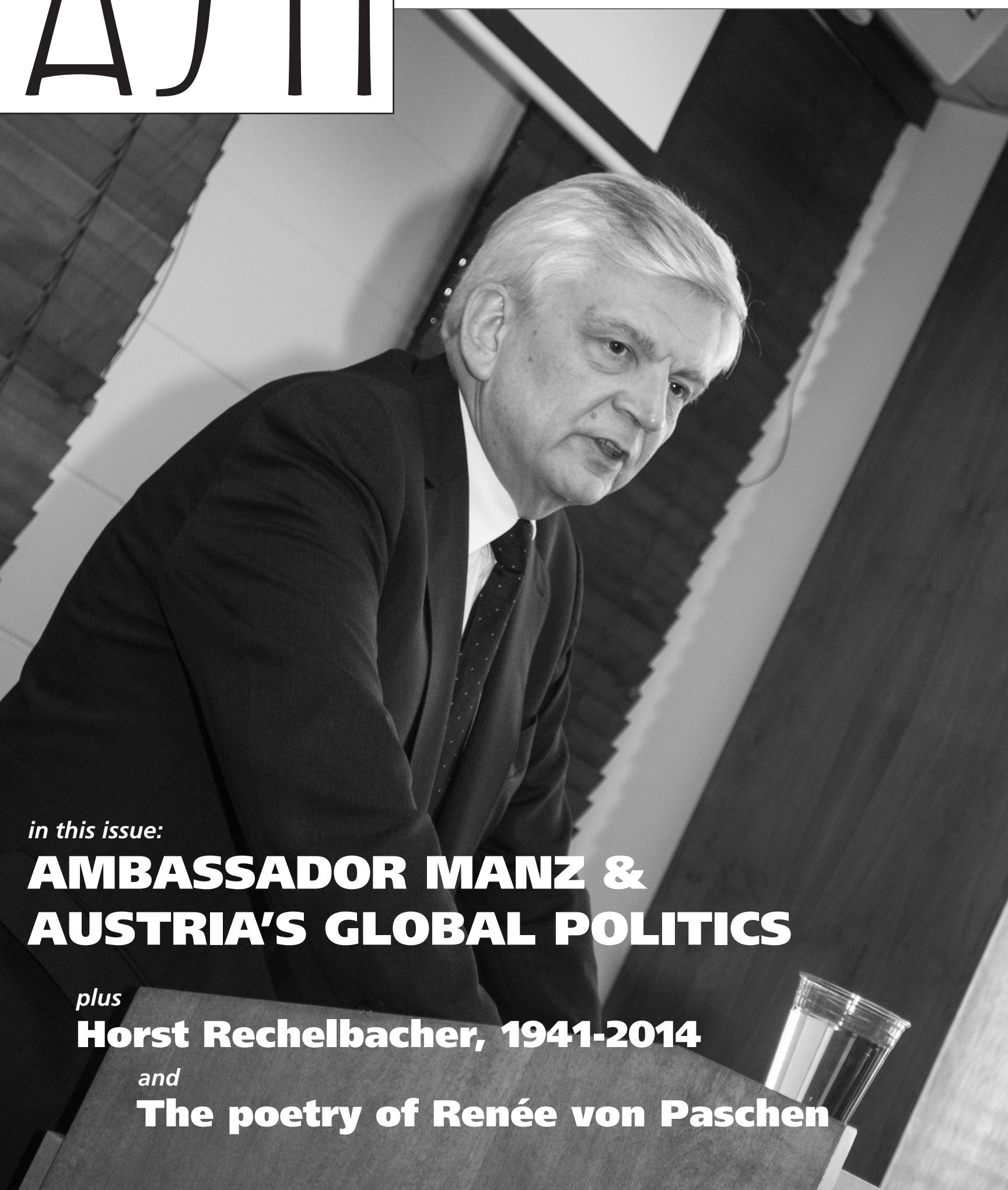


# ASNI

THE CENTER for AUSTRIAN STUDIES  
AUSTRIAN STUDIES NEWSMAGAZINE

Vol. 26, No. 1 • Spring 2014



*in this issue:*

## **AMBASSADOR MANZ & AUSTRIA'S GLOBAL POLITICS**

*plus*

**Horst Rechelbacher, 1941-2014**

*and*

**The poetry of Renée von Paschen**

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## Austrian Studies Newsmagazine

Volume 26, No. 1 • Spring 2014

Designed & edited by Daniel Pinkerton

Editorial Assistants: Mollie Madden, Kevin Mumney, and Sharon Park

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## CHGS, CAS partner on panel: "Antisemitism: Then & Now"



On December 5, 2013, five renowned scholars in the field of antisemitism studies discussed historic antisemitism, its longterm aftereffects, and contemporary manifestations in Europe and the United States. The panel, entitled "Antisemitism: Then and Now," was one of several on-campus events commemorating the 75th anniversary of the 1938 pogrom known as "Kristallnacht."

The panel members were Philip Spencer (Kingston University, UK), Chad Allen Goldberg (University of Wisconsin-Madison), Zsolt Nagy (University of St. Thomas, St. Paul MN), Gary Cohen (University of Minnesota), and Bruno Chaouat (University of Minnesota). Alejandro Baer, director of the Center for Holocaust and Genocide Studies (CHGS), and Klaas van der Sanden, interim director of CAS, convened the panel.

The well-attended event was organized by CHGS and CAS, and cosponsored by the Institute for Global Studies, the European Studies Consortium, the Center for Jewish Studies, the Center for German and European Studies, and the Jewish Community Relations Council.

Left: Alejandro Baer. Right: Zsolt Nagy. Photos: Daniel Pinkerton.

# LETTER from the DIRECTOR

In my causerie for the Spring 2013 ASN, I complained about the cold (5° Fahrenheit at that time) but celebrated the fact that we had spring on our minds. I shouldn't have complained about the weather then. It was warm compared to what we are living through this winter. This semester the weather is all we think and talk about. It has been and continues to be brutally cold. So far (mid February) we have suffered through 50 (fifty!) days and nights with temperatures below 0° F. As we come to work every morning, we greet each other with the ubiquitous Minnesotan phase: "Cold enough for ya?" No, we don't have spring on our mind this time around ... our spring is Alberta Clippers and polar vortexes. We hunker down and fight our cabin fever.

We fight it with interesting and intellectually stimulating programs in the Center. In the fall, our focus was the commemoration of the 75th anniversary of Kristallnacht. We offered several films in November on related topics in collaboration with our friends in Holocaust and Genocide Studies. The closing event was a very successful and well attended panel discussion with American and international experts on Antisemitism Then and Now. We are not abandoning completely the Kristallnacht theme in spring semester. We are looking forward in early April to a lecture and performances of music and songs that were written and produced in the Terezin/Theresienstadt concentration camp. Dr. Lisa Peschel, a former graduate research assistant at the Center and the author of a book on the topic, is joining us from the University of York to lead the event. It will be a fitting conclusion to our commemoration.

We also plan to focus our attention this spring on a new and current topic: as many of you know, the European parliamentary elections are planned for May 2014. We are teaming up with the European Studies Consortium and the Finnish Studies Program in organizing two programs about the EP elections: a scholarly event at the University and an educational outreach event at the American Swedish Institute in Minneapolis for the community at large. The EP elections are a hot topic in Europe and in Austria. The problems surrounding them, particularly questions pertaining to the disconnect between the EP and people of Europe,



the low election turnout, and questions about its usefulness and power, are discussed at length in the editorial sections of many European newspapers. We'll try to add our five cents' worth in April.

Our partnership with the European Studies Consortium, of which CAS is a founding member, is an example of our active involvement in European Studies at the university. We were invited to be part of a collegiate group that is charged with rethinking European studies and the way they are thought of and taught within the College of Liberal Arts. The plan is to convene a symposium in late spring or early summer and engage in discussions with creative thinkers and practitioners in the field. CAS will bring Austrian thinkers that have formulated some of the most innovative ideas in this area. Austria is truly at the forefront through, for example, the publications of the Viennese European Institute for Progressive Cultural Politics. Austrian studies are European studies. I've posited this before. Strictly national silos in any field, particularly a field that uses a 'national' adjective as its designator, do not make sense.

Before I sign off, I offer one last word about the search for a new faculty director. The process is ongoing and no decisions can be announced yet. But I am an optimist. I am confident that an announcement will be made by mid-April—an announcement that will introduce my replacement. Count on it.

Klaas van der Sanden

# CAS spring calendar 2014

**Thursday, February 20.** Lecture. Kalani Michell, German studies, University of Minnesota. "Expanded Cinema at VALIE EXPORT Archive." Noon, 710 Social Sciences. *Cosponsored by the Department of German, Scandinavian, and Dutch (GSD).*

**Thursday, March 6.** Lecture. Laura Lisy-Wagner, history, San Francisco State University. "From Istanbul to Vienna: Islam and Central Europe in the Early Modern Period." 4:00 p.m., 710 Social Sciences. *Cosponsored by the Center for Early Modern Studies and the Center for Medieval Studies.*

**Monday, March 10.** Lecture. João Vale de Almeida, EU Ambassador to the US. "Transitions in Europe and America and the Future of EU-US Relations." Noon, 180 Hubert Humphrey School of Public Affairs. *Cosponsored by the Institute for Global Studies (IGS).*

**Thursday, March 13.** Lecture. Verena Stern, political science, University of Vienna, 2013-14 CAS-BMWF Fellow. "Migration of Somali Refugees in the European Union: An Austrian Case Study." 4:00 p.m., 710 Social Sciences. *Cosponsored by IGS and the African Initiative.*

**Tuesday, March 25.** Lecture. Thomas Schmidinger, political science, University of Vienna, University for Applied Science in Vorarlberg. "Rojava: The Second Kurdish Para-State in the Shadow of Syria's Civil War." 4:00 p.m., 710 Social Sciences. *Cosponsored by IGS.*

**Friday, March 28-Sunday, March 30.** Colloquium. "Theorizing Crisis: The Conceptions of Economy of the Frankfurt School (1924-1969)." 35 Nicholson Hall. *Sponsors: CAS, Centers for German and European Studies; Jewish Studies (CJS), Departments of History, Political Science, Cultural Studies & Comparative Literature, GSD, IGS.*

**Thursday, April 3.** Lecture & performance. Lisa Peschel, theatre history, University of York, UK; Ryan Lindberg & Emily Zimmer, actor/singers; Peter Vitale, piano/accordion. "Laughter in the Dark: Newly Discovered Songs and Sketches from the Terezín/Theresienstadt Ghetto, 1941-44." 7:30 p.m., Lloyd Ultan Hall. *Cosponsored by IGS, CJS, European Studies Consortium, Center for Holocaust & Genocide Studies.*

**Thursday, April 24.** Lecture. Leila Hadj-Abdou, School of Advanced International Studies, Johns Hopkins University. "The FPÖ and Religion." 4:00 p.m., 710 Social Sciences. *Cosponsored by IGS.*

## CAS awards 2012, 2013 Rath Prizes

The Rath prize is awarded annually for the best article published in the *Austrian History Yearbook*. It is funded by the estate of the longtime Habsburg scholar and founder of the AHY, R. John Rath (1910-2001), and by contributions in his memory.

At the American Historical Association's 2014 meeting in Washington, DC, Dr. Kevin Mumme, acting program director of CAS, Mollie Madden, assistant editor of the AHY, and Joe Patrouch, director of the Wirth Institute, announced the 2012 and 2013 Rath Prizes.

The prize committee awarded the 2012 Rath Prize to Madalina-Valeria Veres for her excellent article "Putting Transylvania on the Map: Cartography and Enlightened Absolutism in

the Habsburg Monarchy." They wrote, "Focusing on Transylvania in her analysis of what she terms, 'imperial cartography,' Veres persuasively argues that the Habsburgs' vast eighteenth-century cartographic projects, which aimed at helping to bring Enlightened Absolutism to the farthest reaches of the empire, had first to fill in cartographic blanks so their centralizing efforts would be effective. This article was a superb interdisciplinary analysis of Imperial Austria."

The committee awarded the 2013 Rath Prize to Werner Telesko, Richard Kudrovsky, and Dagmar Sachsenhofer for their dynamic article "The Vienna Hofburg between 1835 and 1918—A Residence in the Conflicting Fields of Art, Politics, and Representation." In

their encomium, the prize committee wrote, "In their analysis of the art and architecture of the Hofburg, the authors demonstrate in eloquent and persuasive fashion that the Hofburg fit into the surrounding cityscape not as an entity unto itself, but rather was integrated and accessible even as Vienna continued to close in around it. Through a creative and multifaceted approach the authors show that decisions about space, texture, and decorum were made with both the crown and city in mind. In this way, the article offers insight into some key artistic and political aspects of royal legitimization in the context of the developing urban environment."

The Rath Prize Committee is also empowered  
continued on page 8

## CAS to present lecture, performances of cabaret from Jewish prison camp

On April 3, 2014, the Center for Austrian Studies at the University of Minnesota will present "Laughter in the Dark: Newly Discovered Songs and Sketches from the Terezín/Theresienstadt Ghetto, 1941-44." The lecture and performance will take place at 7:30 in the Lloyd Ultan Hall on the University of Minnesota West Bank Campus. Admission is free and the event is open to the public.

Jewish prisoners at the Terezín concentration camp and ghetto performed cabaret and comedy sketches for their fellow prisoners. The scripts were then lost for over 60 years before Lisa Peschel, a graduate of the University of Minnesota who is now a lecturer in the University of York's Department of Theatre, Film and Television, discovered them during interviews with some of the camp survivors.

Peschel gathered twelve theatrical texts and translated them into English for her book *Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín / Theresienstadt Ghetto* (reviewed on p. 17). Two outstanding Twin Cities performers, Ryan Lindberg and Emily Zimmer, will perform a selection of songs and sketches from the book. Peter Vitale will music direct and accompany them. Hayley Finn will direct. Most of this material has not been performed since it was written and performed by Czech and Austrian Jews imprisoned at Terezín, also known as Theresienstadt, in the Czech Republic.

In her lecture, Peschel will outline how the plays came to light and their role in helping the prisoners deal with life in the ghetto and the per-



Lisa Peschel

formances will be interwoven with the talk.

According to Peschel, "Terezín was a site of great suffering and deprivation but remarkably, in the midst of the fear and death, a thriving and vibrant cultural life arose. Terezín was different from many camps and ghettos in that the prisoners weren't forced to perform the plays for the entertainment of their guards. These scripts were part of the cultural life of the camp that was generated by the prisoners themselves as a way of coping with the conditions of their captivity."

"Even though the Nazis eventually took advantage of the cultural life in order to present Terezín as 'model ghetto' to a visiting Red Cross commission in June of 1944, the prisoners still felt a strong sense of ownership of their artistic endeavors.

"The prisoners were involved in the administration of the camp and this gave them access to the typewriters used to type the scripts. In one case, chillingly, the same typewriter was also used to type the lists of prisoners to be transported to Auschwitz and other extermination camps."

Although many scholars knew about the performances, virtually all traces of the scripts, songs, and performers' names had been lost. During Peschel's dissertation research, she interviewed survivors of the ghetto and their relatives who had scripts of cabarets and plays that had not been performed since the war.

