaneous decisions with immediate payments on acquisitions, a real incentive for potential dealers and galleries. This worked to great advantage, providing access to high quality works as they became available. The timing could not have been more opportune. There was not yet a huge demand by collectors. The works were virtually ignored by art museums, and second and third generation families were ready to part with important pieces. The trust extended by everyone at Norwest fostered a desire to do well by them. Putting together the collection led to many other

related enterprises. Working with the San Francisco interior design firm, Studios, we installed a gallery on the executive floor, four authentic period dining rooms on the third floor (one being a complete Josef Hoffmann suite) and special ensembles throughout nineteen floors. I established a brown-bag lecture series addressing everything from architecture and fashion to product design. We produced a wide range of publications including a hardbound survey of the collection in 2000. The annual rotating exhibitions on the ground floor and skyway level of the building have been well received for the past nineteen years, all of them dealing with various aspects of Modernism. The next show, “The Modernist Vase,” opens this October.

**ASN:** *How did you acquire the Norwest collection?*

**DR:** We had an annual acquisition budget of approximately \$125,000. The most pressing concern was determining how to spread the funds throughout a fiscal year. And, secondly, trying to divide the budget as best as possible among the six styles. There isn’t a Land’s End catalog for art. I was constantly working with what was becoming available at the time. A good many works were acquired with very little information on the artist/designer, the maker, or provenance. Decisions were based primarily on aesthetic judgments and connoisseurship rather than historic influences. Quality was the crucial determination. In the process, I learned more about each style, particularly the consistent high quality of the Wiener Werkstätte. The cast of characters engaged with the Werkstätte over a thirty year period (roughly 1903-33) was truly extraordinary. Many of the pieces were complete revelations to me, in concept and in execution. Even to this day, unheralded designers emerge through various auctions.

**ASN:** *What specific designers were undervalued?*

**DR:** Frankly, at the time we were putting the collection together, all of them. Today, however, this has changed dramatically. The work of Josef Hoffmann and Koloman Moser is fetching high prices. Numerous exhibitions and publications have been devoted to them and many others who were actively engaged with the workshops over the years. Furthermore, museums in both Europe and the States have acknowledged their exceptional work. The Neue Galerie in New York is but one example, a museum devoted primarily to work emanating from Austria and Germany during this same period. Still, when it comes to the decorative arts and design, prices are relatively low when compared to paintings, sculpture and photography. Great buys are still available. It’s interesting that the Wiener Werkstätte brought together artists working in all disciplines: architecture, interior design, painting, sculpture, printmaking, drawing, fashion, and graphic design. There was not an implied hierarchy. Innovation, originality, and craftsmanship applied to all of the disciplines, no matter the medium.

**ASN:** *Does the same apply today?*

**DR:** I don’t believe so. Not in the same vein. American museums still express a strong hierarchy between the “fine arts” and the so-called “applied arts.” Yet, there is a continuous evolution. Forty years ago, photography was not considered a genuine art form. That notion most certainly has changed. And film is now considered a viable art form. Encyclopedic art museums have continued to expand their range, wrestling with the likes of architecture, fashion, and design. I became the first curator of design for the Minneapolis Institute of Arts. Other large museums have likewise established design departments. In fact, design has become a preoccupation on many fronts worldwide.

**ASN:** *Are Austrian museums showing their Wiener Werkstätte pieces now?*

**DR:** Absolutely. The pendulum has now swung completely about. They take justifiable pride in this influential period. The Austrian Museum of Applied Arts is one notable example. Many major European and American museums are trying to play catch-up too, filling in collection gaps throughout the modernist movement. Today, if you claim to be interested in design, you must have Hoffmann represented in your collection. ❖

# **SOCIAL POLICY IN THE NEW EUROPE: THE EXPERIENCE OF AUSTRIA AND THE SMALLER EU MEMBERS**

an international symposium presented by  
the Center for Austrian Studies and the European Studies Consortium, University of Minnesota, Twin Cities

**March 27-29, 2008, University of Minnesota**

## **PRELIMINARY PROGRAM**

### **March 27, Ski-U-Mah Room, McNamara Alumni Center**

*Roundtable discussion for regional social policy practitioners on the European experience of implementing social policy reform*

Georg Ziniel, health economist & policy advisor, Regional Government, Salzburg

Kieke G. H. Okma, former policy advisor, Ministry of Health, Welfare and Sport, The Netherlands

Jonathan Zeitlin, public affairs, sociology, & history, Univ. of Wisconsin-Madison

Juho Saari, Finnish Ministry of Social Affairs and Health and Univ. of Kuopio, Finland

### **March 28-29, Wilkins Room, Humphrey Institute**

#### *Scholarly Symposium*

#### **Keynote address:**

Jonathan Zeitlin, public affairs, sociology, & history, Univ. of Wisconsin-Madison

"A Decade of Innovation in EU Governance: The European Employment Strategy, the Open Method of Coordination, and the Lisbon Strategy"

#### **Panel 1. Gender and family policies**

Scott Eliason, Robin Stryker and Eric Tranby, sociology, Univ. of Minnesota

"Family Policies and Women's Labor Market Participation"

Katja Forssen and Veli-Matti Ritakallio, social policy, Univ. of Turku, Finland

"Living Conditions of European Children in Single Parent Families"

Erna Appelt, political science, Univ. of Innsbruck

"The Politics of Care: New Challenges, New Answers"

Katerina Linos, political science, Society of Fellows, Harvard Univ.

"Family Policies in Small EU States: The Influence of Foreign Models"

#### **Panel 2. Aging populations and their impact on pension and retirement systems**

Jorma Sipilä, social policy/social work, Univ. of Tampere, Finland

"Bismarckians Care for the Elderly, Beveridgeans Invest in the Young"

Karen M. Anderson, political science, Univ. of Nijmegen, Netherlands

"The Politics of Reform in Multipillar Pension Systems"

Mitchell Orenstein, political science/European Studies, The Johns Hopkins University School for Advanced International Studies

"Pension Reform in the New Europe"

Christine Mayrhuber, Austrian Institute for Economic Research (WIFO) Topic TBA

#### **Panel 3. Privatization of health care and public health systems**

Jane Gingrich, political science, Univ. of Minnesota

"Multiple Market Prescriptions: The Diverse Models of European Health Care Reform"

Georg Ziniel, health economist and policy advisor, Regional Government, Salzburg

"The Mixed Public/Private Funding and Delivery of the Austrian Health Care System"

Kieke G. H. Okma, Adj. Associate Professor, NYU, and former policy advisor, Ministry of Health, Welfare and Sport, The Netherlands

"Health Care Reform in Six Small Countries: Taiwan, Singapore, Switzerland, Israel, Chile, and The Netherlands"

Theodore Marmor, public policy and management, Yale Univ.

"Privatization of Health Care: Claims, Developments, and Issues in North America and Western Europe"

#### **Panel 4. Labor market reform, deregulation, migration, and security questions**

Markus Jäntti, economics, Abo Akademi, Turku, Finland

"Labor Markets, Public Policy and Child Poverty: Comparative Evidence Based on the Luxembourg Income Study"

Jaakko Kiander, Director, Labor Institute for Economic Research, Helsinki

"Deregulation, Globalization and the Retreat of Redistributive Social Policy: The Case of Finland"

Gernot Mitter, Austrian Federal Chamber of Labor, Vienna

"Flexicurity: a New European Impact on Austria's Labor Market and Social Policy"

Johannes Peyrl, Austrian Federal Chamber of Labor, Vienna

"Austrian and European Migration and Integration Policy"

Sara Watson, political science, Univ. of Michigan

"Between Competition and Coordination: Unions and the Politics of Labor Market Flexibility in Portugal and Spain"

#### **Panel 5. The politics and challenges of social policy reform**

Ben W. Ansell, political science, Univ. of Minnesota

"Humboldt Humbled? The Politics of University Reform in Germany and Continental Europe"

Robert H. Cox, political science, Univ. of Oklahoma

"How Globalization and the European Union are Changing European Welfare States"

Juho Saari, sociology, Univ. of Kuopio, and recent senior advisor, Finnish Ministry of Social Affairs and Health

Reinhard Heinisch, political science, Univ. of Pittsburgh, Johnstown

"The Austrian Social Model post-Haider and post-EU Accession"

Paulette Kurzer, political science, Univ. of Arizona

"The Paradox of Prosperity: How Some EU Countries Approach New Social Challenges"

#### **After lunch talk (either March 28 or 29):**

Mitchell Orenstein, S. Richard Hirsch Associate Professor of European Studies, The Johns Hopkins Univ. School for Advanced International Studies,

"The Welfare States of Central and Eastern Europe and the Esping-Andersen 'Worlds' Framework"

## SCHOLARSHIPS: Creating a student's future

by Daniel Pinkerton

The Center for Austrian Studies offers two scholarship funds to which the general public can contribute. One is the general scholarship fund, which the Center uses for travel grants and other small but necessary awards for graduate and undergraduate student-scholars.

The other is the William E. Wright Graduate Student Fellowship in Central European History, which will eventually provide an entire year's support for a graduate student researching Austrian and Habsburg history.

Many people are not aware of the personal aspect of contributing to a scholarship fund. You can have an extraordinary effect on stu-

dents, creating their whole future, and you can meet each recipient and follow his or her career.

There is no greater example of the connection a donor can have with the students s/he helps than that of the Voices of Vienna (VOV) Scholarship. This privately funded scholarship was created in 1989 by Kathryn Keefer and her late husband Wilbur (Bill) Keefer, long-time supporters of the Center for Austrian Studies. Every other year, a recipient studies at the Mozarteum, Salzburg's internationally famous music school, during the summer session. In alternating years, a student from another department in the humanities or social sciences pursues thesis work within Austria or former Habsburg lands.

In an interview, Kathryn Keefer said, "Initially, we wanted to do two things—help students and extend information into communities about the value of the Center for Austrian Studies. Offering scholarships for students in the School of Music (SOM) was very natural, because Austria, of course, is known for all its wonderful composers. That's why, in 1987, I had formed the Voices of Vienna to sing opera and operetta. It seemed most appropriate to present a scholarship to the SOM for travel to Austria."

Later, she explained, she decided to expand the recipients' range of fields. "One recent scholar who studies the beginnings of color photography went to the Albertina museum in Vienna. She found the final research information she needed for her master's thesis, and I was so pleased when she sent me a copy."

Past VOV scholars are grateful and enthusiastic when talking about the difference this scholarship has made in their lives.

Alison Feldt, the first VOV scholar in 1989, took first place in competitions for lieder and operetta while she was there. Feldt now chairs the voice faculty at St. Olaf College. "The opportunity to study in Salzburg through the VOV scholarship fulfilled my dream to return to that great city and culture," she said. "I had participated in master classes before, but none like the Mozarteum."