"The scripts are incredibly diverse," added Peschel. "Each group in the ghetto, including left-leaning young Czech Jews, Austrian Jews nostalgic for Vienna, and Zionists looking forward to post-war life in Palestine drew on their own cultural traditions within the texts. There are some concealed gestures of resistance in the scripts but generally, the plays are full of darkly comic descriptions of camp conditions and events in the ghetto."

Copies of *Performing Captivity, Performing Escape* will be on sale and Peschel will autograph them. It is a beautiful and moving book.

For more details, call or see our website and facebook page (information on page 2). ♦

# **Understanding Multiculturalism**

## **The Habsburg Central European Experience**

**Edited by Johannes Feichtinger and Gary B. Cohen**

256 pp., 2 illus., tables. Cloth, ISBN: 978-1-78238-264-5, \$95.

Multiculturalism has long been linked to calls for tolerance of cultural diversity, but today many observers are subjecting the concept to close scrutiny. After the political upheavals of 1968, the commitment to multiculturalism was perceived as a liberal manifesto, but in the post-9/11 era, it is under attack for its relativizing, particularist, and essentializing implications. The essays in this collection offer a nuanced analysis of the multifaceted cultural experience of Central Europe under the late Habsburg monarchy and beyond. The authors examine how culturally coded social spaces can be described and understood historically without adopting categories formerly employed to justify the definition and separation of groups into nations, ethnicities, or homogeneous cultures. As we consider the issues of multiculturalism today, this volume offers new approaches to understanding multiculturalism in Central Europe freed of the effects of politically exploited concepts of social spaces.

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**Chapter 3.** The limits of nationalist activism in Imperial Austria: Creating frontiers in daily life, *Pieter M. Judson*

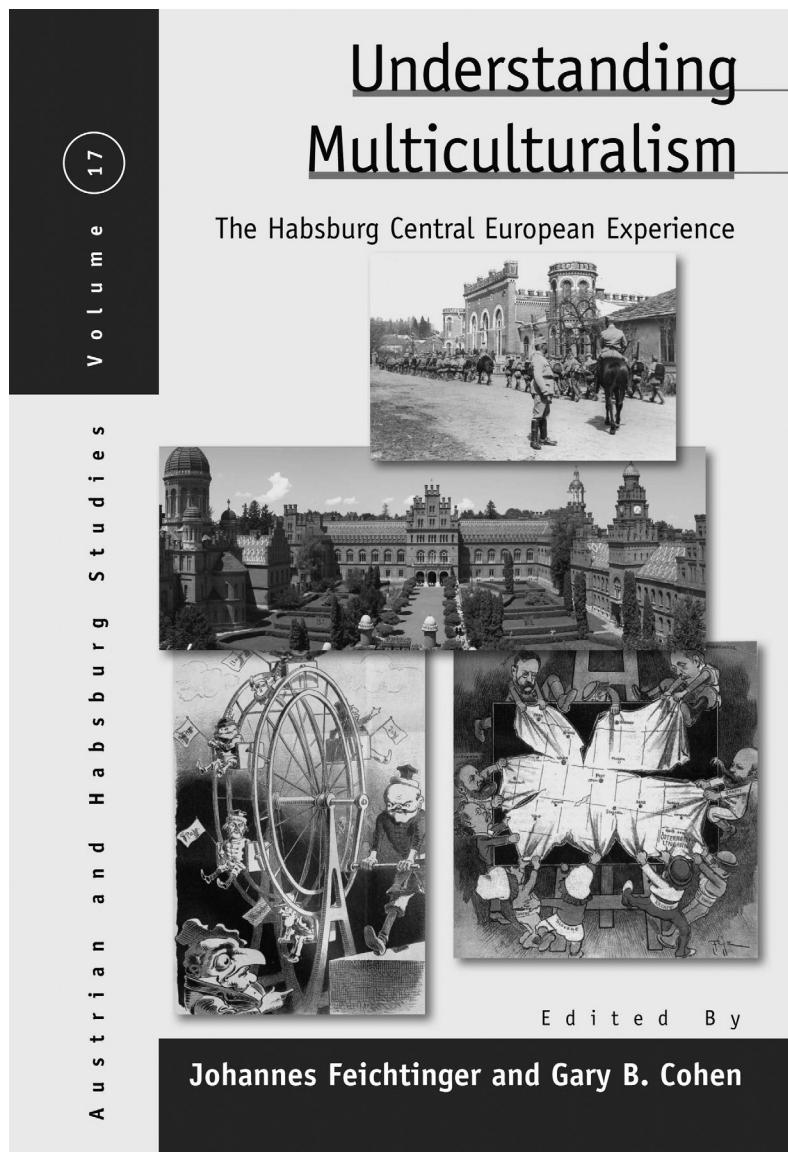
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**Chapter 6.** Migration in Austria, an overview: 1920s to 2000s, *Michael John*

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#### **Section III: Identities expressed, negotiated, and challenged in multicultural settings**

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**Chapter 8.** On "Neighbors" and "Strangers": The Literary Motif of "Central Europe" as lieu de mémoire, *Andrei Corbea Hoisie*

**Chapter 9.** Culture as a Space of Communication, *Moritz Csáky*



# Matthias Falter

## & the struggle to control Austrian discourse

by Kevin Mumney

*Matthias Falter, a doctoral candidate in political science at the University of Vienna, was the CAS BMWF Fellow for the 2012-13 academic year. In the 2013-14 year he returned as a visiting researcher at CAS. At the very start of the fall 2013 semester, ASN interviewed him about his life, work, and experience as an Austrian at the University of Minnesota.*

**ASN:** Where you were born, and what were your early educational experiences like?

**MF:** I was born in upper Austria, which is in the northwestern part of Austria, close to the Bavarian border, more a rural than an urban context. I grew up in a small town, with about 1800 people. I went to high school in Ried im Innkreis, where I also did my civil service. In 2000, I went to Vienna to study political science and history at the University of Vienna.

**ASN:** What early experiences pointed you in the direction your life has taken?

**MF:** I was always interested in history and especially politics. My parents talked about politics, so I became aware of politics and started reading the newspapers as a ten, eleven-year-old boy. There were also some historic events which shaped my memory. I was aware that the Waldheim affair—I still was in kindergarten at the

time—caused a lot of discussion in Austrian society, although, for example, my parents didn't talk to me about that. But I was aware that there was something going on. For example, the fall of the Berlin Wall was also a historic event which I only followed on TV, but it influenced me. Also, the second Gulf War and the end of the Soviet Union in 1991 attracted my interest.

**ASN:** What led to your decision to study political science at the University of Vienna?

**MF:** First, I have to say, my politicization also was shaped by the rise of the Freedom Party in the 1990s, and I participated in some small demonstrations against Haider and his right-wing extremist politics. This was a crucial part of my process of politicization. In the year 2000 there was a new government in Austria formed by the Conservative People's Party and the right-wing extremist Freedom Party. This was the first time the Freedom Party under Haider, and its xenophobic and sometimes anti-Semitic and racist propaganda, became part of the federal government. It was a big part of my final decision to study political science and history.

**ASN:** Who were your greatest mentors and influences at Vienna?

**MF:** To start with history, the first history class I took was taught by Herwig Wolfram.

He was a professor at the Austrian Institute of Historical Research. His classes were influential, not necessarily in terms of the topic itself, but in terms of introduction into academic culture and discourse. I mostly studied with historians who did research on contemporary history, like Gerhard Botz or Brigitte Bailer-Galanda. In political science it was teachers who focused on the politics of the past, like Walter Manoschek, or on political science, such as Oliver Marchart and Eva Kreisky, who is also my dissertation supervisor.

**ASN:** Your current work is on right wing anti-Semitic discourse in the Austrian Parliament. How did you choose that topic?

**MF:** After my graduation, I was a junior researcher for some projects supervised by Eva Kreisky, which mostly dealt with parliamentary discourse and anti-Semitism in the Habsburg Empire and in the First Republic. In my dissertation, I examine parliamentary discourse about right-wing extremism. The general idea of this approach is that how we speak about things, how we conceive of things, and how we reveal the way we think about things, matters. In Austria, you have this long culture of non-dealing with right-wing extremism and ignoring, or down-playing, right-wing extremism. Since the Freedom Party was always a part of the established

political field, right-wing extremism was not just an issue which was located on the lunatic fringe, but in the so-called political center of society. So you had so-called sports clubs, *Turnerbund*, you had veterans' clubs and fraternities, and all of them continuing this German nationalist, and then National Socialist, tradition and ideological disposition. You had, and you still have, this very strong foundation or political camp in Austria—it's called *politische lager*, which represents right-wing extremist ideology, and which communicates right-wing ideology. And this was, and remains, a big problem. So my objective is to highlight how the different political actors, including the Freedom Party, react to right-wing extremism, make right-wing extremism an issue, or downplay it, and to see how they speak about right-wing extremism.

**ASN:** So, one of the ways that you're looking at this problem is as a struggle for who controls and directs the discourse in Austria.

**MF:** Yes, I even examine what is called "right-wing extremist" and what is not called right-wing extremist. The Freedom Party does not declare itself as right-wing extremist party, and of course, not all members are right-wing extremists; but its ideological foundations can be considered right-wing extremism. So there is another question, namely, what is perceived as right-wing extremism and which counterstrategies are suggested, in a way—is it taken seriously, is it downplayed, etc.? And this also has consequences for political action. If you consider right-wing extremism as a problem, which I say it is, then you pursue a different policy than one that indicates you don't consider right-wing extremism a problem.

**ASN:** Implicit in this contemporary discursive battle is also a battle of historical memory, specifically how Austria's National Socialist past, and postwar period, are remembered. How does your project address the politics of memory?

**MF:** The politicization of right-wing extremism is always closely connected to debates about National Socialism and debates about memory, or the memory itself, because right-wing extremism, especially in societies which were part of the Third Reich, is always connected to the National Socialist legacy. Although there are differences [with the past], there are [present-day] continuities in terms of specific ideological foundations, such as racism or the idea of a homogeneous ethnic community. So there is a very close connection between talking about National Socialism and talking about right-wing extremism. The memory of National Socialism is a point where right-wing extremism somehow condensed, in a way, and became visible, because right-wing extremist organizations commemorated soldiers as members, and [attended other events] like that. This is where the memory of Nationalist Socialism and right-wing extremism come together. But it's not, of course, just the

rituals of commemoration. There is also an ongoing public, or let's say, semi-public and private discourse and narrative when people talk about National Socialism or about the war, and so reproduce narratives which are very often apologetic.

**ASN:** Our mutual friend Thomas Schmidinger, among others, has been writing about the difficulties and the challenges facing Austrian society with Islamic migration into the country, and especially the difficulties with that identity after 9/11. How, if at all, have the problems or challenges of Muslim migration in Austria changed or altered anti-Semitic discourse?

**MF:** Before about 2005, Muslim immigrants were not singled out from other immigrants. So for example, the Freedom Party, and Jörg Haider's subsequent political party, the BZÖ, [Alliance for the Future of Austria-ed.] were very xenophobic, and you could find racist remarks on the so-called *Ausländer*—foreigners or aliens. But that changed in about 2005, when Heinz Strache took over the Freedom Party. From then on, the distinction between Christian immigrants—Serbs, Croatians, etc.—and Muslim immigrants coming from Turkey or Arab countries became more prominent. This was the point when Muslim immigration was becoming an issue in Austrian politics, or becoming a more widely perceived issue in Austrian politics. Muslims were especially targeted by the Freedom Party.

In many European countries, it started in about 2000 or with 9/11, but in Austria it took some time. It started a little bit later, in 2005. Now, there are new coalitions establishing a dichotomy between Christian and Muslim, because the Freedom Party is embracing Serbian nationalists, which would have been unthinkable in the twentieth century, given the history of the First World War. But the Freedom Party is cooperating with Serbian nationalists in order to build an alliance against Muslims, Muslim immigration, and [the Party's distorted idea of] Islam. It's the same thing with the cooperation between Strache and Geert Wilders from the Netherlands. So, there has been some change recently.

**ASN:** Where does anti-Semitic discourse fit into this system of alliances and misalliances?

**MF:** I wouldn't say that anti-Muslim racism has been substituted for anti-Semitism, because anti-Semitism still has other functions. So anti-Muslim racists still don't think Muslims control Wall Street, for example, or control the East Coast, or the United Nations. But sometimes you can see that the focus shifts from anti-Semitism to anti-Muslim racism. It's not a substitution, but it's rather a shift of focus, I would say.

**ASN:** You've spent a year here. Could you share some impressions of what we might call "cultural understanding" between Austria and the US?

**MF:** I can only talk about my experiences. There are some differences which are striking to me, and one of the differences is the plurality of the society here in the United States, the diversity. We all know there are many problems, but it's still a striking difference between Austria as a central European society and the United States. For example, the United States has always been a nation of immigrants, somehow. And in Austria, this idea that societies, as such, are not always ethnically homogeneous but are products of historical processes is still a challenge for many people in Austria. They do not want to believe that they are living in a nation of immigrants or a nation of migrants.

**ASN:** Andreas Stadler has told the ASN [Fall, 2013-ed.] that those who deal with Austrian culture are struggling to overcome the stereotypical, or even fanciful, ideas of Austria restricted to figures such as Mozart, Maria Theresa, and Maria from The Sound of Music. Have you noticed some of these stereotypical understandings of Austria, and how have you confronted those in your time here?

**MF:** I would say that there are still some remnants of these stereotypes. It's fascinating because when you talk to people who do research on Austria or who have been to Austria, you see that these stereotypes are vanishing. Conversely, there are some people, possibly from an older generation, who keep an image of Austria as this romantic, very traditional society without any conflicts, where everybody knows where he or she belongs; and all Austrian families sing at home. That image still exists and Austria has done a lot since 1945 to support it. There is a huge tourist business in Austria that offers *Sound of Music* tours traveling from Salzburg to different places where the movie was filmed. What was originally just an American phenomenon became influenced by Austrian actions. And *The Sound of Music* fits very well into the Austrian narrative of being the first victim and being innocent—just a people who want to sing and live happily ever after.

**ASN:** What's next for you?

**MF:** One of my plans is to focus more on interactions between Austria and the United States, not in terms of foreign policy, but rather of intellectual history, and of people who left Austria, came to the United States, and pursued an academic career. Many are well known: Paul Lazarsfeld, Marie Jahoda, and others. But there still are many people who left Austria for the United States, such as Saul K. Padover, who became a prominent political scientist and did great research on American political thought and Austrian history. I'd like to follow their biographies, and examine the different phases of becoming American and engaging in American political debates. ♦

Kevin Mummey is the program coordinator at CAS. He holds a PhD in history from the University of Minnesota.

# Irma Wachtler, longtime friend of CAS, turns 100



Left: A 1965 fundraiser for the Twin Cities Opera Guild. Left to right: Mrs. LeVander, film and stage star John Raitt, Irma, and singer/actress Anna Maria Alberghetti. Photo courtesy Kathryn Keefer.

Irma Wachtler, cofounder of North Star Opera (now Skylark Opera) and longtime friend of the Center for Austrian Studies, celebrated her 100th birthday in December 2013.

Although Irma is a native Minnesotan who was born in St. Paul, she was an active supporter of CAS from the very beginning. In 1977, she wrote a story for the University of Minnesota's alumni magazine about the gift from the Austrian people that established the Center.