Linh Kauffman, the 2007 recipient and a DMA (doctor of musical arts) candidate, told ASN, "This scholarship was invaluable to me as a music student and singer. I studied with some of Europe's greatest teachers and artists, and I met musicians from all over the world who came to Salzburg to study and celebrate Mozart's music. Through this opportunity, I enhanced my understanding of the music of Mozart and other Austrian composers and improved both



Linh Kauffman,  
2007 VOV scholarship recipient

my German language skills and my musical interpretation."

Feldt echoed Kauffman's latter statement. "I've often been complimented on the quality of my German diction and my approach to style. My experiences in Salzburg and at the Mozarteum are directly responsible for that." And she added, "The VOV scholarship is a wonderful vehicle for young singers to immerse themselves in one of the world's most musical cities. You gain a completely different perspective and appreciation for this repertoire."

Katherine has met almost all of the VOV recipients and hires many of the voice students for performances with Voices of Vienna. In this way, the act of giving becomes personal.

When asked what her reasons were for contributing to scholarship funds, Keefer replied, "Number one, they are needed for the scholar to advance his or her knowledge about a subject to the *n*th degree. The opportunity to experience learning in the country within which the composer has created his art and where scholarly documents are located is vital to graduate students. That is half of the value of the scholarship. Number two, there aren't a lot of individual grants available and travel is expensive."

If you, too, would like to support the Center's goal to create futures for bright undergraduate and graduate student/scholars or student/scholar/artists, consider giving to the Wright Fellowship Fund or our general scholarship fund. For more information, please contact Diane R. Walters at 612-625-4324. ❖

### CAS DONORS

JANUARY 1-JULY 1, 2007

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# The fluid national identities of the past

John Fine. *When Ethnicity Did Not Matter in the Balkans: A Study in Identity in Pre-Nationalist Croatia, Dalmatia, and Slavonia in the Medieval and Early-Modern Periods* Ann Arbor: University of Michigan Press, 2006. ISBN: 0-472-11414-X. 672 pp., maps. Cloth, \$85.

John Fine's fascinating new work, *When Ethnicity Did Not Matter in the Balkans*, reminds us that long after Benedict Anderson there is still heated controversy concerning the nature of national identity before the nineteenth century. Fine's thesis is clear and will continue to be debated for a very long time. Based on an analysis of medieval and pre-modern sources, he is convinced that identity in the territory of what is today Croatia was very fluid and that the majority of the ancestors of today's Croats did not see themselves as Croats.

Fine's study demonstrates clearly that populations in what is today Croatia used different terms to identify themselves: Croat, Slav, Illyrian, and others. He argues that two main factors account for this: the class divisions of the medieval and early modern periods and the centuries-long division of the territory among various states. For those of us who love textual analysis this study is a treasure house of detail. He introduces the reader to scores of medieval and early modern texts, and the result is a marvelous essay on the rich historiography of the region. His reading of these sources is conclusive: "Even in 1800, the largest number of people whose identity found its way into the documents still identified themselves as 'Illyrians' or 'Slavs.' A number also continued to see themselves as 'Dalmatians,' and a new 'Slavonian' identity was making its appearance in Slavonia. Thus, as we enter the modern period, as far as identity went, there were still many options for people in Slavonia, Croatia and Dalmatia to take." (556)

This is a long and exhaustive study. While Fine admits that time did not allow him to consider the vast archival material, he studied hundreds of published sources to see how people were identified in the long period between the ninth century and 1800. Following the observation of Anastasia Karakasidou that "contemporary national identity may distort our vision of the past," (4) he invokes a kind of Rankean presumption by arguing that the sources will speak for themselves. In other words, he believes that a careful investigation of sources from many centuries will show very clearly that identity in the Balkans was fluid, that labels changed frequently, and that by 1810 in the case of the territory of today's Croatia, "there was no certainty that a Croat identity would triumph." (558) While some Croat scholars claim that Croatian ethnogenesis was completed by the end of the ninth century, Fine argues that it would be difficult to say that it had even been achieved by the beginning of the nineteenth century.

Much of his analysis depends on his own interpretation of identity and here the study could have been greatly strengthened by references to the extensive literature on the subject of national identity and by placing his arguments in some kind of comparative framework. He argues, for example, that identity is "a matter of choice," (3) and that it is indeed invented. It is curious, however, that in this discussion and in a book of this length, neither Benedict Anderson nor a whole host of other prominent nationalism scholars are referenced. Instead of considering the rich discussion that is available on the subject of nation, national identity, ethnicity, etc., Fine sets off on his own and we are left to deal with his definitions.

Fine argues that there is no such thing as inherent ethnicity. Believing that ethnicity cannot exist without an awareness of it, Fine offers his own definition of an ethnic: "By an ethnic [Croat] I mean one who feels that he belongs to a community with others of his kind, and believes that he and these others are truly members of a community (even when they do not know each other), bound by common ingredients—usually common language, territory, history, and a feeling that those who share this history,



Central Europe, 7th-8th centuries (detail). From Paul Robert Magocsi, *Historical Atlas of Central Europe* (Seattle: 2002).

language, and other valued ingredients are somehow related and members of a larger common family." (2)

With such a definition some would perhaps not have much difficulty accepting the thesis that few Croats existed in the pre-modern period. Fine's definition actually reads very much like other scholars' interpretations of national consciousness; and many would argue that such consciousness does not predate the nineteenth century. Others choose to separate a kind of nascent national consciousness from modern nationalism, and in doing so accept some level of national awareness in the pre-modern period. This is where the debate will remain long after this impressive study. Fine acknowledges this but hopes that his efforts will stimulate much debate and further extensive study over the coming decades. For the present he believes that the sources are most revealing and quite definitive, but he is willing to be convinced otherwise if additional research proves him wrong.

Regardless of the rich and detailed analysis of hundreds of sources, it is perhaps the subtext that will inspire the most vigorous debate and objections to Fine's study. First of all, he argues that many Croatian historians and others who study Croatia have not approached this long period of history with an open mind. He believes that the pressures of contemporary Croatian nationalism lead scholars and others to project current forms of identity onto the distant past. Clearly the book wants to reject nationalist interpretations of history. Fine insists that "there is no justification to falsify history to support ethnic ambitions;" (15) and he reminds us of Hobsbawm's observation that "getting history wrong is an essential part of being a nation." (179)

Secondly, he exhibits a kind of Yugo-nostalgia in the subtext as he considers this question of identity. The tragedies of the twentieth century in the territories of the former Yugoslavia convince Fine that history would have been better served if people living in the territory of Croatia (and in

*continued on page 25*

# Reflections on religion, politics, culture

Krzysztof Michalski, ed. *The Role of Religion in the New Europe*. New York: CEU Press, 2006. ISBN: 963-7326-49-9. 148 pp. Cloth, \$27.95.

In this slim volume, a collection of eminent scholars weighs in on some very vital issues. Edited by Krzysztof Michalski, the second installment in the Central European University's "Conditions of European Solidarity" series, *Religion in the New Europe*, sets out to engage the current landscape of religion and identity on the European continent. Clearly, the two major issues when discussing religion in the "new" Europe are the question of Islam, and the process of secularization. From their desks in Montreal, Chicago, New York, Paris, London, Boston, Bristol, Westminster, and points in between, these scholars turn their attention to the complex interactions of religion, politics, and culture. In a sense they pose Durkheim's question—what can hold a society together, and keep it from disintegrating? Or, as the book jacket reads, "What can hold Europe together in the future?" While this book does not offer easy answers to those questions, it does provide plenty of food for thought.

Reviewing an edited volume is always a challenge; one must both consider each essay and give an overall impression of the book as a whole. I present first these general impressions, then turn to brief discussions of the essays themselves. One of the contributors describes his essay as a "think piece," which is an accurate description of many of the other essays in the collection as well. The collection does not offer meaty empirical answers to the questions it poses, but rather careful reflections, and challenges for future research. Indeed, I think the primary contribution of the book is as a rich source of ideas and debates for both emerging and established scholars embarking on more empirical studies of religion in the new Europe. At times I found myself wishing for a companion text with the empirical foundations of the discussion—given the essay-like quality of the contributions, authors often write in rather general terms, e.g., broad statements about "British Muslims," an approach contradicted by the assertions elsewhere in the volume about the profound heterogeneity of European Muslims, British and otherwise. Given the brevity of most of the essays, this is perhaps unavoidable, and so the book works both as a set of reflections and debates, and as a companion piece to other studies, whether quantitative measures of opinions and beliefs, urban ethnographies of religious practice, or historical-comparative considerations of immigration and integration.

As Charles Taylor writes in the opening essay, "this is a tremendously broad topic." (1) For Taylor, a discussion of religion in contemporary Europe is also necessarily a discussion of politics, and of political identity. Taylor begins with a discussion of modern political identity, then weaves in an analysis of religious identity, ending on a hopeful note that, while the challenges of political and religious identity are considerable, "Europe is blazing a trail for all of us." (21) In the second essay, José Casanova's "Religion, European Secular Identities, and European Integration," the author focuses in particular on "the potential integration of Turkey and the potential integration of non-European immigrants." (23) In order to accomplish this goal, he ranges through such issues as Catholic Poland, the prospect of Turkish accession to the EU, the challenge of integrating non-European (and largely Muslim) immigrants, and "the place of God, or the Christian heritage, in the text of the new European constitution." (24) He is critical of the secularization paradigm—the idea that becoming modern means becoming secular—and finds that often the word "secular" really implies a set of beliefs still very much rooted in European religious tradition.

After Casanova's essay come three essays under the heading "Judeo-Christian Heritage and Secularisation." The first essay in this section is Danièle Hervieu-Léger's "The Role of Religion in Establishing Social Cohesion." For her, the "problem" of religion allows a window into "a number of issues

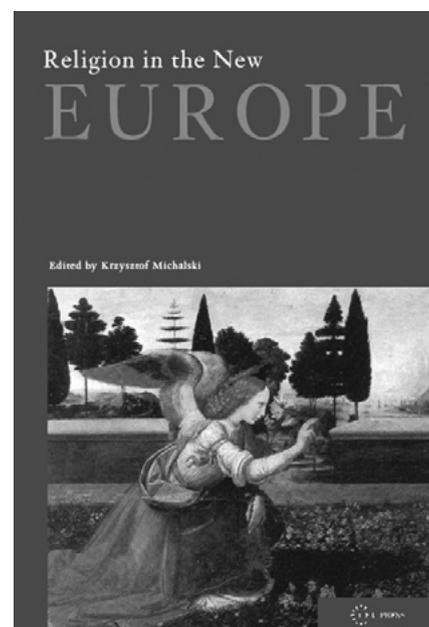
inherent in the project of *cultural* European integration, and the accompanying emergence of genuine European citizenship." (46) As other authors in this collection do, she warns us to be cautious with solely quantitative analyses of religious belief, pointing out that we also have to attend to the complicated stories behind dropping church attendance and a decline in particular kinds of religious belief. In particular, she finds that religions still leave a powerful imprint on European society "because the symbolic structures which they shaped, even after official belief has been lost and religious observance has declined, still have a remarkable capacity to influence the local culture." (51)

David Martin (who explicitly refers to his essay as a "think piece") thinks through questions of language, as well as "Integration and Fragmentation: Patterns of Religion in Europe." His essay makes clear that, while "secularized" may be an accurate way to describe European society in general, there is still a remarkable plurality of religious practice and belief in Europe, and he sees inevitable conflict in translating the language of religion into the public sphere. He points us to the urban landscapes of European capitals as one location in which to witness "two centuries of warfare between religion and progress," cities where cathedrals and monuments stand at odds or in harmony. In "Observations from America," Peter Berger notes (as do other contributors to this volume) that Europe is in many ways the global exception when it comes to secularization, as other "modern" countries, including the U.S., show few signs of letting go of religion any time soon, and in fact demonstrate signs of growing fundamentalism.

The last section of the book is titled "Muslims and Islam in Europe," and contains three essays with a particularly strong emphasis on the question of Islam in the UK. The authors offer varying opinions both about the goals and the possibilities of integration. Tariq Modood's essay, "Muslims and European Multiculturalism," calls for greater efforts toward "protection from discrimination and incitement to hatred" (109) and the importance of seeing Muslims in Europe as "not a 'Them' but part of a plural 'Us,' not mere sojourners, but part of its future." Bhikhu Parekh's essay asks, "Is Islam a Threat to Europe's Multicultural Democracies?" and answers with an optimistic take on the future of multiculturalism in the UK, and concludes that the situation there also bodes well for the rest of Europe.

Nilüfer Göle turns to "Islam, European Public Space, and Civility," making the important assertion that a "politicization of religion and a personalized religiosity go hand in hand." (127) This essay captures some of the tensions around the issues of integration and multiculturalism as well, delving into what these concepts might imply in practice. Olivier Roy closes the volume with his essay, "Islam in Europe: Clash of Religions or Convergence of Religiosities?" He finds that Islam is undergoing a host of transformations, both in Muslim communities in Europe and, importantly, in Muslim countries as well. In his view, globalization in particular is contributing to both a kind

*continued on page 25*



# It's About

Michael Gubser. *Time's Visible Surface: Alois Riegl and the Discourse on History and Temporality in Fin-de-Siècle Vienna*. Detroit: Wayne State University Press, 2006. ISBN 0-8143-3208-0. 312 pp. Cloth, \$54.95.

Wayne State University Press continues to offer a series on German-speaking literary theory and cultural studies. New to the series is Michael Gubser's revised dissertation on art historian Alois Riegl (1858-1905).

The aim of the book, writes Gubser, is "to explicate Riegl's conception of history and temporality and to situate it within his late-nineteenth-century Austrian intellectual context." This context was, to say the least, ingenious—and fractious. Consider, for instance, the reaction in 1900 of Riegl's colleague, Franz Wickhoff (1853-1909) to Gustav Klimt's set of paintings for the ceiling of the University of Vienna's new ceremonial hallway. Suspicious—indeed, subversive—of reason, these murals scandalized Wickhoff's fellow academics. One of them, Friedrich Jodl, pronounced Klimt's efforts bad because they were ugly. Wickhoff's rejoinder:

A lecture entitled "What is ugly?" in which, according to Gubser, Wickhoff

marshaled historical and anthropological evidence to demonstrate that beauty and ugliness were socially constructed concepts and therefore not subject to timeless aesthetic criteria. (121)

So much for the ferment—and sophistication—wrought by imperial historiographers, let alone by art historiographers, one of whom was now determined to undermine the hierarchy of high and low art, of *objet d'art* and artifact, of masterwork and handicraft.

For the record, every fin-de-siècle docent (in his way, Gubser is the current counterpart of these) had had to come to terms with the historiography, philosophy, archaeology, aesthetics, and anthropology that so distinguished the German-speaking nineteenth century (that century, as Theodore Ziolkowski put it, of "monumental compilations"). Hovering undispellably over Riegl's thinking were Wilhelm Humboldt, Leopold von Ranke, Johann Droysen, G. W. F. Hegel, and Immanuel Kant—to say nothing of Alexander von Humboldt, the spiritus rector of the whole century. Here readers of Gubser will be struck once again by the priority of German-speaking historiography in the nineteenth century.

The tour of Western idealist and post-idealist philosophy which Gubser's book provides is internally necessary and invaluable. As for Riegl's views on temporality, these give Gubser the occasion to insert a marvelous chapter on time and the reckoning thereof. Seeming a bit "dropped-in" between other chapters (perhaps Gubser had intended them for an article?), these twenty-six pages explore Riegl on Christian and pre-Christian, solar and lunar, religious and agrarian "Ornamentik" in ancient and medieval calendar design. These forays of a winsome thinker in a brilliant age are Alois Riegl at his luminous best. As he ponders calendric representations of the zodiac, for instance, he notes a correlation of celestial with terrestrial forms. He thinks of this correlation as responding to a human need for orientation within a threatening world. Moreover, he counts these links as a release of profane activity from its [heretofore] representational exclusion in calendars. The whole of this history amounts to a centuries-long "re-signification" of a pre-Christian catalogue of images.

Thus art works are ways into other chronometries, which is perhaps what Edmund Husserl meant when he wrote that art objects are objects that



# Time

appear not only *in* time but *as* time.

Riegl's masterful use of empirical evidence allows him to establish a history of decoration. Even more instructive for us is that this historical continuity, in Riegl's approach, (and here I quote Gubser) is "an order elicited from, not imposed on, art forms." Indeed,

Tracing the development of visual signification in material objects, not creating chronologies of artworks, was the fundamental aim of Riegl's art history. (30)

Such fearful symmetries as Riegl tries to frame between material objects and philosophies of time should quicken every member of Gubser's audience. It is time to wonder again: What is the nature of time? Is it linear? Is it cyclical? When presented with two material objects the time zones of which you don't know, do you infer connections, formative influences, even evolution? What must a culture assume about time in order to design a "calendar?" How was/is time *established*? Is it characterized by—or does it culminate in—a definitive moment? Does it mark a moment that we, echoing Terry

Eagleton, could call the "founding disposition of the world?" (Consider the term "anno domini" or even "Before the Common Era.")

Gubser is terribly good at recalling the dynamics of contemporary Austrian historiography. At a time when the University of Vienna's History Department took itself very seriously, some of Riegl's predecessors managed to form the Institute for Austrian Historical Research. This Institute fruitfully complicated the approach and the findings of the University's very own cadre. Indeed, the burden of this book's argument is indebted to this extra-mural establishment. Gubser calls it "upstart." Seventy of his three hundred pages are devoted to six of Riegl's predecessors or contemporaries, many of whom were formative of and powerful in the record of the Institute for Austrian Historical Research.

This volume is brilliant, if weirdly laid out. Indeed, for the uninitiated, Gubser provides a long introduction (long enough to be off-putting) but then follows with the provocative chapter on the calendar. Then, on page fifty(!), an announcement of the beginning of the book, followed by the chapters on Riegl's predecessors, and, at long last, the end notes—which constitute (at 57 pages) a full fifth of the book.

Then, too, German and Latin titles are misspelled. But these are quibbles. This is an ingenious book. In clear and knowledgeable prose, Gubser has not only brought the substance of a major historian/art-historian to English-speaking attention, but also has managed to chart an excellent *vade mecum* to the historical and art historical (German-speaking and European) movements that are Riegl's provenance.

Finally, this is a map for how German philosophy gets to Walter Benjamin. Mallarmé once said that everything exists to end in a book. About German philosophy we might say that every German philosophical thing exists to make Walter Benjamin possible. Or ask what it is that German-speaking philosophy must assume in order to make Walter Benjamin possible. This book should/will be famous for a number of reasons, one of which is compellingly answering that question.

Russ Christensen  
German Studies  
Hamline University

# HOT OFF THE PRESSES

Gerald Stourzh. *From Vienna to Chicago and Back: Essays on Intellectual History and Political Thought in Europe and America*. Chicago: U. Chicago Press, 2007. ISBN: 0-226-77636-0. 384 pp. Cloth, \$45.

Laurence Cole, ed. *Different Paths to the Nation: Regional and National Identities in Central Europe and Italy, 1830–70*. New York: Palgrave, 2007. ISBN: 0-230-00036-3. 256 pp., maps. Cloth, \$69.95.

Géza Hajós, ed. *Stadtparks in der österreichischen Monarchie 1765–1918. Studien zur bürgerlichen Entwicklung des urbanen Grüns in Österreich, Ungarn, Kroatien, Slowenien und Krakau aus europäischer Perspektive*. Vienna: Böhlau, 2007. ISBN: 3-205-77638-0. 230 pp., 174 illus. Cloth, € 39.

Jill Lewis. *Workers and Politics in Occupied Austria, 1945–55*. Manchester, UK: Manchester U. P., 2007. ISBN: 0-7190-7350-2. 272 pp., map. Cloth, \$84.95. Dist. Palgrave.

Herwig Zens. *Herwig Zens. Das druckgraphische Werk 1965–2007. Werkverzeichnis*. Ed. Johannes Scheer. Vienna: Böhlau, 2007. ISBN: 3-205-77633-X. 217 pp., illus. Cloth, € 69.

Padraic Kenney. *The Burdens of Freedom: Eastern Europe Since 1989*. London: Zed Books, 2006. 224 pages, map. Cloth, ISBN: 1-84277-662-2, \$80. Paper, ISBN: 1-84277-663-0, \$22.50. Dist. Palgrave.

Gerhard Jaritz, ed. *The Sign Languages of Poverty*. Vienna: Austrian Academy of Sciences, 2007. ISBN-13: 978-3-7001-3788-7. 238 pp., halftones. Paper, € 39,20.

Stanislav J. Kirschbaum, ed. *Central Europe and the European Union*. New York: Palgrave, 2007. ISBN: 0-230-54937-3. 256 pp. Cloth, \$74.95.

Rachel Beckles Willson. *Ligeti, Kurtág, and Hungarian Music During the Cold War*. New York: Cambridge, 2007. ISBN-13: 9780521827331. 300 pp., mus. examples. Cloth, \$95.

David R. Marples. *Heroes and Villains: Creating National History in Contemporary Ukraine*. New York: CEU Press, 2007. ISBN-13: 978-963-7326-98-1. 385 pp. Cloth, \$47.95/€ 34.95.

Lisa Fischer. *Eden hinter den Wäldern. Samuel von Brukenthal: Politiker, Sammler, Freimaurer in Hermannstadt/Sibiu*. Vienna: Böhlau, 2007. ISBN: 3-205-77634-8. 222 pp. Cloth, € 19,90.

Alfred Weidinger, ed. *Klimt*. Text in English. Munich, Prestel Verlag, 2007. ISBN-13: 978-3-7913-3764-7. 320 pp., 460 color, 150 b/w illus., slipcase. Cloth, \$165.