From that day on, she engaged in many outreach activities and helped founding director William Wright with CAS publicity releases. According to her longtime friend, Kathryn Keefer, "I recall her being everywhere when symposiums were held, and arranging dinners and entertainment at the Town and Country Club. She knew and still knows the politics of the academic community and shared much with Dr. Wright."

Irma's real passion has always been music. She has worked with Twin Cities Opera Guild and the Minnesota Orchestra, and helped found Voices of Vienna. But most of all, Irma has been unwavering in her continued efforts to make affordable, quality opera and music theatre available to the Twin Cities. At North Star, she pushed for an educational outreach program. The Skylark Opera program "Opera Demystified" now tours to dozens of schools per year.

Happy birthday, Irma! ♦

## Rath Prizes *from page 4*

to award a second prize if they feel an article warrants one, and if the prize fund allows. The prize committee did so for both years.

For 2012, they awarded Pamela Ballinger second prize for her fascinating article "History's 'Illegibles': National Indeterminacy in Istria." According to the committee, "Drawing on an impressive range of primary and secondary sources, Ballinger moves beyond the issue of 'national indifference' to legibility/illegibility in her excellent analysis of 'national indeterminacy' in post-Second World War Istria. For 2013, they honored James Tracy for his article "The Road to Szigetvár: Ferdinand I's Defense of His Hungarian Border, 1548–1566," saying, "He provides a well-documented account of a key battleground between the Ottomans and Habsburgs. The approach of analyzing both the relations between the states and the position of the local noble in charge of the castle gives the article particular vigor."

First prize carries a cash award of \$500, and second prize carries a cash award of \$300. We thank the prize committee: David Gerlach, Gundolf Graml, and especially its chair, Nancy Wingfield. Nancy's cheerful enthusiasm and organizational skills were indispensable.

Daniel Pinkerton



In December, Bernhard Weidinger (pictured above) a political scientist from the University of Vienna and a fellow at Center for Right-Wing Studies, University of California-Berkeley, presented a lecture entitled "The Sacral Framing of Exclusion: Christian References in Far-Right Discourses and Right-Wing Interaction between Austria and the USA since 9/11." Photo: Daniel Pinkerton.

# *new from CAS and Cambridge University Press*

## **AUSTRIAN HISTORY YEARBOOK**

VOLUME XLV • 2014

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Center for Austrian Studies, University of Minnesota

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# Horst Rechelbacher, 1941-2014



Horst Rechelbacher in 2006. Photo: Elliot Ayubzada.

The Center lost one of its most generous supporters when Austrian-born Horst Rechelbacher died of pancreatic cancer on February 15, 2014, at the age of 72. More importantly, the world lost one of its greatest entrepreneurs, philanthropists, and artists. Horst (as anyone fortunate enough to meet him was encouraged to call him) was famous as “the father of safe cosmetics” (*New York Times*) and the founder of Aveda and Intelligent Nutrients. What many people do not know is that he was a passionate and influential environmental advocate and cofounder of Business for Social Responsibility.

Horst led a complex, colorful life. He was born November 11, 1941 in Klagenfurt. A dyslexic and, in his own words, “absent-minded” child, he did not excel as a student. Fortunately, he had a photographic memory. As he put it in 2006, “All my life, I’ve had to say, ‘Don’t tell me how to do it, show me how to do it.’” His family lived across a narrow street from an alley, and across the way was a hairdresser. He was fascinated by the art and craft of caring for and styling hair. By the age of twelve, he was “cutting [his] friends’ hair in the style of Marlon Brando and James Dean,” and when, the same year, he was asked what he might want to do in an apprenticeship, he unwaveringly announced, “Hairdressing. I’m going to be a hairdresser.”

Austria has a national system of hairdressing classes with both regional and national competitions. Horst began winning prizes at the age of 14. “I was able to visualize the finished look and then to mentally take myself backward step by step through the process.” He got high profile jobs in Italy and Germany and began winning

international competitions. He came to America in 1963 and again in 1964. The second time, Minneapolis was one of the stops on a tour in which he was giving master classes. He bought a Jaguar XKE and was hit by a drunk driver on the highway. Neither was insured (auto insurance was optional then). He racked up \$15,000 in hospital bills and Hennepin County General Hospital “took [my] passport so I would stay in town and work off the debt.”

However, within a few months he began a rapid rise to fame and success, fueled by his talent, his hard work, and a little bit of luck. He did have a few setbacks because the financial and legal side of business was not his forte, but he found talented and trustworthy business associates and, in 1978, he founded Aveda. Horst’s mother was an herbalist, and from her, he had learned both an appreciation of nature and a knowledge of plants and their potential uses. Aveda’s line of natural herbal products became quite popular locally, and his cosmetology school trained many of the Twin Cities’ finest hairdressers. In less than 20 years, his success spread around the world: Aveda products were sold at over 25,000 stores and salons around the world (I myself have bought them in Berlin, London, and Florence) and he had established an international chain of Aveda spas.

In 1997, Horst sold Aveda to Esteé Lauder for the then-record sum of \$300 million. He remained a consultant until 2003, but at his home and workshop in Osceola, he began researching ways to make the products that we put in our hair and on our skin even more pure and healthful. He began making shampoos, lotions,

and moisturizers entirely from organic materials and, in 2005, founded Intelligent Nutrients. As the company motto states, “If it’s good enough to go on your body, it should be good enough to go into your mouth.” Sales of Intelligent Nutrient products have been steadily growing.

And yet, there is an entire side of Horst that fueled not just his business, but other activities outside his business. His deep love of plants and concern for ecosystems led him to become a world leader in environmental activism, earning numerous awards, including the Rachel Carson Award for a Lifetime Commitment to Environmental Ethics & Integrity and the Austrian Gold Cross. In 2004, he became a founding member of the Organic Center, a nonprofit dedicated to organic education, research, and promotion. In 2008, he, through his Horst Rechelbacher Foundation, was the primary sponsor of the Center for Austrian Studies international symposium, “Climate Change, Sustainable Agriculture & Bioresources.” As a part of that conference, a Twin Cities Public Television (TPT) documentary, “Food, Fuel, and Climate Change,” was created. It has been seen by tens of thousands of Minnesotans, is still regularly broadcast by TPT, and is available in their online archive, Minnesota Video Vault.

He also became heavily involved in herbal medicine. As the *Star Tribune* noted, “His never-ending study of plant-based medicine and health took him from India ashrams to primitive tribes to partnerships with the Henry Ford West Bloomfield Hospital, the Children’s Hospital of Minnesota, and the Mayo Clinic. He collaborated with noted physicians, chemists, and pharmacologists, as well as traditional healers and shamans worldwide.” He has also been a generous donor to the University of Minnesota’s Center for Spirituality and Healing, which advocates a concept of health that says, “well being is about finding balance in body, mind, and spirit.”

Horst was an eccentric, generous, soulful man. One of the deepest pleasures I have had as a result of my editorship was an afternoon spent at Horst’s retreat and workshop. He did not stint with his time as he showed me and a photographer his estate and laboratory. The interview he gave that day (published in the fall 2006 ASN) was frank, funny, poetic, and a gentle but firm call for all businesses to care more about their customers and their world. “We can and we must learn to serve our customers and our planet.”

Horst is survived by his wife Kiran Stordalen; his daughter Nicole and her husband Peter Thomas; his son Peter and his wife Mindy Rechelbacher; and five grandchildren: Emma, Richard, Evan, Ruby, and Jada. But in another sense we are all Horst’s survivors, due to his unceasing efforts to serve us and the Earth.

Daniel Pinkerton

# Meet the new CAS/BMWF Doctoral Fellow

Verena Stern is the 2013-2014 BMWF Doctoral Research Fellow in the Center for Austrian Studies at the University of Minnesota, and a doctoral candidate in the Department of Political Science at the University of Vienna, Austria. After receiving her undergraduate degree in Political Theory in Vienna, she worked as a media analyst for the Austrian Press Agency, and wrote for *an.schläge*, a monthly magazine covering feminist and pop culture topics. Stern taught an M.A. class on feminist theory at the University of Graz's Department for Gender Studies, as well as a B.A. class on political science at the University of Vienna's Department of Political Science. While at Vienna, she also served as an undergraduate teaching assistant and a graduate research assistant at the Graduate Center in the Faculty of Social Sciences. Her graduate thesis, which was eventually published as *Bodies that splatter – feministische Anrufungen, Performativität und Körper in Quentin Tarantinos Death Proof*, attempted to read film politically and test it on feminist theoretical approaches, such as feminist interpellations, performativity, and the body.

As a doctoral student at the Department of Political Science at the University of Vienna, Stern is working in the intersecting fields of policy, law, transnational migration, and human rights. She is currently writing her dissertation on the migration of undocumented refugees from Somalia to the European Union. The working title for her dissertation is "Agency and Law: Somali Migration of Undocumented Refugees in the European Union. An Austrian Case Study." Stern is focusing on the alienation and illegalization of Somali immigrants, and comparing the immigration laws and actions of European nation-states. The 21st BMWF Fellow at the University of Minnesota, Stern has conducted three interviews for the *Austrian Studies Newsmagazine* and the Center for Holocaust and Genocide Studies' newsletter. In addition to attending classes at the University of Minnesota, Stern coordinates a book discussion meeting along with the director of the Human Rights Program, Barbara Frey. She recently presented a lecture entitled "'Grievable Lives': Dealing with Dimensions of (Mass) Violence in Somali Transnational Migration" at the Holocaust Genocide & Mass Violence Studies' Workshop. An interview with her will appear in the Human Rights Program's newsletter. Stern will speak about her dissertation for the Center for Austrian Studies on March 13. ♦



Verena Stern. Photo: Matthias Falter.

## SPOOKY schOLarship?

On Halloween 2013, Visiting Fulbright Professor Reiner Köppl, from the Institute for Theatre, Film, and Media Studies at the University of Vienna, gave a lecture at CAS. Appropriately enough, it was entitled "Vampires in Austria: The TRUE STORY behind the Austrian Vampire Princess." Here he is (left) with his wife, poet and translator Renée von Paschen (right). Some of her poetry appears on page 31. Photo: Daniel Pinkerton.





# Hans Peter MANZ

## and the art of foreign relations

by Verena Stern

*Dr. Hans Peter Manz has served as Austria's ambassador to the United States in Washington, D.C., since December 2011. Born in Canberra in 1955, he studied law in Vienna. Before moving to the U.S., Dr. Manz was the Austrian Ambassador to Switzerland. In October 2013, he gave a lecture entitled "The Development of Transatlantic Relations: An Austrian Perspective" at CAS.*

**ASN:** You served as a foreign policy advisor to the Chancellor of Austria. Could you tell us a little bit about that?

**HPM:** What you basically do is you advise your Prime Minister on international issues. In this concrete case, the Federal Chancellor had been a foreign minister, so he didn't need a lot of advice. But I prepared international meetings and international travel, and I did a lot of letter writing and speech drafting. When I came in, we were still in the early part of the new government, the famous "Schwarz-Blau" (Black and Blue) Coalition. The so-called sanctions by

the EU 14 were lifted sometime in the middle of September, just around the time I came in, so the first thing we had to do was reignite our connections with other European governments. Our first priority was going with the Chancellor to most of the European partners in the European Union, as well as some of our Central and Eastern European partners, to reestablish or to establish personal connections on the level of Prime Ministers and Prime Ministers' Offices. That was quite intense. Parallel to that, we were negotiating with the Americans and the Jewish victims' organizations. The forced labor agreement was almost finished by the time I arrived, and we completed it in October. Immediately afterward, we started negotiations on the restitution package, which we were able to finish in late January of 2001, which gave me another five years of executing the agreement. The Clinton administration was on the way out, so the legal part of it had to be finalized rather quickly. Then, that same year, 9/11 happened and changed everything. So, as you can see, there were lots of things going on, culminating

in 2006, with the second Austrian presidency of the Council of the European Union. We had an EU-US summit in Vienna, which was quite amazing, we had a Latin America summit in Vienna, and we attended a number of summits that were held by rotation in other parts of the world. So that was basically the end of my work with the Prime Minister. Though it was an around-the-clock job, it was a great one that gave me a lot of satisfaction.

**ASN:** Speaking of the EU, and more specifically about Austria, could you point out some factors about why the EU and Austria are important in foreign relations? Why does Austria matter? Does it matter for the U.S.?

**HPM:** You can't easily divide Austria and the EU anymore. The Embassy focuses primarily on Austrian interests, and we have a proper European ambassador. So somebody is now representing us all, and we have our permanent local presidency. We meet regularly not only as ambassadors, but also with all the levels of political, economic, and other advisors that we have. And we try to develop common approaches to the U.S. This doesn't work perfectly, though it's working progressively better. Some issues we pursue together, some issues we pursue on a more national basis, and on some issues we get mixed up and do both or neither. Why does Austria matter for the U.S.? That's a good question. Obviously, we are one of the seats of the United Nations. We have a number of important multinational institutions in Vienna, not only in the UN system, but also in the OSCE [Organization for Security and Cooperation in Europe—ed.] and the CTBTO [Comprehensive Nuclear-Test-Ban Treaty Organization—ed.] and a number of other issues that are of interest to the United States. I still think that despite our relatively limited size, we are quite interesting in the economic sense. Austrian direct investment in the United States has increased dramatically over the last years. We've seen that the opening of Eastern Europe has renewed Austria's, and particularly Vienna's, importance as a regional center. The American government may not appreciate it completely, but many private citizens, including businessmen and tourists, are realizing that they can rebuild connections that were impossible until a few years ago. So that is an important role we play.

**ASN:** We enjoyed the awareness of Austria's past that you exhibited during your lecture. Do you have to reflect upon that past when you talk to other people, other countries, or delegations? Is Austria's past still a hot topic?

**HPM:** No, it is not. The year 2000 was a cathartic one for Europe. Because of the huge debate we

had about the so-called sanctions, a lot of things that have happened since were more easily managed. It showed the limit, and it served as an important lesson, because this is where we still have a long way to go in Europe. This was an overreach in many respects, in saying that even as a community, we cannot tell an individual member state how to run its own business as long as it sticks to the generally agreed rules of the game. Look at what happened later: the governments in Italy, Belgium, Denmark, and other places would have been criticized much more strongly if we had not had that crash of 2000. I think that was an important cleansing moment of limiting what Europe, or European countries, can do and cannot do. This served a purpose. I know how it came about, and, to a certain degree, I can understand how it came about, but it was a bad political mistake. It got cleared up, and since then, our vision has become clearer, and we can focus. If you look at what happened recently, there has been a lot of debate about certain countries changing their constitutions and laws. But Europe only imposed its will on all those issues that were truly in contravention of European agreements. So we now have a guarantee: as a national member state, you know the limits of what you can and cannot do. There are European standards supported not only by the European treaties. There is also the European Charter of Human Rights, and similar regulations that make it very clear what the framework is, the democratic rule of law that we all have to agree to. But what we cannot have is a majority decision about which political coalition or combination is acceptable or not. That is purely, I think, a matter for the responsible voter. This is the only sovereign that there is on a particular election. People in another part of Europe are not elected to judge on what is happening over here or over there. I would not think that I am qualified to judge on what is happening, for example, in Portugal and Ireland. I am, as a diplomat, confined to my own country. This is where I am, I have sworn an oath to uphold the republic, this is what I am qualified to do. And I can talk about how happy I am with the way European structures work, but I will not pass judgment on what any other European country is doing within its own purview. It is difficult to grasp, I know, because we all tend nowadays to have quick judgments on anything. And unfortunately, in many cases, on the basis of very limited information.

**ASN:** Do you think Europe should be more united, like the United States? If it were more united, would it also have a single military force?

**HPM:** There are certain areas where we definitely need a more united Europe and others where we definitely need a Europe that retains the sovereignty of individual member states. There is a tendency—but that is of course our European heritage—for existing structures to

artificially prolong their existence. This is the famous Parkinson's principle of bureaucracy, that any unit wants to survive and it therefore needs to be useful, which means that if you are an EU unit, you then invent new regulations and push the boundaries of what you're supposed to do, because that's the reason for your bureaucratic survival. There is no doubt that we have now reached a point where we all accept that certain matters have to be dealt with on the European level, because we have to keep these common standards for our own good. We have to maintain an open market, freedom of movement, all these things—we can't undermine that. Overreaching sometimes occurs, not because of any ill will, but simply because of the way these bureaucracies are set up. And sometimes members of the European Parliament try to pass laws on the European level that they cannot get passed on the national level. National opposition parties love to try to get things done on a European level that they can't get done at home. But I am absolutely sure that this will change. The current crisis, and the way we dealt with it, has made it very clear that we do need better financial and economic coordination. It is clear that we will only avoid future crises if we have more unified EU involvement in those fields. On the other hand, I think of the famous olive oil regulation that failed, fortunately. It would have prohibited restaurants from putting open olive oil bottles on the table. I think this is a typical example of bureaucratic overreach that unnecessarily endangers the European project, because it upsets people and gains nothing, really. This is the challenge that we face: to make clear why certain things have to be dealt with on the European level and why certain things should remain, or maybe even return, to the national level. In this sense, I think we should come closer to what the United States is, because this is a federal system; the states here actively maintain the power that is allotted to them in the constitution. Not everything is dealt with on the federal level. The problems are the same; you have the same discussion about federal overreach compared to states' rights.

Should we develop into a real world power? I think it would be useful. In that case, a European army could be a possibility, but there are large obstacles on the road there. We already cooperate a good deal; yet there is often a lot of national interest at play. To construct a real European army immediately raises questions about who is going to command it, how officers will be developed, where the units are going to be stationed, and who gets what. It is something that you feel here in the states whenever the Pentagon issues a list of camps that should be closed. Immediately, they get a lot of pushback because of a base's local economic importance. We would be having a discussion the other way around, by asking: "Why are they getting a brigade while we are not?" Yet it would be an illusion to think that we have actually passed the

threshold of violent conflict. I hope we will get there. A peaceful world is better than any sort of war, obviously. But it is better to be prepared. I am not arguing in favor of European expeditions, as there were in the imperial days, to enlarge our area of influence. But I do think that we should have a credible military power, because that is what gets you taken seriously.

**ASN:** Should Austria, or the U.S., interact or interfere in crises like Syria, or the Israeli-Iranian conflict, or in conflicts on the Horn of Africa, which directly affect the EU?

**HPM:** We have a tendency in Europe to say: "We don't need to intervene because we will ask these people to sit around the table, and we will work out a package of assistance, and then they will be happy to fall in line." Yes, that is part of the solution; you can't solve these problems purely on a military basis. But on the other hand, we have seen that without the credible threat of force, it is also difficult to get to the table. Therefore, the cooperation between the strong arm of the Americans and the economic power of Europeans has often been useful. But what is happening around the Mediterranean, around Syria in particular but reaching all the way across sub-Saharan Africa, goes much deeper than that. This is what you could call the second phase of decolonization. You have the old colonial borders breaking up, and we are reverting to the old tribal structures, to put it simply—not everywhere, but in many cases. This creates a completely new threat to all of us, because these new tribal leaders may have short-term goals, but the question is: how will these things resolve themselves? It might be easy to say, let's just fracture these old artificial states and then we will have a few smaller states that will cooperate. If you look at the Iraqi situation today, you have a Kurdish unit that is almost independent already. But you still have a fight between Sunni and Shiite for the rest of the country. You might see a Kurdish part breaking off of Syria now, which would create additional problems for Turkey, because then you have a Syrian and an Iraqi part of Kurdistan growing to a critical size. We don't know how stable Saudi Arabia is, and if you look at African states, you see many of them breaking up internally. We have seen it in Sudan; there have been efforts, some more successful than others, in allowing a more or less peaceful transition, with a lot of assistance from the West. But they do not know, and we do not know, how to deal with all of this. Where do you stop the process of fragmentation? As long as you say a big country like Iraq or Saudi Arabia is breaking up into three parts, that is still viable. But if the country is breaking up valley by valley, you have a huge problem. What sort of international order will then work? We tend to believe that things are eternal because we froze the European borders after the war. This is the biggest achievement of

*continued on page 29*



**"Salzburg is  
not a good  
place for Jews"**

*an interview  
with*

# Marko Feingold

Interview and photos by Thomas Schmidinger

**MARKO M. FEINGOLD** was born in 1913 in the town of Besztercebánya/Neusohl, then part of the Austro-Hungarian Empire and presently the Slovakian town of Banská Bystrica. Growing up in Vienna, he became a small businessman and, finally, worked as a traveling salesman in Italy alongside his brother Ernst. He was arrested by the Nazis during a short visit to the post-Anschluss Vienna of 1938. He managed to escape to Prague, was expelled to Poland, and returned to Prague with false papers. In 1939, he was arrested again and deported to Auschwitz. He survived four concentration camps (Auschwitz, Neuengamme, Dachau, and Buchenwald) and was liberated by the United States Army on April 11, 1945. He returned to Austria and attempted to return to Vienna via the Soviet Sector, but he was not allowed to pass through. After that, he stayed in Salzburg, where he helped Jewish DPs (displaced persons) emigrate to Palestine. From 1946 to 1947, he served as President of the Jewish Community of Salzburg. He became the president of the shrinking community again in 1979. He still serves in that office, and on May 28, 2013 he celebrated his hundredth birthday. On the 65th anniversary of the November 1938 pogrom, he participated in the show "Die letzten Zeugen" in Vienna's Burgtheater. He continues to visit schools as a witness to Nazi crimes. Thomas Schmidinger spoke with him in the Jewish Community Center in Salzburg.

**ASN:** On November 10, you recounted on the stage of the Burgtheater that the Salzburg Synagogue was attacked during the evening of the 65th anniversary of the November pogrom. What happened?

**MMF:** In the months prior to the anniversary, November 9, our security cameras were destroyed three times and we found some damage in our intercom system, so we had to install a new system. Then, graffiti were drawn on the Stolpersteine [cobblestones that remember certain victims of the Nazis] in the city. The police arrested a twenty-year-old unemployed

man, who admits to being an antisemite and a Nazi. But how can a twenty-year-old man in Salzburg become an antisemite? There are no Jews in Salzburg anymore. He doesn't know any Jews.

**ASN:** The phenomenon of antisemitism without Jews is well known.

**MMF:** Yes. But that is only one part of the story. He also influenced four other young men, sixteen-year-olds, who paid attention to his actions. And here, in this street, he also attacked two stones that were not even stones memorializing Jews. One was a memorial to a homosexual and one to a person who was killed by euthanasia. He also wrote antisemitic graffiti on the door of the Synagogue. However, in my opinion, somebody like him should be sent to a psychiatrist and not to prison. The same remedy should be applied to the four teenagers, as it isn't very useful to punish such young men. However, as soon as this group got caught, another person or group appeared and continued to write antisemitic slogans on the Stolpersteine. About one hundred of these memorial stones have been attacked. And finally, on the 9th of November, they once more attacked our security cameras and glued the locks of the Synagogue and the community center. We had to change all the locks and wash away the graffiti. Nobody has been caught yet, so we don't know if it is one person or a group. But this demonstrates the antisemitic atmosphere in Salzburg. I have experienced antisemitic attacks in Salzburg since 1945.

**ASN:** Antisemitism is a problem all over Austria.

**MMF:** Yes, but Salzburg is more antisemitic than most of the country. In Salzburg, you have not only the local antisemites, but also collaborators from Croatia, Bosnia, Serbia, or the Soviet Union, who came here in 1945. Salzburg became the asylum for Nazi collaborators from all over Eastern Europe. Even some who were sentenced to death in absentia had

a wonderful life here in Salzburg. They became journalists for the ORF or the *Salzburger Nachrichten*, and became an accepted part of society here. Even in my own political party, the Social Democrats, I faced a lot of antisemitism.

**ASN:** One of the reasons for the presence of many of these Nazi collaborators was that Salzburg was controlled by the Americans, and these collaborators from the East hoped to escape the Soviets.

**MMF:** Yes! The reason why the Americans saved these Nazis was the Cold War. In this critical phase of Soviet-American relations, the Americans thought that they needed former Nazis and their collaborators. They thought that these people would be necessary partners for fighting the Soviet Union. As we know, this war never happened. However, the Nazis could escape that way. But it was not only the Americans. The British did not always play a positive role. When all over Europe millions of surviving Jews could not go home to their cities, they did not allow us to immigrate to Palestine.

**ASN:** You personally helped many of the Jews in the DP camps in Salzburg to emigrate to Palestine.

**MMF:** I was responsible for the soup kitchen for the Jewish DPs. So I took on the status of mediator between the Americans, the Jewish DPs, and the local administration. The camps were overcrowded, and then they suddenly told us new transports would come. So, we had to do something to empty the camps. I needed cars to transport the Jews, but all the cars were under the control of the government of Salzburg. So I went to the government, and they said that they couldn't give them to us. Then I told them: "There are only two possibilities. Either you give me the cars or the Jews will stay." Immediately they asked: "How many cars do you need?" You see, this was a typical antisemitic answer. First they say no, and then, when they hear the alternative, that the Jews will stay, they suddenly give you all the cars you need just to get rid of the Jews.

**ASN:** That story says a lot about antisemitism in post-WWII Salzburg.

**MMF:** It was very pervasive. I was often asked why I didn't go to Palestine. I always replied to the Catholics, "If you'll go to Rome, I'll go to Israel." You just have to look at how people speak here. They don't even dare to say the word Jew. They say something like "the people with the same religion that you have," or something like that. These people are such intense antisemites that they think when they say the word Jew everybody will recognize that they are antisemites. These old antisemites stayed here, and they did not

change at all. I think it is enough to tell you that, in 1946, six hundred out of the thousands of refugees settled in Salzburg. Today, there are only twenty. In the 1970s, we had forty young people who were finishing high school. They knew that, with their professors, they would not be able to finish their exams. We helped them to go abroad to finish their education. Only one of these young Jews returned to Salzburg. They got good jobs in Switzerland, America, or France. Jews who were born here are now doctors in Switzerland or the United States. Only one came back to Austria, and he went to Vienna. We even had to fight for eight years to get papers for a young educated Jewish physician from Russia who came to Salzburg because his girl friend studied here at the Mozarteum. You can't imagine what I tried to do for him, but we still haven't acquired his full papers.

**ASN:** In 2013 you celebrated your 100th birthday. You are one of the last survivors of the Shoah who survived the concentration camps as an adult and even can remember the time when the Nazis came to power. The historical memory will necessarily change when survivors like you are not here anymore. Is Austria doing enough to forward the experiences of the survivors?

**MMF:** I am still going to schools to tell my story to the young generation. Only a few of us are left, and I am the only one my age who can still go to schools. Many of the children are really interested in our stories. But there might be fifteen of us left who are still able to go to schools. And the Ministry of Education was even cutting the hours of the few survivors who still can go to schools. Three years ago they started to limit my hours in schools to one hundred and forty hours per year, and that means only seventy lectures a year. I still could do much more than that.

**ASN:** What is the future of the Jewish Community in Salzburg? Do you sometimes fear you will be its last president?

**MMF:** We are approaching the end. Of course I fear that I will be the last president of our community. Twenty years ago we tried to bring some young Jews from Russia to Salzburg, but the officials prevented that. I don't try to do that anymore. Nobody wants to come to Salzburg anymore. And they are right. We should not bring Jews to such a place, where antisemitic slogans are written on memorial stones and the synagogue is attacked. This is not a good place for Jews, and soon we will be gone.

*After this interview two more incidents occurred in Salzburg. At the end of January, someone sprayed Nazi graffiti on the memorial for the victims of the Nazis in the Salzburg cemetery, and the star of David at the entrance of the synagogue was spray painted yellow, the color of the Nazi "Judenstern". ♦♦*

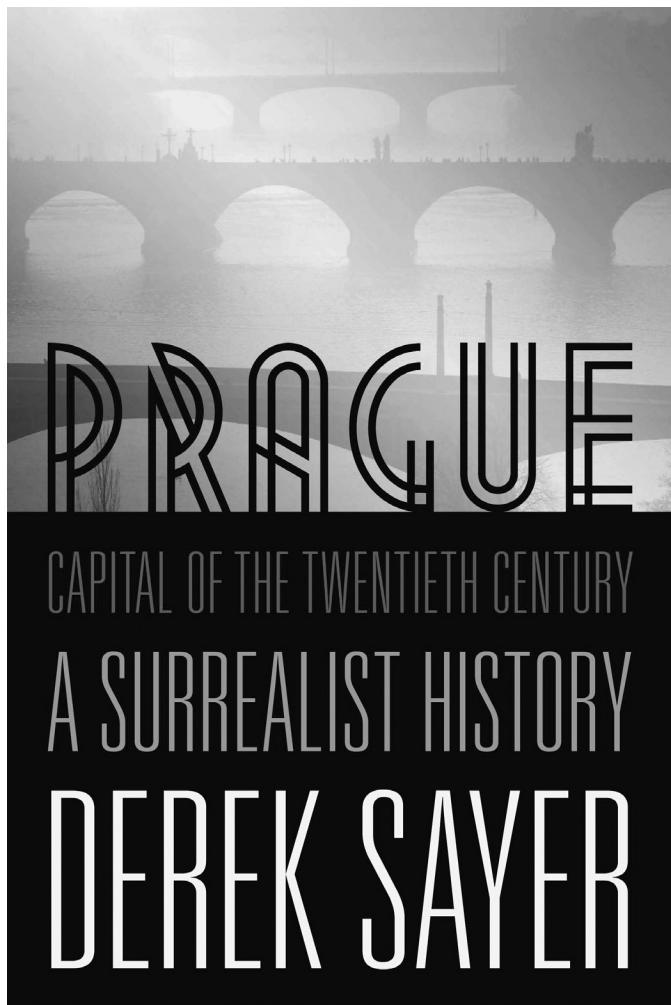


Feingold in his office.



The Synagogue in Salzburg.

## Resolutely nonlinear history



Derek Sayer. *Prague, Capital of the Twentieth Century: A Surrealist History*. Princeton: Princeton University Press, 2013. 624 pp., photos, illus. Cloth, ISBN: 978-0-691-043807, £24.95, \$35.

This is a beautiful, erudite, fascinating, confusing book. Densely researched and resolutely nonlinear, it demands the reader's commitment. The first few chapters provide a layman's introduction to Prague geography, centuries of Czech history and culture, and European surrealism; the second half of the book is a tour-de-force of modern European intellectual history. The two halves sit uneasily together; this reviewer is curious to see what sorts of audiences and responses they will attract.