Martin Dean, Constantin Goschler, and Philipp Ther, ed. *Robbery and Restitution: The Conflict over Jewish Property in Europe*. New York: Berghahn, 2007. ISBN-13: 978-1-84545-082-3. 308 pp. Cloth, \$90.

Roland Girtler, ed. *Das letzte Lied vor Hermannstadt. Das Verklängen einer deutschen Bauernkultur in Rumänien*. Vienna: Böhlau, 2007. ISBN: 3-205-77662-3. 300 pp. Cloth, € 24,90.

Irvin C. Schick and Amila Buturovic, ed. *Women in the Ottoman Balkans: Gender, Culture and History*. New York: I. B. Tauris, 2007. ISBN: 1-84511-505-8. 420 pp., illus. Cloth, \$79.95. Dist. Palgrave.

Manuel Fontán del Junco and Stephan Koja, ed. *Gustav Klimt: The Beethoven Frieze and the Controversy Over the Freedom of Art*. Munich: Prestel Verlag, 2006. ISBN-13: 978-3-7913-3757-9. 208 pp., 181 color & 35 b/w illus. Cloth, \$65.

Ursula Seeber and Jacqueline Vansant, ed. *Schwarz auf Weiß. Ein transatlantisches Würdigungsbuch für Egon Schwarz*. Vienna: Czernin Verlag, 2007. ISBN-13: 978-3-7076-0239-5. 264 pp. Paper, € 19,80.

Virginia H. Aksan and Daniel Goffman, ed. *The Early Modern Ottomans: Remapping the Empire*. New York: Cambridge, 2007. 376 pp., illus., graphs, map. Cloth, ISBN-13: 9780521817646, \$80. Paper, ISBN-13: 9780521520850, \$27.99.

Bob Dent. *Budapest: A Cultural History*. New York: Oxford, 2007. 256 pp., illus. Cloth, ISBN-13: 9780195314946, \$60. Paper, ISBN-13: 9780195314953, \$15.

Andrzej Paczkowski and Malcolm Byrne, ed. *From Solidarity to Martial Law: The Polish Crisis of 1980–1981. A Documentary History*. New York: CEU Press, 2007. ISBN-13: 978-963-7326-84-4. 596 pp. Cloth, \$65.

Ada I. Engebriksen. *Exploring Gypsiness: Power, Exchange and Interdependence in a Transylvanian Village*. New York: Berghahn, 2007. 230 pp., photos, maps, tables. Cloth, ISBN: 978-1-84545-229-2, \$75. Paper, ISBN-13: 978-1-84545-502-6, \$25.

Christine Geserick and Johannes Pflegerl. *Kinship and Social Security in Austria: A Social History for the Twentieth Century*. Innsbruck: Springer, 2007. ISBN-13: 978-3-7065-4480-1. 200 pp. Paper, \$38.95. Dist. Transaction, Rutgers, NJ.

Wilhelm J. Wagner. *Bildatlas der österreichischen Zeitgeschichte 1918–1938*. Vienna: Böhlau, 2007. ISBN: 3-205-77230-X. 240 pp., illus., maps. Cloth, € 29,90.

Jules Schelvis. *Sobibor: A History of a Nazi Death Camp*. London: Berg, 2007. 320 pp., illus. Cloth, ISBN: 1-84520-418-2, \$99.95; paper, ISBN: 1-84520-419-0, \$27.95. Dist. Palgrave.

Sorin Antohi, Péter Apor, and Balázs Trencsényi, ed. *Narratives Unbound: Historical Studies in Postcommunist Eastern Europe*. New York: CEU Press, 2007. ISBN: 963-7326-85-5. 512 pp. Cloth, \$49.95/€ 35.95.

Robin Okey. *Taming Balkan Nationalism: The Habsburg 'Civilizing Mission' in Bosnia 1878–1914*. New York: Oxford, 2007. ISBN-13: 9780199213917. 368 pp., maps. Cloth, \$99.

Omer Bartov. *Erased: Vanishing Traces of Jewish Galicia in Present-Day Ukraine*. Princeton, NJ: Princeton U. Press, 2007. ISBN-13: 978-0-691-13121-4. 256 pp., halftones, maps. Cloth, \$26.95.

Martin Sajdik and Michael Schwarzwinger, ed. *European Union Enlargement: Background, Developments, Facts*. Rutgers, NJ: Transaction, 2007. ISBN: 978-1-4128-0667-1. 382 pp. Paper, \$49.95.

Steven Tötösy de Zepetnek, Carmen Andras, and Magdalena Marsovszky, ed. *The New Central and East European Culture*. Aachen: Shaker. ISBN-13: 978-3-8322-5143-7. 388 pp. Paper, € 49,80.

# ACF New York gets new director



Andreas Stadler

After eight years as director of the Austrian Cultural Forum, New York (ACFNY), director Christoph Thun-Hohenstein has stepped down. His successor is Andreas Stadler, a diplomat who has specialized in cultural affairs.

Stadler was, most recently, advisor for science, arts, and culture to the president of Austria. He had held this post since 2004. From 1999 to 2004, he was director of the Austrian Cultural Forum in Warsaw, Poland. Before that, he was deputy ambassador in Zagreb, Croatia.

Stadler studied political science at the Universities of Vienna, Warsaw, and at the European University Institute in Florence. In the process, he has mastered many languages—in addition to his native German, he speaks English, French, Italian, Polish, Serbian, and Croatian.

In addition to his official functions, Stadler occasionally publishes on issues related to European politics, cultural policies, and the politics of the arts in various Austrian and Polish newspapers and magazines.

In *Austria Today*, Stadler has called ACFNY “the most visible expression of the political will to provide an international showcase for Austria’s cultural and scholarly prowess.” He has also said that despite disagreements between the governments of Austria and the US, notably over the war in Iraq, “a strong partnership with the United States is still a top priority.”

In an article in the *New York Times*, Stadler praised his predecessor, Thun-Hohenstein. The ACFNY is “a large instrument that the director and his staff have to play. Mr. Thun-Hohenstein managed to get a beautiful sound out of it.” Writing in *Austria Today*, Stadler went further in his praise, saying ACFNY “has performed like a virtuoso in the cultural orchestra of New York.” He hopes to continue the same tradition, keeping ACFNY a dynamic presence. His background certainly indicates that he is capable of doing so.

In related news, the former assistant director, Ernst Aichinger, has completed his second term in that post. Since January, the new assistant director of ACFNY has been Martin Rauchbauer. ❖

## SAHH NEWS

I want to alert readers of the *Austrian Studies Newsletter* to the upcoming Austrian and Habsburg panels at the German Studies Association meeting in San Diego (October 4-7), at Slavic Studies in New Orleans (November 15-18), and at the American Historical Association in Washington, D.C. (January 3-6, 2008). Please check the programs of all three conferences for details.

As executive secretary of the Society for Austrian and Habsburg History, I would also like to invite members of SAHH and the HABSBUROG electronic discussion network to a reception at the residence of the Austrian Ambassador to the United States, Dr. Eva Nowotny, on Friday, January 4, at 6:00 p.m.

Since all of these conferences will take place after ASN goes to press, I thought I would devote this column to some notes on the “Austrian idea” and the special importance of Hugo von Hofmannsthal for this theme.

In recent years I have become increasingly conscious of the great significance of Hofmannsthal for our understanding of Austrian identity. Even historians who refer to the Austrian idea or to the distinctive qualities of Habsburg culture are often not aware of the degree to which Hofmannsthal’s essays still shape almost everything we say about the Austrian idea. In a number of essays, written between 1914 and 1924, including “The Austrian Idea,” “We Austrians and Germany,” “The Affirmation of Austria,” and essays on Grillparzer,

Stifter, and Austrian literature, Hofmannsthal attempted to formulate the significance of Austria just at the moment when the Habsburg monarchy was disappearing from the map of Europe, a nearly ideal instance of Hegel’s dictum that the Owl of Minerva flies only at dusk. Commentators have sometimes confused Hofmannsthal’s thoughtful views with the historical reality of the preceding two centuries, or even the preceding millennium. Here a mythic dimension has entered the discussion at times, but Hofmannsthal himself tended to be quite precise about what he meant, and his ideas have continued to have a profound, though often anonymous and subterranean, significance for portrayals of Austrian history.

Although Hofmannsthal’s poetry, plays, librettos, and prose fiction, as well as “The Letter of Lord Chandos,” are all quite familiar to literary scholars and to Hofmannsthal admirers in Europe and the United States, his essays on culture and the Austrian idea are still poorly known—and they remain inaccessible to educated readers of English. I am currently working on a translation edition of about twenty of Hofmannsthal’s essays in order to make his views on European culture, Eastern Europe, and the Austrian idea more widely known in the English-speaking world.

David S. Luft  
Executive Secretary  
Society for Austrian and Habsburg History



participants in the 2007 MALCA conference

# MALCA meets in Canada for the first time

The Modern Austrian Literature and Culture Association held its annual meeting for the first time in Canada last April 13-15. The Wirth Institute for Austrian and Central European Studies at the University of Alberta in Edmonton organized and hosted the event. The theme of this year's conference, "Sexuality, Eroticism and Gender in Austrian Literature and Culture," attracted wide interest and generated lively discussions. Some 60 participants from Europe and North America covered a wide range of topics in literature, cultural studies, history, art history, and sociology, while the noted Austrian writer Gabriele Petricek presented a reading from her latest work. In conjunction with the conference, the University of Alberta's Department of Drama presented a production of Schnitzler's *Reigen*.

Perhaps not surprisingly, the literary figure that drew the most attention was Arthur Schnitzler: two full sessions and eight papers (by Hillary H. Herzog, Dariya Kapinus, Katrin Schumacher, Brenda Keiser, Christina Schlitzberger, Imke Meyer, Michael Boehringer, and Torang Sinaga) were devoted to him. Following hot on Schnitzler's heels was Elfriede Jelinek with five papers (by Annika Nickenig, Britta Kallin, Brent Holland, Lorely French, and Alexandra Heberger). The only other individual author who drew the attention of an entire session was Robert Musil, with three papers by Wolfgang Müller-Funk, Sebastian Hüsch and Malcolm Spencer.