Sayer's title alludes to Walter Benjamin's vision of nineteenth-century Paris, and Sayer draws his narrative approach from Benjamin's *Arcades Project*, crafting a Czech-inflected montage of narratives related to the history of European surrealism between 1900 and 1950. He claims to be weaving together petites narratives to tell a larger story, while emphasizing "the details that derail." (7) Yet that story remains somewhat obscure until the final chapters, reducing the effect of the lovely assemblages of detail and interwoven histories.

Although this is not an argument-driven book, Sayer outlines two governing ideas. The first, unsurprising notion is that Prague's traumatic twentieth century belies the promise of utopian order offered by the standard succession of historical grand narratives: liberal democracy, fascism, and Communism. Prague's modern existences have been uniquely plural and uniquely problematic, the author implies. "This is a place where modernist dreams have time and again unraveled," Sayer opines, where the "grand narratives of progress" have been "unmasked." (10) This comment begs comparative questions: why is Prague more modern in this regard than Berlin or Riga? Sayer relies on a 1998 Anthony Giddens text for his definition of modernity, which he tucks into a footnote. (446 n33) The desire to skip the usual scholarly throat-clearing regarding definitions and historiography of European modernities is understandable, but academic readers will demand more thoughtful, precise terminology. The second, related idea emerges from the set of personal, intellectual, and artistic relationships among surrealists in Paris and Prague. Sayer intimates that this mutual embrace and influence was somehow intertwined with the glamor of Prague's various modernities, but this idea is never quite articulated; by the end of the book it disappears entirely.

Sayer's hand-waving at modernity results in many elegant, frustrating phrases. We learn that Prague "confounds the metaphysics of modernity." (51) Karel and Josef Čapek's "robot," from the 1921 *Rossum's Universal Robots* (*R.U.R.*), becomes "incubated in the imagination to metamorphose into a universal archetype of modernity gone mad." (90) A walk through Prague is "a journey of a couple of miles and a million modernities, whose planes and surfaces are as fractured now as Chochol's facades," alluding to architect Josef Chochol's famed cubist apartment building. (90) What does any of this mean? Other topics bring out similarly irritating efforts at romance. Sayer repeatedly reminds his readers of Prague's "location, as close as one can come to the center of Europe," which "ensured that its inhabitants have been buffeted by all the crosscurrents of European modernity, including the Nuremberg Laws, communism, and jazz." (82) Sayer refers to Czechoslovakia as "[a] land railroaded by history and bypassed by historians, where small is a situation and a destiny, the warp and woof of national being." (188) Even surrealism, seemingly a central concept to the book, is occasionally tossed off, as when Sayer refers to the spa towns of Karlovy Vary and Mariánské Lázně as "surreal...with their wedding-cake hotels haunted by the shades of Goethe and Marx and mock-classical colonnades...." (18) But these imprecise or overwritten gestures diminish as the book continues.

The book's real purpose seems aligned with the cultural claims made by Milan Kundera (who features prominently in the book), pulling the Czechs into a progressive Western tradition, the "Prague-Paris telephone" of avant-garde artistic development, by circling through the lives, works, and cities of the century's main surrealists. Each chapter is loosely thematic and narratively circular, linked by various historical figures who appear repeatedly, wandering with Sayer throughout the text and years. The most important historical flâneurs here are Paris surrealists like Guillaume Apollinaire, André Breton, and Paul Éluard, as well as the members of Devětsil, the interwar Czech artistic collective, and particularly the writers Vítězslav Nezval and Vladislav Vančura, the designer and jack-of-all-trades Karel Teige, and the painter Marie Čermínová (Toyen). But especially in the earlier chapters of the book, where Sayer treats several centuries of Czech history, they are accompanied by unexpected interlocutors, such as the Habsburg emperor Rudolf II, and Angelo Maria Ripellino, author of the classic guidebook *Magic Prague*.

The best chapters of the book begin with "Modernism in the Plural," a walk through Prague architectural history, the Bat'a firm, Prague cubism, and the transnational mutual affect of Czech and French surrealism. These dazzling latter chapters are a model for cultural historians. Sayer moves knowledgeably through a variety of creative and intellectual endeavors—classical music, jazz, many forms of visual

*continued on page 19*

# Laughter and music in Terezín

Lisa Peschel, ed. *Performing Captivity, Performing Escape*. New York: Seagull Books, 2014. 420 pp., photos, illus., figs. Paper, ISBN: 978-0-8574-2-000-8, \$25. Distributed by University of Chicago Press.

This lovingly produced volume is a collection of material that the editor (and translator of all but one of the pieces) first learned about while interviewing survivors of the Terezín Ghetto. Many of them had plays and sheet music tucked away in drawers or attics that had been nearly forgotten since they were first performed. Peschel actually took time off from her dissertation writing to collect the texts into the volume *Divadelní texty z terezínského ghetto / Theatretexte aus dem Ghetto Theresienstadt* (Prague: Akropolis, 2008). Five of the texts were originally written in Czech; seven were originally written in German. The 2008 book was a dual language edition, with German text on one page and Czech text on the opposite. In this volume, all texts have been translated into English.

The book consists of cabaret sketches, plays, song lyrics, puppet shows, drawings, and essays created by inmates of the Terezín/Theresienstadt Ghetto between 1942 and 1944. It is an extraordinary volume that plunges the reader into the heart of the Holocaust experience, because these authors were not writing for us and were not writing after the fact. They were writing for each other, and their results were usually light (though often sharply satirical), honest, and refreshingly unsentimental.

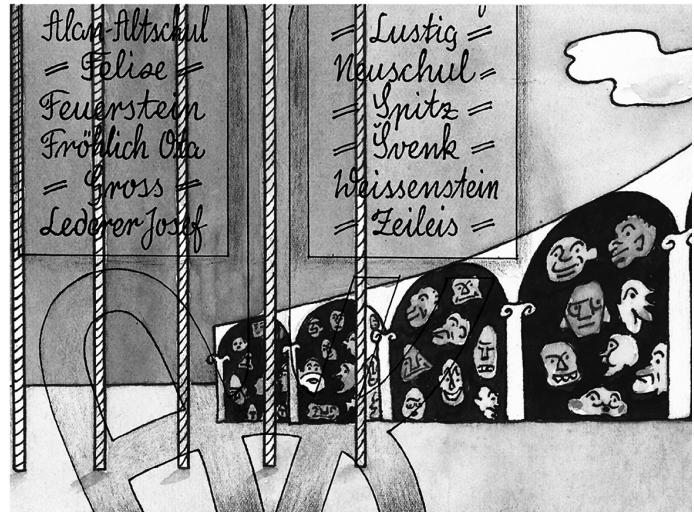
Many people are surprised to hear that Jewish prisoners of a Nazi camp were allowed to write and perform music and theatre. Peschel carefully explains how and why this came to pass in an excellent introductory essay that puts Terezín/Theresienstadt in perspective and analyzes the meanings of performance in the prisoners' daily lives. She explains that although Terezín/Theresienstadt was not a death camp, tens of thousands died there due to disease and starvation. It was also a way station; prisoners were regularly shipped to Auschwitz and other death camps from Terezín/Theresienstadt. All told, of the approximately 90,000 Jews transported to the ghetto, approximately 11,700 survived. (35) As Czech novelist Ivan Klíma, himself a survivor, writes in a brief prologue, "Terezín was unquestionably a place on the very border between life and death—yet people sang, recited, and performed theatre there." (36)

The translations are but one part of a beautiful package. There is no doubt that Peschel has performed an invaluable service for scholars, students, and those who are curious about daily life in a Nazi prison camp. She and Seagull Press have included reproductions of photographs (some actually taken in the ghetto), paintings and sketches made in the ghetto, and the delightful theatre posters that ghetto artists created. Maps are also included, and everything a scholar could want is here: biographical sketches of authors and performers, extensive footnotes, a glossary of German, Yiddish, and Czech slang, and an extensive bibliography.

This accompanying background material is perhaps the most moving part of the book. Time and time again, one encounters biographies of smart, creative, kind men and women in their 20s, whose biographies read—like that of Edith Baum, who performed in a cabaret by Dr. Leo Strauss—"born on June 17, 1921 . . . deported to Auschwitz on October 9, 1944. She perished." (229) The cruelty of the Nazi regime, the waste of human life—which, on one level, we have been aware of for most of our lives—is brought home with new force as we read again and again, "(s)he perished." On the other hand, the drawings, watercolors, and pastels (many in color) of barracks conditions, ghetto coffeehouses, grocery stores, and, best of all, stage performances, evoke and celebrate the moments of joy that artists brought to their fellow prisoners.

But what of the texts? Do they speak to us across the generations? Peschel writes, "all translations were prepared with performance in mind." (4) So one must ask, can they be successfully performed? The answer is, not unexpectedly, while many leap off the page and bring the reader to laughter (more on the one drama below), a few remain important historical documents but no more.

Among the best is *Laugh With Us: The Second Czech Cabaret* by Felix Prokeš (Porges), Vítězslav "Pidla" Horpatsky, Pavel Weisskopf, and Pavel Stránský. The sketches are immediately accessible, and without much explaining—in fact, with



Edited by Lisa Peschel

## Performing Captivity, Performing Escape

CABARETS AND PLAYS FROM THE  
TEREZIN/THERESIENSTADT GHETTO

less than Peschel gives us—we grasp the satire of everyday life in Terezín/Theresienstadt and the cabaret artists' wise guy take on the absurdities of their horrific situation. In one section, the authors have imagined their future thirty or forty years hence. They sit on a park bench in a peaceful postwar Prague. Porges notices the yellow star on Horpatzky's clothing.

Porges: I can't recall ever having seen it before.

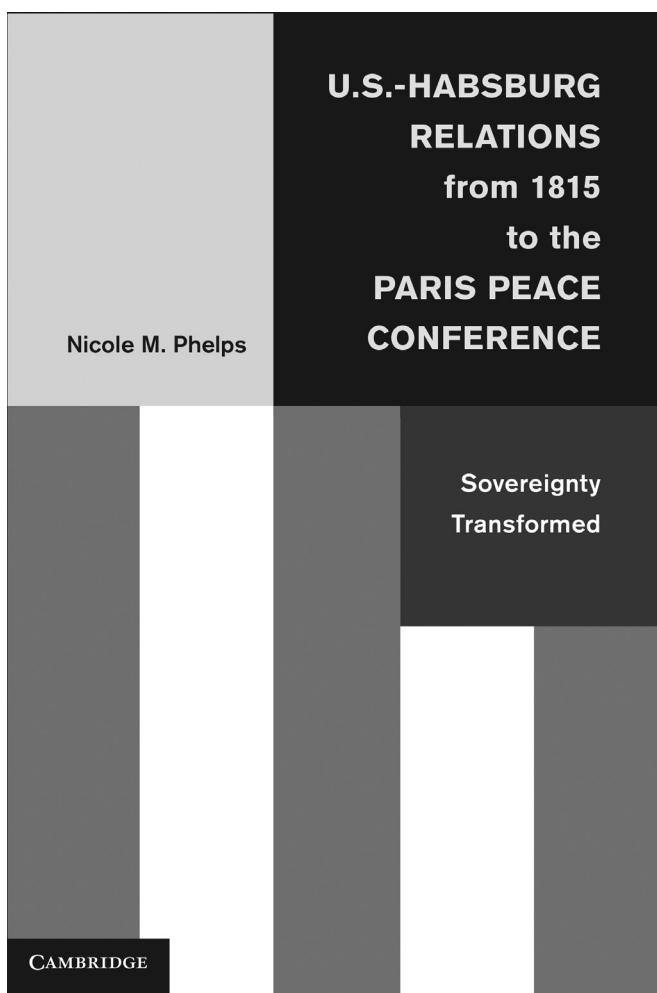
Horpatzky: Then you are a fortunate man; I envy you. This was once a great fashion. People wore it a lot, on jackets, on overcoats, on trousers, on underwear, and I don't know where all else.

While a dry Viennese satire is an important part of the sketch (and other sketches are a bit more pointed), the future these prisoners help their fellow Jews envision is a comforting one where the past and the Holocaust are so distant one can hardly remember the pain. This was an important function of the cabaret performances.

In contrast, *The Smoke of Home* by Zdeněk Eliáš and Jiří Stein (translated by Dorothy Elias), is utterly devoid of hope. The Hundred Years' War is a metaphor for WWII. Three prisoners dream of being released to go back to the life they lived, but as the prison doors are opened, they are told that all the lands they called home have been burnt to the ground and many loved ones are dead. It is small wonder that this bleak masterpiece was never performed in the ghetto. "Only a few were able to look the truth in the eyes, a truth which was already apparent even in the camps: none of us would return to the same home we left. Eliáš and Stein were able to face that possibility," survivor Jiří Franěk wrote in a letter to Peschel. (148)

Lyrics—even those of masters such as Cole Porter and Stephen continued on page 28

# Migration, race, citizenship, and politics



Nicole M. Phelps. *U.S.-Habsburg Relations from 1815 to the Paris Peace Conference: Sovereignty Transformed*. New York: Cambridge, 2013. 293 pp., tables. Cloth, ISBN 978-1-107-00566-2, \$99.

Approximately 15 million Europeans arrived in the United States in the period from 1890 to 1914; the vast majority of them were born in Eastern and Southern Europe. Austria-Hungary contributed the greatest numbers during the period 1902 to 1911, with 28 percent of all U.S.-bound migrants. All in all, 1,845,382 people left Imperial Austria; with 1,702,248, the number of transatlantic migrants from the Hungarian Kingdom was not much smaller. More than 80 percent of the transatlantic migrants chose the United States of America as their destination and up to 40 percent returned to Europe within a few years. Some of these migrants crossed the Atlantic many times; one of them was Charles Mercy, from Kraków, whose story is told in chapter three. These people established a dense network of relations between the Habsburg and the U.S. worlds. Even so, our knowledge about the diplomatic relations of the famously diverse European empire and the North American democracy is still poor. With her convincing study Nicole Phelps succeeds in closing this gap and presents a fresh look at old-fashioned diplomatic history. This book not only deals with traditional themes of diplomatic relations, but also addresses questions of migration, race, citizenship, and the tangled history of politics and ideology from the Congress of Vienna in 1815 to the post-World-War-I Paris Peace Conference in 1919.

Besides links via transatlantic migrants, the two countries signed very few treaties, had relatively minor trade connections, and, with the exception of World War I, never went to war with one another. The first chapter of the book is devoted to the diplomatic culture of the Great Power System, created at the Congress of Vienna, aiming to avoid European-wide warfare. The author describes the historical development of a European diplomatic system and the expansion of the Great Power System over the course of the nineteenth century, which, at the end, accommodated the United States, independent countries in Latin America, and Japan. Of special interest are the diverse diplomatic cultures of the countries under observation. While Austria-Hungary could look back to a long history of diplomatic negotiations, the rather young United States of America had to establish new rules to take part in the diplomatic game. In the second chapter, Phelps examines the long and contentious process of integrating the United States into the Great Power System. Economic questions at the beginning of the nineteenth century ended in the opening of a U.S. consular post in Vienna in 1830. Later on, the revolutionary conflicts of the 1848 to 1852 period resulted in a diplomatic crisis between the two countries, as the U.S. government supported the independence of the Hungarian Kingdom and especially invited the most prominent Hungarian revolutionary, Lajos Kossuth, to the U.S.