Otherwise a wide range of literary figures was covered with papers on Karl Kraus (by Olivia Landry), Egon Erwin Kirsch (by Marcus Patka), Ernst Weiß (by Pamela S. Saur), Hermann Broch (by Bernhard Fetz), Joseph Roth (by Ulrich Bach), Marie von Ebner-Eschenbach (by Linda Kraus Worley), Rainer Maria Rilke (by Helga Schreckenberger), Albert Drach (by Ruth V. Gross), Richard Beer-Hofmann (by Wolfgang Nehring), Hugo von Hofmannsthal (by Antonia Eder), Ingeborg Bachmann (by Friedrich Aspetsberger), Ulrich Seidl (by Bernhard Doppler), Josefine Mutzenbacher (by Clemens Ruthner), Friedrich S. Krauss (by Raymond L. Burt), Otto Gross (by Susanne Hochreiter), Gerhard Fritsch (by Wolfgang Hackl), Josef Winkler (by Anna Babka), H.C. Artmann (by Heide Kunzelmann), Christine Lavant (by Katharina Herzmansky) and Peter Rosei (by Geoffrey C. Howes). Comparative analyses included Drach and Jelinek (by Dagmar Lorenz), Haushofer and Lacan (by Lorraine Markotic) and a survey of the reception of Weininger by Kraus, Freumbichler,

and Bernhard (by Martin Huber). Scholars who covered lesbian themes included Agatha Schwartz, who gave a paper on fin-de-siècle Austrian women writers, and Brigitte Prutti, who focused on homosexual themes in the *Vormärz*. Scott Messing addressed the perennial gender questions surrounding Franz Schubert, while Katherine Arens analyzed the political erotics of the Mayerling affair. Finally, Alexandra Strohmaier presented a paper on the perceived "subversive bodies" of "half-Asian" Galicians.

In the field of the visual arts, Gustav Klimt drew the attention of two papers by Robert W. Whalen and Maria Euchner, and was also the subject of the keynote address. The latter was originally scheduled to be delivered by Stephan Kojas, the curator of the 19th century and modern collection of the Austrian Gallery Belvedere. A last-minute illness forced a change of speaker. At Dr. Kojas's suggestion, Franz Szabo, the director of the Wirth Institute, delivered the address. It was based on Szabo's article, recently published in a collection devoted to Klimt's Beethoven Frieze, that Kojas edited. Other visual arts papers included an iconography of Empress Elizabeth's hair fetish by Olivia Gruber, a discussion of Valie Export by Markus Hallenleben and of Adolf Loos by Heidi Rauscher Tilghman and Dariusz Gafjczuk. Robert von Dassanowsky and Catherine Wheatley addressed mainstream cinema; the former gave a paper on Austrofascist film, and the latter gave one on Michael Haneke.

On the occasion of the MALCA conference, the University of Alberta Library also formally launched a web-based database for its famous Salzburg collection. The database contains bibliographic records describing the law collection of the Library of the Archiepiscopal Seminary of Salzburg in the University of Alberta Library. The collection includes over 2,800 titles, published between 1488 and the early 1960s. The subject focus of the collection is canon law, but it covers other aspects of law (criminal, civil, commercial, and constitutional), as well as legal history and philosophy of law. Also included are books documenting the history, politics, and culture of the Habsburg Empire, of the Holy Roman Empire, and of other European countries, regions, and societies throughout the centuries of the Early Modern and Modern Eras. The database can be accessed at the URL <http://repository.library.ualberta.ca/salzburg/>.

Franz Szabo, director, Wirth Institute

# boys, girls, & music

## an interview with Monika Oebelsberger



Pioneering music educator and Fulbright Visiting Professor **Monika Oebelsberger** talks about how girls and boys are treated differently by music educators—and what should be done about it.

*interview and photo by Daniel Pinkerton*

**ASN:** *How did you get interested in music education?*

**MO:** When I was about ten years old I decided to become a teacher, though I didn't have a subject in mind. I loved music; I played the piano, flute, guitar, and a lot of percussion. Therefore, I decided to study what we call "school music"—music for primary and secondary schools, in Austria.

**ASN:** *But there wasn't a school for that in Innsbruck.*

**MO:** That's right. There was no Hochschule for music and art. So I went to the University of Innsbruck, which had a program in collaboration with the so-called Konservatorium. There was a huge need for music educators in western Austria, so they created a music education program that used the resources of both institutions. We had to choose a second subject, which was history for me. After graduation, I went to school for teacher training. Then I taught music and history in a Gymnasium in Innsbruck for 21 years.

**ASN:** *You went back to university after 21 years?*

**MO:** Actually, I went back after ten years. At that point, the University of Innsbruck finally began offering a Ph.D. in *Musik-paedagogik*. My former professor called me and said: "Monika, you can get a doctorate. You wanted to do that. Come on!" When I finished in 1993, I was one of the first people, and the first woman in my country to get a Ph.D. in music education.

**ASN:** *Why did you apply for the Fulbright Visiting Professorship and come to Minnesota?*

**MO:** I am very interested in comparative music education. I

work with a European project in which we try to compare the music teacher training and music education all over Europe and it was a big chance for me to go to America and to become familiar with the Anglo-American research field. I also wanted to learn how teachers are trained here, and to go to a foreign country and see my field from a different perspective. I saw the notice and I thought: Wow! A Fulbright program for music education! Why not?

**ASN:** *Tell us about how music education is gendered.*

**MO:** Well, in Austria elementary music education is a big deal. We have the so-called kindergarten, which is not part of school, as it is here. It's like preschool. Children can go there from age three to six. The *Kindergärtnerinnen* are taught and trained in a special school and they do a lot of music education like singing, movement, and listening with these very small kids, and there are some music schools that offer classes for elementary music education for small kids.

**ASN:** *Kindergärtnerinnen is a feminine noun. Are there no male kindergarten teachers?*

**MO:** I do not know of a single man teaching kindergarten.

**ASN:** *What about the next stage, primary school?*

**MO:** There is no difference between boys and girls in kindergarten, but in elementary school it depends on the person who teaches. We don't have special music educators in elementary school, we only have general teachers. The general teachers used to be very good in music, but the music teaching in their training has been minimized. So there are many teachers now who don't want to teach music and don't really know how to do it well. We are trying to improve the situation. It's a question of money.

**ASN:** *Yes, and arts education is frequently a low priority.*

**MO:** Some of the kids—about 12 percent in Tirol—are taught how to play instruments in "Musikschulen," which are magnet schools specializing in music on the elementary school level. They have up to five or six hours of music lessons a week. If there is really a gender difference in intensive programs like this, I don't know.

**ASN:** *There must be. The only woman playing with the Vienna Philharmonic plays the harp. If gender is socially constructed, how are various musical activities socially constructed?*

**MO:** The important thing for me as a general music educator is that in our society the socialization is very different and this is what makes gender socialized. Many of the teachers are treating the boys differently from the girls because of their thoughts about socialization. Not only that, *teaching* is gendered. Teaching small children is said to be a feminine profession. Therefore, most of the elementary school teachers are now women, and men are not present at this age as role models. Boys and girls sing along with a woman's voice and they don't hear an adult male voice in the classroom. This is especially important when the boys' voices change. I think it would be very helpful if more men came into elementary schools and sang with the kids, showing them, "Yes, I am a man, I am singing, my voice sounds like that, and it is a good voice."

**ASN:** *If the teachers have gendered expectations for the children, do children or their parents have them as well?*

**MO:** Yes. Brass instruments are male, for example. In the public lecture I gave the example of brass bands that were only for men for a long, long time. Now it has changed; women can get into most of them—but still not into all of them. And many, many people think singing is a girl's job. The teachers then add to this by also expecting the girls to do the singing. It becomes a self-fulfilling prophecy as they say, "Girls like to sing and boys don't like to sing, so let's do it that way." But it is very important for music educators to teach boys as well as girls to use their voices in different ways—to express themselves and to communicate in different ways. I thought, as I looked at my students in class today, that music education has an enormous potential to give young people the ability to express themselves by singing, playing music, moving around, and

even listening to music and talking about how it makes you feel. All this and more can be done in music education.

**ASN:** How might you recruit more men to teach young children in Austria?

**MO:** Give primary teachers more money. The profession will gain prestige and more men will get into it. Let people know that teaching is one of the most important things you can do for mankind, and men will be there.

**ASN:** While you've been here in Minnesota, you've also visited some area schools. What contrasts or parallels between Austrian and American music education did you observe?

**MO:** First, I was very impressed by the quality of many high school choirs. They have a high, high standard, and the members have classes in singing almost every day. That seems incredible to me. On the other hand, the choirs consist of only a small percentage of the students. Yesterday, for example, I was at a school with 2,800 students. They have five choirs with about 30 to 70 members each, for a total of approximately 300 students involved in music education. In Austria all students have music education—though perhaps at a different level. Until the age of 18, they have general music education, which includes music history, singing, and instrumental playing on a certain level—but all in one class.

**ASN:** Did you observe any bands or orchestras?

**MO:** I am going to see some next week, so there is nothing I can say yet. But all high schools have them, and that's very special. Something additional, which was very interesting for me: in two of the high schools I saw, there were separate freshman choirs for boys and for girls. I think that's a very good thing, because boys have the chance to get to know their voices and they don't have to maintain a certain image in front of the girls. They can just be boys. And girls, in their own choir, have the chance to develop their voices free from the worry about how boys will see them. That's another important thing you can do in music education: give girls the self-confidence to beat the drums, and to say, "I am providing the beat—I am the loud one!" The most important thing in gendered education is to see both sides, to open up both boys and girls, to give all of them more freedom to act in a way that is not restricted to gender-stereotyped roles. ❖

## The case for citizen diplomacy

One hears much about the demise of America's positive image in the world these days and a renewed effort of reviving "public diplomacy" to reverse this public perception problem. Although "we were all Americans" after the ghastly 9/11 attacks, with the unleashing of "preemptive war" in Iraq, many observers abroad became anti-Americans.

During the Cold War, the United States exercised its "soft power" extremely effectively. Postwar exports of American popular culture abroad (Hollywood, rock 'n' roll, and blue jeans) were exactly that—very popular with Western European youth. Both the Voice of America and Radio Free Europe disseminated news about the advantages of both liberal democracy and a capitalist economy behind the iron curtain and helped to bring it down. The United States Information Agency spread the American value system and American high culture via professors and exhibits in the "intellectual cold war." Fulbright professors introduced the vigorous new field of American studies in universities around the world. High school exchange programs like the American Field Service (AFS) brought thousands of pupils across the Atlantic and exposed them to the consumerist American way of life. These programs made American society the envy of the world.

With the end of the Cold War such impressive projection of the "soft power" of the American Empire fell by the wayside. America Houses were closed in Europe; USIA was rolled into the State Department and public diplomacy fell by the wayside, seemingly asphyxiated by its own success.

Then came 9/11 and the projection of American hard power into Afghanistan and Iraq and the resulting decline of America's image abroad. The engines of American public diplomacy were fired up again along the lines of old Cold War models, now also enriched with new electronic media. A reinvention of a gentler image of America by means of soft power became *de rigueur* again. Barack Obama is calling for one hundred new America Houses in the Near East. Yet the image reversal has not yet taken place. The American Empire is still perceived as arrogant by many.

Austrian centers in North America are also playing a vital role in the "citizen diplomacy" of rebuilding America's image in the world. Every visiting student to an American university that returns with a positive—or at least more complex—image of American society will contribute to reversing recent trends.

When I was an AFS student in a California high school in 1972-73, I acted, not entirely consciously, as a "citizen diplomat." I taught my classmates some subtleties about Austria. In spite of witnessing the Vietnam War, Nixon's reelection, and the Watergate hearings, I carried an extremely positive image of America back home with me to Austria and began spreading it. I was so infatuated with America that I even began studying American studies in Innsbruck and am still involved in the American studies community.

I came to the University of New Orleans (UNO) as a student of American history first and then returned as a teacher. I made it one of my missions to bring as many Austrians to UNO as I could through the institution of CenterAustria at UNO in 1997. The ground was rich because UNO had some visionaries that had brought thousands of American students to Innsbruck in a highly successful summer program. More than 10,000 young, impressionable Americans have studied in Innsbruck and traveled through Europe over the past 32 years. As many as 1,000 Austrians have come to UNO for a month-long *Schnupperstudium* or for a year like myself and have built solid and often loving mutual images of each other. Almost a dozen marriages developed out of these contacts and as many "transatlantic" children. These positive vibes and perspectives have serendipitously survived the ups and downs of political sea changes.

I strongly believe that such citizen diplomacy is needed now more than ever and universities play an important role in this. We don't need government to do this. We know that it is much harder to cross American borders in the age of "homeland security." We hear about increasing numbers of Austrian students that are deterred by this and choose instead to go on an "Erasmus" or "Socrates" student exchange program within the European Union. American institutions of higher learning not only face growing challenges in getting visas for foreign students but also a much more competitive international environment in the search for foreign students. As UNO's CenterAustria celebrates its tenth anniversary in 2007-08, this is part of the larger context in which we operate while continuing our mission.



Günther Bischof

Günther Bischof  
Director, CenterAustria

# Max Preglau:

## what is to be done about social inequality?

WEATHERHEAD CENTER FOR INTERNATIONAL AFFAIRS



**Max Preglau**, a sociologist from the University of Graz, was last year's Schumpeter Fellow at Harvard. He paid a visit to CAS and gave a talk: "The Rise and Transformation of the European Welfare State." How are the fabled welfare states being transformed? For good or ill? And how might positive change be accomplished more effectively? Preglau's answers may surprise you.

interview by Daniel Pinkerton

**ASN:** *You're currently on the faculty at Innsbruck, but you're originally Viennese.*

**MP:** I stayed in Vienna until my twenty-seventh year. I not only was born and raised there, I spent my entire academic education and the early part of my academic career in Vienna. I studied at the Wirtschaftsuniversität Wien (WU, Vienna University of Business Administration and Economics). I started with Betriebswirtschaft, a kind of business administration studies, but for my Ph.D. study and my dissertation, I changed my field. WU has an institute for sociology, and I wrote my thesis in sociology. I wanted to study the social component of economic activity and the possibilities for justice and equality in this area. And that's where my interest in the social sciences and sociology started.

**ASN:** *Have you been at Innsbruck since graduating?*

**MP:** No, I went first to the Institute for Advanced Studies ("Ford Institute") in Vienna. I did a post graduate program in sociology there, and I also worked for one year as a research assistant. Then I was appointed to a position at the University of Innsbruck, where I am now.

**ASN:** *Who did you work with at the Ford Institute?*

**MP:** Max Haller. He's a professor of sociology at the University of Graz now. He was leading a

research project on social inequality in Austria, and I worked for this project in the group on mobility patterns and social inequality in Austria.

**ASN:** *How did you become interested in injustice and social inequality?*

**MP:** I would say I was interested and always stuck to this idea of justice, but it didn't always have this social dimension. I'm rather middle class, protected, and I wasn't confronted with the realm of social inequality. What's interesting is that I don't much like the army, but I had this compulsory army service, and the one thing I got from it was the experience of social difference and social inequality, and that's when this idea of justice got a social dimension for me.

**ASN:** *When did you do your service?*

**MP:** Before I started with my business administration studies. It was a break from school and university, so this experience was important in more than one way. It was a formative experience.

**ASN:** *You talked about the European welfare state in terms of social groups and social inequality. I was particularly interested when you said it was being used to reinforce a conservative idea of household and family structure. Do politicians and policymakers do this consciously?*

**MP:** They do, they really do. If you look at

the programmatic initiatives and the explanations politicians themselves give for these programs, they mention the family, and they mention the so-called natural role of woman as the mother; they mention the side effect on the labor market—that it was based then for the people who have to work, which they assume are the men; and they also mention this connection to the migration policy: if women stay at home, and we encourage them to have more children, then we need less immigration.

**ASN:** *You also talked about a gap—the ways in which social benefits for immigrants are not as good as social benefits for native-born Austrians. Once again, is this a conscious choice on the part of politicians and policymakers?*

**MP:** Yes. Immigrant workers have a permit to stay, but it takes time to reach a higher level of labor market integration and freedom. In that period, the access to social benefits is limited. Austria has a three-column system of social security, and the third column is public social aid that is explicitly reserved—in some provinces—for citizens. The inclusion of immigrants is a question of administrative decision and judgment. So there is an unequal treatment. I mean,

## "Policymakers want to reserve social benefits for the poor, for those who really need them. Yet, at the same time, they put pressure on the poor not to use any benefits."

sometimes immigrants do get it—after a certain level of labor market integration—and are included. However, there is a period and a sphere which is open and where this gap exists.

**ASN:** *Are some Austrian regions or provinces trying to make changes?*

**MP:** Yes, but not always for the better. For instance, Tirol didn't have a distinction between citizens and non-citizens. But now, the system has changed and has actually been a little bit weakened.

**ASN:** *When are children of immigrants considered citizens?*

**MP:** Not until having legally stayed in Austria for 6 years . . . we have the *jus sanguinis* principle for citizenship in Austria, not *jus soli*. So they are not automatically considered citizens when they are born in Austria.

**ASN:** *You said that other groups received unequal treatment, such as non-traditional couples and people in same-sex unions.*

**MP:** That's right. For many things, the marriage paper is the proof of, say, living together. If you have not been married by church or state, then you have many difficulties: leasing an apartment, visiting people in a hospital, getting information. Anyone who's not related or married has trouble, and same-sex couples unfortunately have the most trouble. This is like the US. However, in Austria there is one big difference: pensions or healthcare benefits are not affected. Everyone has his or her own account that covers health, unemployment, accident, or pension benefits.

**ASN:** *You talked about the welfare state's "cycle of disintegration," indicating the problems that Austria is having right now. Can you tell us about this?*

**MP:** In my title, I referred to the "social pattern" of industrialized society, which is changing. For instance, there is a big change in the labor situation. We have more unemployment than before, and it is more difficult for young people to enter the labor market than it was in the 1970s. Many people work in a sort of freelance situation, or one of these hybrid forms I was talking about, *Freie Dienstverträge*, we call it. In some respects, these workers are in the position of the self-employed, and in some respects they are in the position of dependent employees. But they don't have unemployment insurance, and they don't have the complete, full health protection that a regular laborer has. These types of occupations are becoming more and more widespread, and as a result, coverage is decreasing for these people. They have constant interruptions of coverage. For instance, in order to activate unemployment insurance, you have to be continuously employed for one and a half years. Then you get into the system. But any time you aren't, you lose it. If you frequently change jobs, if you're only employed for short periods, this opens up a gap in the unemployment system. The same is true for pensions. For every working period, and the basic unit is a year, you earn a certain percentage of your former income for the pension. So if you don't work the whole time, or you only work part time, you may not get a pension you can really live on. This trend is just starting now, but it's part of a new social pattern. That's what I mean when I talk about a cycle, with the post-war society changing, dissolving, and a new form of society coming up.

**ASN:** *Many Americans think that in European welfare states, citizens are taxed, and taxed heavily, for generous benefits.*

**MP:** No, our benefits are paid by contributions from employers and employees. It's a certain percentage of the wages, which is dedicated to this social security program. Part goes to unemployment, and part to health, and part to the pension system.

**ASN:** *That's more or less what happens in America, too.*

**MP:** Yes, and benefits in the US can be interrupted, too.

**ASN:** *Those that we have. What kinds of proposals do you hear from Austrian politicians and policymakers as solutions for coverage gaps and inequality?*

**MP:** There is a mainstream solution that is followed in Austria. It has a lot to do with the EU, because we have these restrictions—Maastricht criteria on budgets and deficit spending—what is permitted, what is prohibited. The EU provides an outer framework, but one that national states gave themselves because they voted for these criteria. Now the "pragmatic"—or perhaps ideologically motivated—policymakers want to cut back, to reserve the benefits for the poor, for those who really need them. Yet, at the same time, they put pressure on the poor not to use any benefits, and even enforce policies that make them unable to do so. This is happening not only in Austria, but I think in the whole of Europe. If you look at, say, welfare programs in Germany, there is a very similar development. They are trying to cut expenses from the system, and keep it functioning in an economy that is less prosperous than the 1970s.

**ASN:** *President Roosevelt said when he put our Social Security into place, "It's not an entitlement program, but one where everybody pays as they go, and they'll never be able to destroy it." And yet, as it's become something that benefits the poor almost exclusively, conservative politicians begin to resent that and cut funding. Could this happen in Europe?*

**MP:** Yes. A similar development is going on already. There are those who say, "These programs are for the poor, but I am not poor so I don't support it that much. It costs me and I don't benefit. Sure, it's not paid for by general taxes, but by social insurance contributions. But I'm not unemployed, so why should I pay, especially if they are perhaps migrants, not even my fellow citizens?" This sort of antiwelfare sentiment has politicized the system. But these arguments are not the whole truth. The health system is something everybody uses, and everybody gets good treatment out of it. The same is true with the pension system, which works by generational transfer. It's not your individual payment you're using when you're drawing your pension. You're using the money, in a way, of the currently working generation. We have populist groups who try to stress this point, talking about the poor, the lazy people who don't like ordinary work, and even the foreigners who are just parasites and have come here just to take advantage of the system. So populists politicize this issue, the direction politicians take is to cut services and focus on the poor, and it becomes a self-fulfilling prophecy.

**ASN:** *Is there a better solution?*

**MP:** In Austria, we have discussions, and we are trying to change the system. People are proposing, for instance, the concept of a guaranteed minimum income. This, of course, is contested, because some people are afraid we will destroy workers' motivation if we introduce a thing like that. It's an ongoing discussion, and even those who are not rigidly opposed to the idea worry about the financing side. And that often goes together—how to finance basic income or any other innovative approach to reducing inequality and improving benefits. This discussion is following a common pattern. At first, a group of social policy experts and some rather left-wing groups proposed it, but by now it's getting more and more mainstream. You can watch as party by party takes on this idea. Guaranteed minimum income was first proposed by the Greens in Austria, who are a bit left wing. It was taken up by the Liberals, a rather left-liberal movement. Then the Freedom Party took it up, and last of all, the Social Democrats wrote it into their program. Only the Volkspartei didn't want it—until now, when the new government formed by the Volkspartei and the social Democrats put a watered-down version of it on the agenda. There is movement, but a very careful movement, because there is this fear of destroying the motivation to work. ❖

# SALZBURG 2007



Barbara Lawatsch Melton reviews art, reports trends at this year's lavish festival of music and theater

Above: Patrycia Ziolkowska in Molière. *Eine Passion*. Photo by Matthias Horn.