More and more people from the Habsburg Empire crossed the Atlantic in the second half of the century, and increasing numbers of returnees resulted in problems of dual citizenship as naturalized U.S. Americans entered their former Habsburg native lands. To process yearly increasing numbers of Austro-Hungarian migrants, the U.S. government opened new consulates in Trieste und Fiume. Consular agenda extended to proving individual's citizenship status and changed methods of communication through embassies and foreign offices. Chapter four focuses on the experiences of Austrian and Hungarian citizens on the other end of the Atlantic and the limits of Habsburg consular service in the U.S. Until the outbreak of World War I the Ministry of Foreign Affairs opened various Austro-Hungarian consulates in major cities with a higher concentration of Habsburg migrants. In addition to supporting Austro-Hungarians in the U.S., at the turn of the twentieth century, repatriation was their major concern.

Given the diverse population of Imperial Austria and the Kingdom of Hungary, chapter five is devoted to racial identity and political citizenship. The Habsburg governments recognized its citizens as either Austrian or Hungarian and expected other states to respect their categorization. On the contrary, U.S. administrations rejected Habsburg identity categories and instead used race-based categories. Phelps shows convincingly how new racial thinking, which was a product of a transatlantic community, succeeded over the traditional diversity in Central Europe. The two chapters at the end of the book deal with the nonexistence of regular diplomatic channels between the United States and the Habsburg Empire during the war and the role the U.S. played in the lengthy process of securing the sovereignty of the successor states after the breakup of the Empire in 1918.

This is an important book. The author has a broad and serious knowledge of the available historical documents, challenges their informative value, and offers new and alternative modes of interpretation. From a multitude of documents from various national archives in the U.S. as well as in Austria, Phelps develops a dense picture of conflicts over diplomatic norms concerning mostly the migration of several million people and of the crisis of the Great War itself. Especially convincing are the individual life stories of diplomats as well as of labor migrants and merchants gathered through various documents. All the book is missing is a summary of the research results; instead, Phelps has decided to conclude with an interesting perspective on nationality conflicts and problems of nation states in the twentieth century. However, her study is a significant contribution to transatlantic diplomatic history of the long nineteenth century, and can be highly recommended to scholars around the world who are interested in the many themes of American and European history that Phelps covers. An important topic of transatlantic history has finally received scholarly attention.

Annemarie Steidl  
History  
University of Vienna

# Gorani struggles, past and present

Thomas Schmidinger. *Gora. Slawischsprachige Muslime zwischen Kosovo, Albanien, Mazedonien und Diaspora*. Vienna: Wiener Verlag für Sozialforschung, 2013. 167pp. Paper. ISBN 9783944690049, € 24,90.

The Gorani people are a small minority in the border region of Albania, Macedonia, and Kosovo. Being both Slavic and Muslim, the Gorani have become even more marginalized in the last two decades because of identity politics, ethnic conflicts, rising nationalism, and newly established nation states. Many Gorani have left in order to find jobs within the European Union and return to the region in summer. The Austrian political scientist and former BMWF Research Fellow at the Center for Austrian Studies, Thomas Schmidinger, has recently published the findings of a research project he conducted in the Gora region.

The author begins by outlining the theoretical framework of his approach, starting with theories of peripheralization, nationalism studies, and the concept of transnational migration. Schmidinger gained his insights by participative observation and by conducting several interviews with Gorani living in Gora and abroad, local representatives, and academics.

The first chapters of the book provide historical and ethnographic information concerning the Gorani people. The second part of the book focuses on the current situation in Gora. Schmidinger first analyzes practices and constraints of Gorani politics in Kosovo, in Macedonia, and in Albania. The lack of opportunities is amplified by the economic circumstances that have deteriorated drastically since the fall of Communism and the reemergence of nationalist politics. Then he sheds light on the Gorani diaspora in Europe. Many left the region for Yugoslavia, Austria, and other European countries in the second half of the twentieth century. The civil war and the disintegration of Balkan societies in the late 1990s, as well as the new European asylum policies, changed the patterns of Gorani migration.

According to Schmidinger, this publication is the first German-language book about the Gorani. The book exhibits the author's comprehensive knowledge of the Balkan region, its history of conflict and the cleavages of ethnicity, religion, and nationality. Yet, the strength of the book is sometimes its weakness. The amount of information provided, particularly theological or ethnographic details, sometimes overwhelms the reader. Too many pictures and five pages with travel advice at the end of the book display the hybrid character of the book, which is trying to be both a scholarly study and travel literature. This does not necessarily have to be negative, but the theoretical framework elaborated at the beginning of the book often is abandoned in favor of many examples, which remain under-theorized.

One problematic aspect of the book that has to be noted is the poor quality of copyediting by the publisher. Nevertheless, the book does shed light on a mostly ignored and marginalized minority in the Balkans, and is a good catalyst for starting a discussion and even founding a new subfield of Balkan studies.

Matthias Falter  
Political Science  
University of Vienna

right: Thomas Schmidinger



Thomas Schmidinger

## Gora

Slawischsprachige Muslime zwischen Kosovo, Albanien, Mazedonien und Diaspora



## Prague: A Surrealistic History from p. 16

art, political polemic, personal correspondence, journalism—and from Prague to Paris and back, weaving together the biographies of artists from across the European continent. His eye for the telling anecdote and illustrative quotation is no less keen here than in his marvelous *Coasts of Bohemia* (1998). Oskar Kokoschka, John Heartfield and Wieland Herzfelde, Toyen, Bohuslav Martinů and many others crisscross the continent and the world, fleeing Nazism and grappling with the political upheavals of the era, sometimes transforming them into art, sometimes incapable of making violence aesthetic. Sayer's work makes a notable effort to include female artists and composers, often elided from prosopographies like these: for once, Toyen has company. Sayer quotes his largely male protagonists' lubricious comments about women, occasionally echoing them in his own descriptions of the content of paintings or architectural ornaments ("among the *bonbons* spangling that façade is a procession of nude female figures with pert breasts and perky behinds..." [169]), but while the female perspective is less prominent here, it is distinctly present.

Sayer clearly agrees with Ripellino that Prague is magic: this book is in large part an ode to

that complicated city. But it is not unambiguous. Sayer's emphasis on Prague's seeming absurdities, the city's foggy glamor, can be read either as an effort to place it alongside Paris as a European cultural capital or as a new means of making it Other, fearsome, "this little mother has claws," as Kafka wrote and Sayer recounts. Perhaps this demanding book, a kind of academic *Wunderkammer*, should be read not just as prose but poetry, noting that not just Prague but the artistic and intellectual moment Sayer describes is well characterized by his favorite Baudelairean phrase: *le transitoire, le fugitive, le contingent.* (9, 70)

Andrea Orzoff  
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# HOT off the PRESSES



Sebastian Werr. *Heroische Weltsicht. Hitler und die Musik*. Vienna: Böhlau, 2014. 300 pp., illus. Cloth, ISBN: 978-3-412-22247-5, € 30.80.

Diana Reynolds Cordileone. *Alois Riegl in Vienna 1875–1905: An Institutional Biography*. Williston, VT: Ashgate, 2014. 326 pp., illus. Cloth, ISBN: 978-1-4094-6665-9, \$119.95.

Agnieszka Gasior, ed. *Maria in der Krise. Kultapraxis zwischen Konfession und Politik in Ostmitteleuropa*. Vienna: Böhlau, 2014. 388 pp., illus. Cloth, ISBN: 978-3-412-21077-9, € 51.30.

Anne J. Cruz and Maria Galli Stampino, eds. *Early Modern Habsburg Women: Transnational Contexts, Cultural Conflicts, Dynastic Continuities*. Williston, VT: Ashgate, 2013. 312 pp., illus. Cloth, ISBN: 978-1-4724-1164-8, \$119.95.

Tadeusz Czekalski. *The Shining Beacon of Socialism in Europe: The Albanian State and Society in the Period of Communist Dictatorship, 1944–1992*. Cracow: Jagellonian University, 2014. 170 pp. Paper, ISBN: 978-83-233-3515-3, \$42. Dist. Columbia University Press.

Philipp Ther. *Center Stage: Operatic Culture and Nation Building in Nineteenth-Century Central Europe*. Translated by Charlotte Hughes-Kreutzmüller. W. Lafayette, IN: Purdue, 2014. 340 pp. Paper, 978-1-5575-3675-4, \$39.95.

Gábor Vermes. *Hungarian Culture and Politics in the Habsburg Monarchy, 1711–1848*. New York: CEU Press, 2014. 290 pp. Cloth, ISBN: 978-963-386-019-9, \$60.

Anna Contadini and Claire Norton, eds. *The Renaissance and the Ottoman World*. Williston, VT: Ashgate, 2013. 352 pp., color & half-tone illus. Cloth, ISBN: 978-1-4724-0991-1, \$129.95.

Jana Bacevic. *From Class to Identity: The Politics of Education Reforms in Former Yugoslavia*. New York: CEU Press, 2014. 250 pp. Cloth, ISBN: 978-615-5225-72-7, \$60.

Arnold Suppan. *Hitler—Beneš—Tito. Konflikt, Krieg und Völkermord in Ostmittel- und Südsüdosteuropa*. Vienna: Austrian Academy of Sciences, 2013. 3 vol. 2,060 pp., maps, illus. Cloth, ISBN: 978-3-7001-7309-0, € 148.

Volker Koop. *“Wer Jude ist, bestimme ich.” “Ehrenarier” im Nationalsozialismus*. Vienna: Böhlau, 2014. 354 pp., illus. Cloth, ISBN: 978-3-412-22216-1, € 25.60.

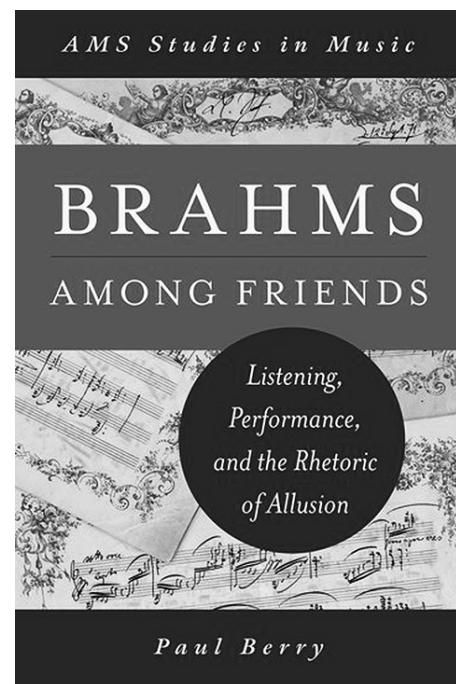
Nora Berend, Przemysław Urbańczyk, and Przemysław Wiszewski. *Central Europe in the High Middle Ages: Bohemia, Hungary and Poland, c.900–c.1300*. New York: Cambridge, 2014. 546 pp., maps. Cloth, ISBN: 978-0-5217-8156-5, \$99.

Diana Mishkova, Balázs Trencsényi, and Marja Jalava, eds. *“Regimes of Historicity” in Southeastern and Northern Europe, 1890–1945: Discourses of Identity and Temporality*. New York: Palgrave, 2014. 456 pp. Cloth, ISBN: 978-1-313-36246-9, \$105.

## Regimes of Historicity in Southeastern and Northern Europe, 1890–1945 Discourses of Identity and Temporality



Edited by Diana Mishkova,  
Balázs Trencsényi and Marja Jalava



Paul Berry. *Brahms Among Friends: Listening, Performance, and the Rhetoric of Allusion*. New York: Oxford, 2014. 400 pp., mus. examples. Cloth, ISBN: 978-0-1999-8264-6, \$45.

Nancy November. *Beethoven’s Theatrical Quartets: Opp. 59, 74 and 95*. New York: Cambridge, 2014. 295 pp., illus., tables, mus. examples. Cloth, ISBN: 978-1-1070-3545-4, \$95.

Lajos Bokros. *Accidental Occidental: Economics and Culture of Transition in Mitteleuropa, the Baltic and the Balkan Area*. New York: CEU Press, 2013. 204 pp. Cloth, ISBN: 978-615-5225-24-6, \$55.

Fatma Müge Göcek. *The Transformation of Turkey: Redefining State and Society from the Ottoman Empire to the Modern Era*. New York: I.B. Tauris, 2014. 320 pp. Paper, ISBN: 978-1-78076-486-3, \$45. Dist. Palgrave-MacMillan.

Marina Dmitrieva und Bálint Kovács, eds. *Die Kunst der Armenier im östlichen Europa*. Vienna: Böhlau, 2014. 256 pp., color & halftone illus. Cloth, ISBN: 978-3-412-21107-3, € 41.10.

Laura Lisy-Wagner. *Islam, Christianity and the Making of Czech Identity, 1453–1683*. Williston, VT: Ashgate, 2013. 214 pp., illus. Cloth, ISBN: 978-1-4094-3165-7, \$119.95.

Holm Sundhaussen. *Sarajevo. Die Geschichte einer Stadt*. Vienna: Böhlau, 2014. 409 pp., color & grayscale illus., tables. Cloth, ISBN: 978-3-205-79517-9, € 34.90.

# SCHOLARS and SCHOLARSHIP



2013 ASP students at the Austrian Embassy in Washington, D.C. Center: Hans Peter Manz, Austrian Ambassador to the US.

## UNO's ASP program turns 30

Students from the University of Innsbruck and other Austrian universities have been coming to the University of New Orleans for more than 30 years to spend their Austrian February semester break to engage in a deep immersion program—a *Schnupperstudium*—at an American university in a great American city. The Austrian students spend mornings taking courses in American history, political science, sociology, and economics taught by UNO faculty members during their month at UNO. They are busy going on field trips in the afternoon (swamp and plantation tours); they attend a gospel mass, and listen in on Chermaine Neville's raunchy gig on Frenchmen Street's "Snug Harbor"; they also visit a courtroom and a jail as well as some businesses

in town. Mardi Gras parades and the madness of carnival in New Orleans are usually the culmination of their stay in the Crescent City. Locals welcome them by showing them Southern hospitality in barbecues and receptions – but they are not lacking for party opportunities in the public spaces of New Orleans. Before coming to New Orleans, ASP students usually spend a weekend in Washington, D.C. They visit the city's fabled museums, have a date with the Washington correspondent of Austria's ÖRF, and visit the Austrian Embassy.

Started by Nick Mueller and Carl Wagner on the UNO side and Erich Thöni (assisted by Günter Bischof) on the Innsbruck side, the ASP has been coming to UNO since 1982 (at that

time with the University of Munich as a partner). In later years the Political Science Department in Innsbruck took over the program, where Anton Pelinka's long-term assistant Ellen Palli and her husband have been organizing the program for over 20 years. The CenterAustria staff at UNO (Günter Bischof, Gertraud Griessner, and Innsbruck student workers) have been organizing the program since 1997 on the UNO side. For many years the Austrian students enjoyed family stays in New Orleans; more recently they have been staying at UNO TRAC Center. On February 12, 2014, the ASP will celebrate its 30th anniversary (the program was interrupted due to Hurricane Katrina, when many of the traditional host families were dispersed, some never to return). ♦

## CFP: Austrian Studies Association 2015 Conference

**Crossing Borders—Blurring Borders**  
University of Michigan-Dearborn,  
March 26-29, 2015

In her novel *Engel des Vergessens* Maja Haderlap writes of crossing the border from Carinthia into Slovenia, "Das Überschreiten der Grenze ist hier kein natürlicher Vorgang, es ist ein politischer Akt" (220). In addition to being a political act, a border crossing or blurring can be an aesthetic act, a collaborative act, a historical act, or a combination of the above. The conference topic is conceived to elicit submissions reflecting

the widest variety of disciplinary as well as multi- and interdisciplinary perspectives.

Papers may address mixed genres, artistic collaborations across borders, cultural transfers in Austrian Studies and between Austrian Studies and other area studies. They can also focus on literal border crossings involved in experiences of exile, property restitution, and travel literature. Talks on crossing or blurring borders of gender are also welcome.

The Conference Committee particularly looks forward to receiving proposals on the work of the conference's guest speakers, author

Maja Haderlap, artist Ursula Hübner, and actor/director Karl Markovics.

Submit full abstracts (English or German) of 400 words maximum, with a title and a short (200 word) biography suitable for an introduction to: 2015asaconference@gmail. Presenters are required to be members of the Austrian Studies Association by subscribing to its journal. Conference organizer: Jacqueline Vansant (jvansant@umich.edu)

**Deadline: September 15, 2014**

# WIRTH INSTITUTE TURNS 15



The Wirth Institute's MoA is renewed. Left to right, Sektionschef Barbara Weitgruber, Austrian BMWF; Martin Ferguson-Pell, Acting Provost, University of Alberta; Lesley Cormack, Dean, University of Alberta Faculty of Arts. (Photo courtesy Wirth Institute.)

Our big news was the renewal of the Memorandum of Understanding with the Austrian Ministry of Science and Research sponsoring the Wirth Institute for another five years and providing support for the Visiting Professor in Austrian Studies and the Austrian Doctoral Research Fellowship at the University of Alberta. "The Wirth" marked fifteen years in operation and is now assured of official Austrian support through our 20th anniversary! Ministry representatives Barbara Weitgruber and Christoph Ramoser visited Alberta in October to renew the agreement, which was originally signed in 1998 at the foundation of the Institute. (It was then known as the "Canadian Centre for Austrian and Central European Studies.") While in Edmonton, the Austrian delegation also met with University of Alberta and Province of Alberta officials to discuss ways the relationship between Austria and those entities can be deepened.

The Wirth Institute is working closely with Canada's newest European Union Centre of Excellence (EUCE). Funded by the European Commission, the new centre, Canada's third, was officially opened on October 16, 2013 by the ambassador of the EU to Canada, Marie-Anne Coninsx. Ambassador Coninsx also visited the Institute. The Wirth Institute will be working closely with the EU Centre, particularly in their area of research interest "Democratic Development in Central Europe and the West-

ern Balkans." (For more information, see <http://eucentre.ualberta.ca>.)

In April 2013 the Austrian ambassador to Canada, Arno Riedel, visited the Institute and participated in a EUCE/Wirth Institute workshop on Post-Communist Democracy. In December the Deputy Chief of Mission of the Austrian Embassy in Ottawa, Ulrike Butschek, visited the Institute to deliver a talk about her experiences on the Austrian delegation to the OSCE in Vienna: "OSCE: Security Co-operation in Europe—a No-Brainer?"

In Fall Term 2013, the Wirth Institute hosted the distinguished Austrian researcher and Institute alumnus Gregor Kokorz. His lecture, delivered on November 13, was titled "Music, Space and Nation in Central Europe: Music at the Borders of the Habsburg Empire." Ex-Institute Assistant Director Michael Chisholm of Canada has returned to the Institute as a Research Associate while he works on his research project on sixteenth-century Austrian Habsburg history. Mr. Chisholm is joined this semester by two other Research Associates: Anna Romanowicz of Poland, whose project is titled "Being a Pole in Edmonton. An Anthropological Case Study," and Jaro Stacul of Italy, whose project is titled "The Making and Unmaking of Political Subjectivities in Post-Socialist Poland." Other lectures and presentations

which have been held this academic year at the Wirth Institute include "Eros and Pathos in Songs of Schubert" by Deen Larsen, the Director of the Franz Schubert Institute in Baden bei Wien (October 16). The Annual Toby and Saul Reichert Holocaust Lecture was titled "The Vatican and the Holocaust in Italy," and delivered by historian Susan S. Zuccotti on October 3. The director of the Austrian Centre at the University of Leiden in the Netherlands, Jeroen Duindam, visited the Institute in January to participate in two seminars in the Department of History and Classics and to deliver the lecture "Vienna and Versailles 1660 and Beyond: Reputations, Reforms, Results" (January 23, 2014).

Two of our research fellows, Henrietta Dinok from Hungary and Iva Drozdek of Croatia, participated in the annual meeting of the Austrian Centers and Institutes hosted by the Austrian Centre in Leiden in October. Ms. Dinok's presentation was titled "Questions of Hate Crimes with Special Regard to Austrian and Hungarian Case-Law." Ms. Drozdek's paper was titled "The Written and the Sung Word: A Literary Approach to Lyrics in Austrian Pop Songs." (For more on Dinok and Drozdek and their research interests, see ASN 25:2 (Fall, 2013): 25.)

In other news, the Wirth Institute participated in a Canadian Social Sciences and Humanities Research Council-funded project on immigration to Cape Breton, Canada. Headed by Professor Marcia Ostashewski, the Canada Research Chair in Communities and Cultures at Cape Breton University, this project was part of a project titled "Celebrating Eastern European Communities and Cultures in Cape Breton, Nova Scotia." The Wirth Institute sponsored the participation of the Croatian ethnomusicologist Jelka Vukobratovic, who concentrated her field work on the experiences and culture of Croatian immigrants.

We are also working closely with the Canadian Mountain Studies Initiative based at the University of Alberta, an interdisciplinary initiative which brings together scholars from three separate faculties at the university to understand the natural and social mountain landscapes. Scholars and students associated with the Faculty of Physical Education and Recreation, the Faculty of Science, and the Faculty of Arts have come together to pool their resources and share their interest in mountain environments and cultures. Beginning in Summer 2014 the Mountain Studies Initiative will sponsor a new Study Abroad course in Innsbruck titled "Integrated Mountain Studies and Skills in the Austrian Alps." (For more information, see: <http://www.mountains.ualberta.ca/en/Courses.aspx>).

This term we are celebrating book launches of two volumes partly sponsored by the Wirth Institute: Andriy Zayarnyuk's *Framing the Ukrainian Peasantry in Habsburg Galicia* (CIUS Press) and *The String Quartets of Béla Bartók: Tradition and Legacy in Analytical Perspective*, edited by Dániel Péter Biró and Harald Krebs. The latter volume developed out of a conference sponsored by the Institute. (forthcoming Oxford University Press). We also were happy to celebrate the release of a CD we partly sponsored: "In a New Light" by Con Brio Recordings. The CD features performances by the group Trio Voce of works by the Central European composers Alexander Zemlinsky and Joseph Suk. The CD release underlines the continuing commitment of our institute to the support of research on and performance of Central European music. In October we co-sponsored, with the Edmonton chapter of the Czechoslovak Society for Arts and Sciences (SVU) and Grant MacEwan University, a concert by the Czech pianist Boris Krajny. On November 1 I delivered the opening address for "Atma: Canadian-Polish Festival of Music" sponsored by the Polish Culture Society of Edmonton and the Wirth Institute.

Our annual Christmas concert, a benefit for the Student Food Bank at the University of Alberta, was held on December 8 and featured Albertran choirs singing Austrian, Czech, Hungarian, Polish, and Slovak Christmas carols, along with classical music interludes. Founding Institute Director Franz A. J. Szabo and I participated in a panel discussion sponsored by the Edmonton Opera in connection with their upcoming production of *Die Fledermaus*. Professor Szabo will also be delivering pre-performance talks during the show's run this ball season.

The mention of balls leads me to the topic of our annual Strauss Ball, a fundraiser for scholarships to help music students from across the province of Alberta to fund stays in Austria to further their musical education. This year's ball will be on February 15. It is co-sponsored by the Strauss Foundation, the Faculty of Arts, and the Wirth Institute. The scholarship winners will be announced and given the opportunity to perform for the ball guests.

A number of other musical performances are planned, including a concert of music by the Moravian composers H.W. Ernst and Leos Janaček and a performance by the Alberta Baroque Ensemble titled "18th-Century Music from Central Europe." It will feature works by Dittersdorf, Stamitz, Holzbauer, and Telemann. Preliminary plans also call for performances of works by Bartok and Schönberg.

In February, Austrian Visiting Professor Helga Mitterbauer delivered the keynote address to this year's Modern Languages and Cultural Studies Department conference CONNECTIONS. Her address was titled "Trans/Inter/Cross - An Introduction to Culture Transfer Studies." Deen Larsen of the Franz Schubert

Institute returned to Edmonton in March for master classes and another public lecture. The Polish literary specialist Peter Swirski, Professor of American Literature and Culture at the University of Missouri-St. Louis, also delivered two lectures at the Institute in March.

The annual Tova Yedlin lecture on Jewish history will be delivered in April by Howard N. Lupovitch, the Director of the Cohn-Haddow Center for Judaic Studies at Wayne State University. He will be discussing his current project comparing the historical experiences of Jews in Hungary and Poland. We will be co-sponsoring a film showing and roundtable on the contributions of the Austrian-born historian Gerda Lerner at the upcoming Berkshire Conference on the History of Women to be held in Toronto on May 22. (See <http://berksconference.org>)

We will be co-sponsoring an exhibition of contemporary Austrian printmaking from the Kuenstlerhaus Wien at the University of Alberta's Fine Arts Building (FAB) Gallery February 25-March 22. Titled "Printed Matter: Current Positions in Austrian Printmaking," this exhibition is said to provide "a valuable snapshot of current Austrian printmaking." The exhibition includes the work of Josef Danner, Wojciech Krzywoblocki, Margret Kohler-Heilingsetzer, Georg Lebzelter, Henriette Leinfellner, Darina Peeva, Elli Schnitzer, and Michael Wegerer. A number of the artists will be present and will give workshops for printmaking students in the University of Alberta's Department of Art and Design. The same gallery will feature another Wirth Institute-supported exhibition in June and July: "Face to Face: Works on Paper from

Slovakia." This exhibition will feature the work of doctoral students and instructors from the Academy of Arts in Banská Bystrica.

Finally, Maria Czellér, Associate Professor and Chair of the Institute of Foreign Languages of the University of Debrecen in Hungary, is scheduled to temporarily join the Institute's research staff in June to work on a project dealing with Hungarian language instruction in Canada.

To conclude this overview of recent and forthcoming activities at the Wirth Institute for Austrian and Central European Studies, I should mention that I will be travelling to Prague in June for the biannual meeting of the Wirth Alumni Network, which will be held there with the support of the Czech Ministry of Education, Youth, and Sport and the Canadian Embassy in Prague. This will partly celebrate the tenth anniversary of our doctoral fellowship program with the Czech Republic, but is mostly designed to bring back together the dozens of young scholars who have been affiliated with the Wirth Institute since its inception back in 1998. Beginning in Vienna in 2010, the alumni of the various visiting scholar programs sponsored by the Wirth Institute have gathered to renew old friendships and discuss new projects. In 2012, these scholars, now known as the "Wirth Alumni Network" (WAN), met in Budapest and began the process of regularizing the organization, which has members in Austria, Canada, Croatia, Hungary, Poland, Slovakia, and Slovenia. The Prague meeting in June will be an excellent way to mark the sixteenth year of the Wirth Institute!

*Joseph Patrouch, director  
Wirth Institute for Austrian and  
East Central European Studies*

## New Austrian doctoral candidate at the Wirth

The Wirth Institute gained another doctoral fellow, Carl-Johnannes Rokitansky. He is a doctoral candidate in literature at the University of Innsbruck. He writes:

"Since 2011, I have given introductory classes for future teachers. Teaching at the university and working with students was a brand new experience for me and I am enjoying it very much. It offers the chance to see my subject from a different point of view.

"In my dissertation project I concentrate on 'Weltflucht' (escapism) in novels about artists. As a result of the change in society at the end of the 18th century, the modern artist became an outcast of society. He was often lonesome and in danger of seeking refuge in other personalities like Oscar Matzerath in Grass' *Blechtrommel* or Stiller in Frisch's novel of the same name. Alcoholism is also a frequent form of escapism for artists in novels. In my dissertation, I want to compare different novels to examine similarities as well as differences.

"Coming to Edmonton as a research fellow of the Wirth Institute is a unique chance for me to get in contact with interesting people in international surroundings. It is also a chance for exchanging ideas and experiences. I am curious about Canada, its people, and its cultural life."



Carl-Johnannes Rokitansky.



# Gary Cohen

## Crossing borders

interview and photo by Daniel Pinkerton

**ASN:** You're originally from Los Angeles, which is a "company town," yet you were not inspired to enter the business.

**GC:** You mean the entertainment industry? I did work several vacation periods for Paramount Studios, in their business and accounting sections, when I was in college. That was better vacation work than working in warehouses.

**ASN:** When did you first develop an interest in history?

**GC:** It's hard to say. As early as middle school, I loved history, and I wanted to teach history. So from age 13 or 14; I didn't know what level, what area. I mean, my parents took my brothers and me to whatever historical landmarks there were in Southern California, which is not a lot. But by then, I was reading popular histories in high school, plus all the novels everybody reads. And I was committed to being a history major from the moment I started applying to colleges.

**ASN:** You ultimately went to USC. Is that where you became interested in Central Europe?

**GC:** My twin brother and I had taken German in high school. Back in the 1960s, more high schools taught German than now, but not all high schools did. We were fortunate that that was available. I probably was initially interested in English history, but once I studied German and took some continental European history courses in college, I found those more interesting than some of the traditional approaches to English history. I was in college from 1966 to 1970; in the middle of that, the amazing reform movement in Czechoslovakia occurred, and then the invasion. I remembered hearing a really wonderful guest lecture on the Prague Spring by an émigré, a Czech scholar of international relations who was at USC, because it was the Cold War era and they had a Center for the Comparative Study of Communism,

and he was attached to that. It was a great talk, and it was about a year after the invasion. I knew a little bit about the rich cultural legacy of Prague 1900, which also attracted me to that part of Europe, and I was pretty good at languages. So I applied to graduate school, specifying some interest in the Habsburg monarchy and Habsburg Central Europe, Czech, and Austrian experience, and I was lucky to get some summer support, just before I started graduate school, from the Woodrow Wilson Foundation. I was in Los Angeles, where UCLA had and still has a great Slavic languages program, and I was able to start Czech in an intensive introductory course during the summer just before graduate school. So I fell into this area out of personal interest, curiosity, and circumstances, with no family connections to that part of Europe.

**ASN:** It's the same with me; I studied Central Europe because I found it interesting, not because I had family connections to it. At Princeton, your advisor was Carl Schorske. Who else did you study with?