This was the year after—after the Mozart year, that is, and Salzburgers were heaving a collective sigh of relief. Those officially or unofficially in positions of responsibility were relieved that the year had passed without any major embarrassment. Those involved in the tourism industry were relieved that the numbers this year had not fallen as much as had been expected. And average citizens were just thankful that it was slightly easier to get from Kaigasse to Neutor.

At the Festival itself, major changes included a new artistic director, German stage director Jürgen Flimm who succeeded Peter Ruzicka, and a program listing only one Mozart opera, instead of the twenty-two last year. Flimm, who (among many other accomplishments) enjoyed a successful tenure as artistic director of the Hamburg Thalia Theater from 1985 to 2000, has had considerable directing experience at Salzburg. He conceived this year's theme, "The Night Side of Reason," as an antipode to last year's emphasis on Mozart—and, by extension, on the Enlightenment and its focus on rationality.

Flimm's own reflections on the subject evinced some skepticism. Ernst Wangermann, the distinguished historian of the Josephine Enlightenment, shared with me his sharp reservations about the "counter-Enlightenment" focus during a dinner conversation. The title, however, need not be taken too literally. In terms of musical experience, the festival offered far more than representations of reason's dark side.

A "night piece" in more than one sense, Tchaikovsky's *Eugene Onegin* was the first opera premiere of this year's festival. Daniel Barenboim conducted the Vienna Philharmonic in a performance that emphasized anguish, coldness, and futility. It almost completely dispensed with romantic moments, in accordance with director Andrea Breth's vision. The first scene, suggesting a cornfield as primary setting, cleverly used the stage machinery to accommodate simultaneous actions, while the key scene had Tatjana writing her (in)famous letter on a typewriter in a brightly lit glass veranda, suggesting her willingness to reveal her feelings without reservations. Less effective,

however, was the last act, which should evoke the contrast between the provincial setting of the first act and the splendor of St. Petersburg. The setting, with its long buffet table reflected in mirrors, barely hinted at this contrast, while the orchestra rushed through the polonaise and the dancing was replaced by the grotesque, spasmodic movements of a man in a black suit. The cheap, drab costumes similarly missed the point that outer splendor often conceals unhappiness.

Other aspects of Breth's interpretation made sense, particularly that of Tatjana. She emerges not as an overly passionate teenager but as a well-read young woman who defies convention. Onegin for his part comes across not as a shallow dandy but as a complex character unable to accept a woman who takes the initiative. Russian soprano Anna Samuil (Tatjana) and Swedish baritone Peter Mattei (Onegin) are superb actors as well as singers, and the same can be said of the entire ensemble. Joseph Kaiser (Lanski) stood out with his strong, clear tenor as well as with his ability to project passionate love, jealousy, and finally despair during his moving farewell before the fateful duel. Ferruccio Furlanetto, whose bass is ideally suited for the role of Prince Gremin and whose superb acting is well-known in Salzburg since von Karajan's legendary *Don Giovanni* production, reveals some of the Prince's brutality as well as his feelings for Tatjana.

Another opera centering on an unhappy love affair, though much less known than *Eugene Onegin*, was produced in the Felsenreitschule. This huge rectangular space, where horses used to be trained, was carved into the rock centuries ago. It seemed like an ideal setting for *Armida*, Haydn's little-known opera. Set during the crusades and based on Torquato Tasso's *Gerusalemme liberata* (Jerusalem Delivered), it narrates the disintegration of the relationship between the Oriental enchantress Armida and the Christian knight Rinaldo, who eventually leaves her and returns to the camp of the Christians. Ivor Bolton not only conducted the excellent Mozarteum Orchestra with assurance, but also accompanied the recitatives.

Dirk Becker bedecked the enormous stage with a huge and sprawling stack of wood, a steep wooden incline (de rigueur since Peter Wilson's production of *St. François d'Assise*), and another plain wooden structure. The stage architecture allowed for some spectacular crossings by warriors of both armies, and some equally impressive climbing, all of it appropriate to

the story and enhancing the production. For a scene supposedly set in a magic forest, one might have dispensed with prosaic props like the sofa and living room lamp. Somewhat surprisingly in light of the drama's orientalism and our contemporary preoccupation with the "clash of civilizations," the director Christof Loy downplayed these themes and chose instead to focus on the protagonists' interpersonal and inner conflicts. Tenor Michael Schade (Rinaldo) conveyed his inner struggles visibly as well as audibly. Soprano Annette Dasch is vocally well suited for the role of Armida, but the production did not allow her to display even glimmers of her seductive charm. Loy's production dwelled instead on the decline of her powers, evoking her despair more than her wrath at Rinaldo's wavering and eventual betrayal. Meanwhile, the excellent young soprano Mojca Erdmann as Zelmira, another enchantress, acted as a foil projecting all of Armida's former charms. Zelmira and the youthful crusader Clotarco (Bernhard Richter) fall in love, which not only involved some impressive vocals but also allowed Richter to display considerable athletic feats. Vito Priante (Idreno) was a vocally melodious and at the same time threatening presence, as was Richard Croft as Ubaldo, who uses psychological pressure to persuade Rinaldo to return to the Christian camp.

Frustrated longing, especially for love, and the inability to govern one's passions are also central themes in Luk Perceval's *Molière. Eine Passion*. With Perceval providing the overall concept, Feridun Zaimoglu and Günter Senkel wrote the text for a five-hour play loosely based on four comedies by Molière (*The Misanthrope*, *Don Juan*, *Tartuffe*, and *The Miser*), placing them in an order designed to represent certain stages of Molière's own life. The play included scenes with discernible plot and dialogue, like that between a dominant father and religious hypocrite (Thomas Bading) and his obedient but mildly protesting daughter (Christina Geisse). But it is largely a collage of elaborate choreography, spoken text and singing, often simultaneously produced by several characters (or rather types) on stage. Thomas Thieme played the central figure, "Er" (He). Throughout the performance, Thieme brings his enormous body and booming voice fully to bear on the role. The finale finds him clad in diapers and dinner jacket and propped up by a young girl, screaming "Liebe ist" (Love is) for some ten minutes. Patrycia Ziolkowska, a trim young counterpart to "Him," was memorable for her use of body language and artificially uttered phrases. One may debate Perceval's vision of Molière, particularly his apparent predilection for obscenity, but the dramaturgy within each act was seamless and skillfully executed by all. It leveled a myriad of protests—perhaps to the point of overkill—against a deceptive, hypocritical, loveless society that leaves everyone, above all Him, painfully unfulfilled.

In contrast to the mixed reception of the Perceval production, the chamber concert on August 3 was one the entire audience could appreciate. The evening began with an intriguing aural experience, a selection from György Kurtág's *Játékok* in the accordion version, performed with virtuosity by Teodoro Anzellotti. This was followed by Brahms's Sonata in E-flat Major, op. 120, No. 2. The French pianist Hélène Grimaud made her long overdue Salzburg debut in perfect harmony with Jörg Widmann, who played the clarinet part with memorable beauty of tone. After the break, Kurtág's Hommage à R. Schumann, op. 15d, for clarinet, viola, and piano both invoked and contrasted with Robert Schumann's Klaviertrio No. 1 in D minor, op. 63. Here Grimaud was joined by the Viennese violinist Benjamin Schmid and the cellist Clemens Hagen of the noted Salzburg musical family. Their gripping performance was an ideal blend of youthful energy, artistic maturity, and technical brilliance.

Finally, the first concert of the Vienna Philharmonic began with György Ligeti's *Lontano*, an aural representation of "far away." Under the baton of Franz Welser-Möst, the Austrian music director of the Cleveland Orchestra, the Zurich Opera, and newly designated music director of the Vienna State Opera, the orchestra gave a highly focused performance. It admirably rendered the subtly and organically emerging harmonic formations of the piece, indeed evoking associations of distance. For the second piece, the Vienna Philharmonic was joined by the inimitable Alfred Brendel.



We even sent Barbara to a chamber concert featuring Teodoro Anzellotti on accordion. Photo courtesy Salzburg Festival.

Beethoven's Piano Concerto No. 3 in C minor, op. 37, was performed with unmatched musicality and rapport between orchestra and soloist. As always with Brendel, special pleasure derived not from mere technical brilliance or perfection, but from the subtle variations in tempo and dynamics, slight but purposeful hesitations, and a flawless understanding of phrases and the overall design of each movement and of the piece as a whole. After the intermission, a performance of Mahler's First Symphony in D Major ("Titan") displayed precisely the balance between intuitive musicality and technical brilliance demanded by this complex, monumental work. Conductor and orchestra seemed in perfect accord in exercising restraint at the beginning that allowed for the building of climaxes, with a sense of mystery and organic development. The second movement, with its Ländler and waltz-like motifs, was performed with near abandonment, while the performance also brought out the parodistic intent of some passages, all seemingly without effort.

All in all, both concerts admirably fulfilled the goal of the excellent new concert program director, Markus Hinterhäuser, a Salzburg-born pianist and former director of the Festival's contemporary music offerings: "keine Seminare machen, sondern Musikerlebnisse schaffen"—not to conduct seminars, but to create profoundly moving encounters with music. ❖

### WHEN ETHNICITY DID NOT MATTER *from page 14*

the rest of the territories of Yugoslavia as well) had chosen a broader identity in the course of the nineteenth and twentieth centuries. In his words, "had the South Slavs ... come to see themselves in the reasonable and broad terms of being Yugoslavs, then they would have spared themselves much vicious warfare in the twentieth century." (561)

That we will never know. What we do know is that John Fine has written a fascinating, provocative work which should spark much further discussion and research in the coming years.

Tom Emmert  
History  
Gustavus Adolphus College

### Religion in the New Europe *from page 15*

of "uncoupling of Islam ... and a given territory and culture." (132)

At times a ruthless copyeditor would have been helpful in smoothing out some complex prose, but overall this is an interesting set of essays written by a well-chosen collection of scholars who are clearly experts in their fields, and well-positioned to comment on the topic at hand. I look forward to the next installment in this important series.

Jennifer A. Jordan  
Sociology  
University of Wisconsin-Milwaukee

# Announcements

## INTERNATIONAL CONFERENCES & SYMPOSIA

**Germany.** *International and interdisciplinary conference.* "The 'Establishment' Responds: The Institutional and Social Impact of Protest Movements During and After the Cold War," November 22-24, Heidelberg Center for American Studies (HCA), University of Heidelberg, Germany. The conference language will be mainly English. For further information: [www.protest-research.eu](http://www.protest-research.eu) or [mail@protest-research.eu](mailto:mail@protest-research.eu).

**France.** *International conference.* "Overcoming the Iron Curtain: Visions of the End of the Cold War in Europe, 1945-89," June 12-14, 2008, Paris. Conveners: Frederic Bozo (University of Paris III - Sorbonne Nouvelle) and Marie-Pierre Rey (University of Paris I - Panthéon Sorbonne). Organized in cooperation with: Bundeskanzler Willy Brandt Stiftung; CIMA; LSE Cold War Studies Centre; and the Johns Hopkins University, Paul H. Nitze School of Advanced International Studies (SAIS), Bologna Center. The objective of the conference is to bring to the fore the reflections, programs, and strategies which, throughout the Cold War, have aimed at calling into question the bipolar system and at replacing it by alternative logics, approaches, or concepts. We hope the conference will illuminate previously neglected aspects, approaches, or representatives of the problem and thus enhance our general knowledge of the overall phenomenon. Moreover, while specific visions of the end of the Cold War have been treated on their own merits and in their particular contexts, the effort will make it possible to apprehend them as a whole, thus allowing for a more systematic questioning of the very notion of "anticipating" the end of the Cold War throughout the period (e.g. by allowing typologies). Finally, the effort is likely to reveal a lot about the nature, structure and multiple perceptions of the Cold War itself. Contact: Prof. Marie-Pierre Rey, Université de Paris/Panthéon Sorbonne, Centre de recherches en histoire des Slaves, 1 rue Victor Cousin, 75005 Paris, France. E-mail: [marie-pierre.rey@univ-paris1.fr](mailto:marie-pierre.rey@univ-paris1.fr).

**Switzerland.** *International conference.* "Mapping Eastern Europe: Interdisciplinary conference on the world and times of maps," September 25-27, 2008, Bern, Switzerland. The second conference of the Forum Ostmittel- und Südosteuropa (FOSE) is aimed especially at new scholars and at experts on Eastern European history, but also at scholars from all disciplines that deal with Eastern Europe and its cartographic representation through the ages. The languages of the conference will be German, English or French. Contact: Forum Ostmittel- und Südosteuropa (FOSE), c/o Schweizerische Osteuropabibliothek, Hallerstrasse 6, CH-3000 Bern 9. Email: [fose-conference@gmx.ch](mailto:fose-conference@gmx.ch). Web: [www.oewis.ch/fose/](http://www.oewis.ch/fose/).

**United States.** *Call for Papers.* "Nation, Identity, Conflict, and the State," 13th Annual World Convention of the Association for the Study of Nationalities (ASN), April 10-12, 2008, International Affairs Building, Columbia University, New York. Sponsored by the Harriman Institute. The ASN Convention welcomes

proposals on a wide range of topics related to national identity, nationalism, ethnic conflict, state-building in the regions of Central/Eastern Europe, the former Soviet Union, the Balkans, Eurasia, and adjacent areas. Disciplines represented include political science, history, anthropology, sociology, international studies, economics, geography, sociolinguistics, psychology, and related fields. The convention will feature over 100 panels on Theoretical Approaches to Nationalism, Islam and Politics, Genocide and Ethnic Violence, Anthropology of Identity, Citizenship and Nationality, Religion, Language Politics, Conflict Resolution, Gender, EU Integration, and many other themes. The convention presents awards for Best Doctoral Student Papers, and screens and discusses new films/documentaries.

The 2008 convention invites proposals for individual papers or panels. A panel includes a chair, three presentations based on written papers, and a discussant. Proposals using an innovative format are encouraged. Examples of new formats include a roundtable on a new book, in which the author is being engaged by three discussants or a debate between two panelists over a critical research or policy question, following rules of public debating. There is no application form to fill out in order to send proposals to the convention, except for a fact sheet that can be downloaded at [www.nationalities.org](http://www.nationalities.org). Individual paper proposals must include the name, email, and affiliation of the author, a postal address for paper mail, the title of the paper, a 500-word abstract, and a 100-word biographical statement that includes full references of your last or forthcoming publication, if applicable. Graduate students must indicate the title of their dissertation and year of projected defense. Panel proposals must include the title of the panel, a chair, three paper-givers with the title of their papers, and a discussant; the name, affiliation, email, postal address, and 100-word biographical statements of each participant and full references of their last or forthcoming publication, if applicable. Graduate students can indicate the title of their dissertation and year of projected defense. Please consult our website, [www.nationalities.org](http://www.nationalities.org), for further details.

All proposals must be included in the body of a single e-mail, except for the Fact Sheet that must be attached. Please send proposals to both [darel@uot-tawa.ca](mailto:darel@uot-tawa.ca) and [darelasn@gmail.com](mailto:darelasn@gmail.com). The reception of all proposals will be acknowledged electronically (with some delay during deadline week, due to the high volume of proposals). Participants are responsible for covering all travel and accommodation costs. Unfortunately, ASN has no funding available for panelists. An international program committee will be entrusted with the selection of proposals. Applicants will be notified in December 2007 or January 2008. Information regarding registration costs and other logistical questions will be communicated afterwards. **Deadline:** November 1.

**United States.** *Call for Papers.* National Popular Culture & American Culture Associations 2008 Joint Conference, March 19-22, San Francisco Marriott, San Francisco, CA. Theme: "Eastern European Culture." We are considering proposals for sessions organized around a theme, special panels, and/or individual

papers. Sessions are scheduled in 1½ hour slots, typically with four papers or speakers per standard session. "Eastern European" includes but is not limited to cultures within the following nations: Russia, Poland, the Czech Republic, Slovak Republic, Hungary, Estonia, Lithuania, Latvia, Belarus, Ukraine, Moldova, Romania, Bulgaria, Croatia, Slovenia, Montenegro, Yugoslavia, Bosnia-Herzegovina, Macedonia, and Albania. Topics may include, but are not limited to: ethnic and folk cultures, depictions of Eastern European cultures in popular culture, Eastern European art and artists, Eastern European literature and writers, political culture, religious traditions, or travel narratives. Should you or any of your colleagues be interested in submitting a proposal or have any questions, please submit a one-page (150-250 word) proposal or abstract (via regular mail or e-mail) along with a one-page c.v. to: Jeffrey Johnson, Michigan State University, 116 Morrill Hall, East Lansing, MI 48824. Email: [john2299@msu.edu](mailto:john2299@msu.edu). Website: [www.h-net.msu.edu/~pcaaca/](http://www.h-net.msu.edu/~pcaaca/). **Deadline:** November 1.

**Czech Republic.** *Call for papers.* "Confronting Cold War Conformity: Peace and Protest Cultures in Europe, 1945-1989," August 18-25, 2008, Faculty of Humanities, Charles University in Prague, Czech Republic. Jointly hosted/organized by the Charles University, Prague and the Heidelberg Center for American Studies, University of Heidelberg, with the support of the European Commission.

The year of 2008 will mark the 40th anniversary of the Prague Spring, the French May events, and numerous other protest movements that attempted to bring about domestic change and transform the geopolitical confines of the Cold War. On this occasion, the Marie-Curie Conference and Training Courses on "European Protest Movements Since 1945" invite applications for an international summer school in Prague on European peace and protest cultures from 1945-1989. We will take the anniversary and the historical location as an opportunity to discuss the contributions of protest movements to processes of political participation and transformations of culture and value systems in European societies from an interdisciplinary perspective. Our goal is to examine the variety of political, social, cultural and aesthetic forms of protest and social dissent by including all sides of the political spectrum. Particular emphasis will be placed on the impact of peace and protest cultures on the development of a transnational European civil society and for the international diffusion of alternative lifestyles and cultural practices.

Thematically, we therefore invite applications from scholars whose research is focused on aesthetic and literary avant-gardes (e.g. DADA, surrealism, situationism, etc.); anarchist, autonomous, nationalist, conservative, fascist and neo-fascist, and peace movements; workers' and peasants' protest; labor and trade union activism; 1968 in East and West; sexual politics; new social movements (women's and environmental movements, etc.); the revolutions of 1989; cyber-protest/dissent in the age of the internet; and more. We especially encourage applications implementing perspectives on media strategies of protest movements, alternative lifestyles within countercultural move-

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ments, transfer and re-contextualization of cultural practices, languages of dissent and protest, constructions of race and class, the perception of the superpowers and the Cold War, and more.

The organizational format of the summer school will feature various workshops with leading scholars of different disciplines, panel discussions on overarching themes and innovative approaches, as well as oral presentations by the participants. The aim is to foster an academic dialogue across disciplinary boundaries while at the same time providing ample space for discussion and mutual exchange.

Applications from postgraduate students, early stage researchers (PhD students), postdocs, and young scholars from all disciplinary and national backgrounds are strongly encouraged and form the main, although not exclusive, target group for this event. Successful applicants will be provided with a travel grant and a living allowance that should cover all necessary expenses. Although the conference language will mainly be English, we also invite proposals in Czech, French, Spanish, Dutch, German, and Polish, if a short summary in English is provided. Please use the online application form at our website, [www.protest-research.eu](http://www.protest-research.eu). For more info: [mail@protest-research.eu](mailto:mail@protest-research.eu). **Deadline:** December 15. Selections will be made by January 15, 2008.

**Romania.** Call for Papers. "From Traditional Attire to Modern Dress: Modes of Identification, Modes of Recognition in the Balkans, XVI-XX Centuries," June 13-14, 2008, New Europe College, Bucharest, Romania. In the past, dress was an important social

indicator. But dress can also become the prime matter for the analysis of a society through the joint efforts of historians, anthropologists, ethnologists, and sociologists. The Balkans, a cultural, ethnic and social mosaic, provides an ideal setting for such research.

This symposium proposes to gather researchers from various fields, and from a number of academic and research centers in Southeastern Europe and other parts of the world, inviting them to focus their reflections on dress and its role in social, political, and ideological change, including the significance of dress in the establishment and acceptance of a political regime, diversity in dress/diversity of social categories, and dress and identity construction.

Our aim is to gather scholars from prestigious research institutes and universities in Central and Southeastern Europe (but also outside it) who work on such topics. Should you be interested to take part in this symposium, we ask you to send us the title of your contribution and a short abstract (200-300 words), together with a one-page c.v. (including title, positions, institution, degrees, awards, main publications). The working languages of this international symposium will be French and English.

The organizers will cover travel and accommodation expenses within the limits of the budget. We would be grateful if you could also find additional financial support for participating in our symposium. Proposals must be submitted by e-mail to Constanta Vintila-Ghitulescu at [c\\_ghitulescu@yahoo.fr](mailto:c_ghitulescu@yahoo.fr). **Deadline:** January 31, 2008. The selection committee will inform you about their decision by the end of February at the latest.

## Working Papers in Austrian Studies

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07-2. David Gallagher, "Ovid's *Metamorphoses* and the transformation of metamorphosis in Christoph Ransmayr's novel *Die letzte Welt*." (forthcoming; online only)

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