**GC:** When I went to Princeton, I came in with an interest in ethnic diversity, urban studies, and social history. This was in 1970, the high watermark of what was then the "new" social history, which was strongly represented in that department. Carl Schorske did a pioneering book on the German Social Democratic Party, but that was political and sociopolitical history. From there, he had moved into cultural and intellectual history, and by the time I met up with him at Princeton, that's what he was doing. He was working on what turned out to be his great book on Vienna at the turn of the century. He was my most important influence. But there were others who contributed to my training and grounding in social history approaches, concepts, and methodologies. One man in particular, John Gillis, gave a great seminar in modern European social history. I took that course my

second semester of graduate school. The first semester I had courses with Schorske and with Arno Mayer. Arno did twentieth century political and international history, and some sociopolitical history, too, and he conducted great research seminars. I also had great supervision for a minor field in early modern Europe from Theodore Rabb, who was a wonderful teacher of graduate students. A good graduate training is an investment in your whole professional future. They expected at Princeton that you would finish your exams by the end of your second year of grad school, so it was a rather intense experience. But I have to say it has paid me dividends ever since.

**ASN:** You also have a deep and abiding love for the fine arts, and music in particular.

**GC:** One of the things that drew me to late nineteenth century Austria and the Czech lands, besides some sense of the scholarly literature, was the artistic, literary, and musical legacy. I couldn't have explained this when I started in this field, but the Czechs are very proud of their national school of music—as well they should be—yet Smetana, Dvořák, Josef Suk, and others can't be understood outside the context of compositional, performance, and institutional traditions for music across Central Europe in which they participated. All of the great Czech composers benefitted from the institutional networks, the standards of training, and the performance traditions that were shared across the Habsburg monarchy, through the German states, and in the case of Smetana, who had a position in Sweden for a number of years, even Scandinavia. Smetana's own operas have to be understood in the context of European Romantic opera, and eventually Wagner's ideas of a modern, socially engaged music theater.

**ASN:** And I know that Dvořák and Brahms were great friends, and one can see a mutual cross-pollination in both their works.

**GC:** They were friends; Brahms helped Dvořák get stipends from the Austrian state. For many years, Dvořák's primary publisher was Simrock, and I think Brahms helped him to make that connection as well. Eventually Dvořák was named a life member of the upper house of the Austrian Parliament. So that was part of the context of his everyday life.

**ASN:** Did you ever take courses in music history—perhaps as an undergrad?—or are you largely self-taught?

**GC:** I had a good survey of music history in high school, but I didn't take formal music history after that. To take formal music history at the college level, you really have to have some expertise in music theory. I mean, there are music appreciation courses, liberal education courses in musical culture, and some light music history; but the core music history curricula in most major American universities are designed for music majors, so you don't just wander into them.

**ASN:** And yet, you're able to give talks at the university and in the community about composers and music because of your training as a historian, your love of music, and your ability to learn on your own. That's a testimony to both you and the kind of education you've received.

**GC:** Well, thank you.

**ASN:** In your Kann lecture about “cultural crossings” in Prague, you began with the conventional wisdom that, even among artists and audiences, there was a great separation between Czech nationalists and German nationalists. But you dug a little deeper and found that wasn't necessarily true—that both groups were indeed crossing nationalist boundaries when it came to art.

**GC:** Giving the Kann lecture on that topic was a logical extension of both my larger work on national loyalties and social structures in old Austria, particularly in Prague and the Bohemian crown lands, and my interest in cultural life in that part of Europe. On the side of historical research, I've been engaged over much of my own scholarly career in questioning some of the older conventional wisdom about what national divisions meant in the late nineteenth and early twentieth centuries in the lands of the Habsburg monarchy and the successor states. And the first book that I published,

coming out of my dissertation, asked the question, “Where do these loyalties come from?” In particular, I examined German speakers' loyalty and social solidarities in a city where the Czech majority was becoming ever larger and more powerful. In the course of working on that, I realized that much of the sense of identity, the social solidarities, and the practices of everyday life that supported that loyalty were constructed over the course of the nineteenth century. Loyalties were primarily to community, to territory, to the Crown before that. There may have been people who spoke mostly German, others who spoke mostly Czech; they might be differentiated by occupation or class differences before 1800. But the notion that they belonged to a clearly defined, distinct Czech or German nation was, to a great extent, a modern creation. There are other scholars who had been arguing this more generally since the 1970s, most famously Benedict Anderson and Ernest Gellner. But when I started my dissertation work on this in 1972, Anderson hadn't published yet, and historians were strongly influenced by the writings of nationalists, whose mission in life was to show how strong national loyalties were, how important national social solidarities were, and how distinct the peoples were. I definitely was going against the grain. When I argued, for instance, in my dissertation, that the German social solidarities and the sense of belonging to a distinct German nation among German speakers in Prague was really a new phenomenon in the nineteenth century, Robert Kann, who was the outside member of my committee, was prepared to hear the argument, but he was not altogether convinced by it, at least not at that stage of the dissertation. There are older Czech scholars, good friends of mine, who still have reservations, who still want to see earlier precursors of the rise of modern nationalist politics. For the Kann lecture, I had already been thinking about these issues for decades and trying to complicate the story of these differences. I had published a separate, shorter piece on the relations of people who said they were Czech and people who said they were German in everyday life in Prague, and it occurred to me to look at how strong or weak the barriers were in public cultural affairs, which were nominally part of the public life that the nationalists had worked so hard to define and divide on national lines. I had run across a number of things when I was doing the earlier work on Prague that suggested that there was some crossing over. So I thought, “All right, let's take a look at some areas of cultural life in Prague around 1900, and see what picture emerges.”

**ASN:** If I know you, you started with opera.

**GC:** I started with the opera theater, not because of my love of opera, but because it was the classic sign of the division of the city—separate German and Czech opera houses, and people were on the record as saying, “You didn't go to the other opera house, because that was a kind of national treason.” But in fact, some people did. There were, as I discussed in the lecture, arrangements between the directors of the two theaters to avoid competing head to head in certain parts of the repertoire. Ironically, they sometimes did compete. When Strauss's *Der Rosenkavalier* was new and was a wild, runaway hit, everybody wanted to produce it. The Czech National Theater mounted the first production in Prague, because the director of the German theater didn't want to pay the high royalties. So it was done first in Czech in the National Theater, but it was several years before the German Opera in Prague dared to do it, because it had been given thirty-six performances (quite a lot for opera) in the Czech Theater, and much of the opera audience had gone and heard it in Czech. So the arts remained international, and it was inherent in the kind of impulses and imperatives of the arts. You can see this among the modernist literati in Prague at the beginning of the twentieth century, too. They were well-educated people who had grown up in a multicultural environment. The Czechs read and spoke German and a number of the German writers had good Czech. Language wasn't the barrier that many people assume it must have been.

**ASN:** There was even more cultural fluidity with the symphony, as I recall from your talk. When Mahler came to conduct, a number of Czech Philharmonic

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*musicians played in the orchestra.*

**GC:** Actually, the Czech Philharmonic was the core of the orchestra for his concerts in 1908. One thing I couldn't get into in the lecture was that until 1918, there was only one music conservatory that served both Czech-speaking and German-speaking students and had faculty with loyalties on both sides. Some nationalists complained about that, arguing for separate institutions for each nationality. I haven't found anything yet, but I have to think that the musicians, whether they played in the Czech Opera at the National Theater or in the German Provincial Theater, knew each other to some extent. We certainly know this about the medical community. The specialists knew each other, and if there was a difficult case, patients would be recommended to doctors across the national lines.

**ASN:** *And of course, while there was only one music conservatory, on the other hand, there were two galleries.*

**GC:** There were private galleries that were distinct, but the museums . . . that's a little more complicated. The emperor, at the advice of Ernest von Körber's government, provided an endowment for a modern gallery to exhibit the work of contemporary artists and to purchase some of it. It was a way to support them. The emperor created a similar gallery in that period in Vienna. The one in Prague was modeled after it. The money came from the emperor's own foundation, and the gallery was to be administered by the Bohemian provincial government. Now, the Bohemian provincial government, by 1901, had well-established arrangements for institutions like that; they would be dual institutions. But the endowment and the government both had their limits, so they created one gallery that had separate German and Czech departments. This was old Austria; there was a bureaucratic solution to everything, even if it didn't satisfy everybody. Prague's other, older institutions for exhibiting art under public patronage were either bi-national, or they were simply neutral. The painting gallery of the Patriotic Friends of Art in Bohemia was founded in the late eighteenth century. They still had aristocratic patronage in 1900, and used space in the Rudolfinum, which was more or less neutral. So both Czechs and Germans went to see the collection of old masters there, and the big annual exhibits of the Fine Arts Society also took place there. As with the Prague Modern Gallery, they exhibited both Czech and German artists.

**ASN:** *It sounds as if painting may have been the most integrated of all of the arts. How did literature compare?*

**GC:** The general public, with regard to literature in Prague, was probably more nationalistic than the avant-garde literati. So I'm not making any strong claims about the audience for literature, although educated Czechs were certainly able to read German literature, and at least some of the educated Germans had enough Czech that they could read Czech if they wanted to. However, the point here is not simply to debunk the claims, but to look at the contrasts and contradictions. The nationalists preached at their constituencies, urging them to observe the divisions and the dividing lines, even while it was understood that in certain aspects of everyday life, people were crossing the lines. I have these quotations from Egon Erwin Kisch and from Friedrich Kleinwächter, about how strong the divisions were, when even the two of them would cross the lines.

**ASN:** *Apparently, nationalist politics had limits.*

**GC:** Yes. To paraphrase the French philosopher and historian Ernst Renan, loyalty to the nation is subject to a daily plebiscite. It's something that is asserted, reproduced, taught, learned, and articulated in everyday life. So the nationalist activists believed that the way to the future, the way to progress for their constituencies, was based on asserting national interests and national rights; they preached that to their constituencies and asked them to conform to certain rules and behaviors in politics, society, and culture. But these things are constructed and negotiated in an everyday praxis, where people are individuals who may choose where they want to conform

and where they don't. There is a historian at the University of Chicago, Tara Zahra, who has written a brilliant, prizewinning book called *Kidnapped Souls*, which is about nationalist activists who tried to control practices of childrearing and education of children to make sure that the children of their nation got a proper upbringing so they wouldn't cross over to the other national groups. There's a whole history of conflicts between nationalists and politicians on the one hand, and parents on the other who chose whether to conform to those rules, or to prepare their children to cross over if they saw some advantage. This went on from the 1850s all the way to 1938-39 and the Nazi invasion.

**ASN:** *Pieter Judson has also written about nationalist activists coming into rural areas and trying to promote a form of nationalism that didn't exist there.*

**GC:** Some of the rural people understood it; they even voted for nationalist candidates. But in many cases, they were not prepared to conform as rigorously and rigidly to the notions of national divisions as the nationalist activists expected. The classic case, of course, is the rural people in areas where both languages were spoken who made sure that their children learned the other language. If necessary, they would send their children to a household where the other language was spoken in the summertime for weeks or months. In vernacular, there are various words used to describe this. The formal term in High German was *Kindertausch*, the exchange of children. And there were several words in colloquial Czech. *Handl* is the one I know best, and there are others. *Wechsel* was also used: "We exchanged the kids for the summer." Our recently retired honorary Czech Consul in the Twin Cities, Josef Mestenhauser, came from a family of strong Czech nationalists, and his father taught in a Czech school in a German area. Yet his parents made an arrangement with German friends or neighbors to have him stay with them for some months to learn German, and Joe learned his German that way. Nationalists would say this was treason.

**ASN:** *In the Kann lecture, you said (and I'm paraphrasing), "Great music trumped nationalist sentiments."*

**GC:** Right. You know, the well-known Czech art historian and raconteur, Václav Štech, wrote in his memoirs much later that he went to a German theatre, where Frank Wedekind came with a visiting company of actors to stage one of his famous early expressionist plays, *Spring Awakening*. It was performed in a little German theatre attached to a well-known German restaurant in one of the Prague neighborhoods. And there were Czechs who went to one of Karl Kraus's early lectures.

**ASN:** *Does this history of nationalism and the fine arts have implications for other areas where people were negotiating their daily adherence to the nationalist program?*

**GC:** It does, and that's what led me to go back to the arts to see how that fit. I had some sense of what was going on in other areas. Beginning in the 1890s in Prague—and other big cities in other Austrian provinces—nationalists were calling for preferential behavior in commercial activity and even for boycotts. And there was a steady drumbeat: "Don't buy from the others; buy from your own"; "support the national cause"; "don't sell your land near the linguistic frontier to somebody of the other nationality, keep it for your own kind." But when historians have looked at this, the reason the campaigning for those boycotts was so strong was not simply because the nationalists believed in it. It was because they knew that the constituencies weren't behaving that way. In Prague, there were calls for boycotts, but people generally shopped where they wanted to. When people were determined to buy from a merchant who was not of their nationality, they'd do it on the sly or go through the back door. I knew that there was a good deal of crossing over with regard to education, and of course Tara Zahra has now written about the campaigning that tried to stop parents from sending their children to the "wrong" school. In larger workplaces, given the amount of bilingualism and polylingualism, people were working together in the same place as well. So crossing over in the arts is representative of other patterns in daily life. ♦

# Austrian Studies Association convenes in Texas



Just a few of the people who attended the 2014 ASA conference. Above: Christian Ebner, assistant director of ACFNY. Left, conference organizer Katherine Arens and keynote speaker David Luft. Photos: Daniel Pinkerton.

The Austrian Studies Association (ASA) held its 2014 annual conference February 6-8 in Austin, Texas. Katherine Arens of the University of Texas was the conference organizer. One day of the conference was held at the AT&T Conference Center just off campus, and the other was held in Mezes Hall on the campus.

The theme of the conference was "194: Preludes and Echoes/Auftakt und Wiederhall." The topic was focused enough to provide cohesion to the conference, yet vague enough to allow scholars from a wide range of disciplines to share their current projects with colleagues. A number of travel stipends were awarded to graduate students so they could present papers.

David Luft, Horning Professor in the Humanities and Professor of History at Oregon State University, gave the keynote address, "The Transformation of Austrian Intellectual Life: 1900-1938/39." This was another in a series of scholarly analyses of Habsburg (and, in this case, post-Habsburg) intellectual development; others have appeared in the *Austrian History Yearbook* and other journals. Luft delivered it with erudition and ebullience.

Jean M. Cannon, from the Harry Ransom Humanities Research Center, University of Texas-Austin, gave a special presentation at the opening reception. Ms. Cannon is a curator, and she gave the attendees a preview of the HRHRC's upcoming exhibit, entitled "Curation and the Centenary: The Strategy of *The World at War, 1914-1918*."

For the rest of the conference, two and sometimes three sessions met concurrently, so it was impossible to attend all of them. Highlights included:

Tim Corbett (Lancaster University, UK) gave an excellent presentation, "Jewish and/or Austrian? The Matrix of Evolving Identities in Vienna's Memorial to the Jewish Soldiers of the First World War." This memorial was built in 1929; it was not destroyed in the 1938 pogrom, and it can be visited today. The paper combined an analysis of the physical site of the memorial with a lively discussion of the complexities of Jewish identity in

Vienna from 1914-2014.

Todd Herzog's paper "Sex, Spies, and Videotape . . . and World War I" was the highlight of a stimulating session entitled "Filming the Brink: Strategic Representations." Herzog (University of Cincinnati) compared von Stenberg's *Dishonored*, John Osborne's *A Patriot for Me*, and István Szabó's *Colonel Redl*. In another session, Matthias Falter (visiting scholar, CAS) examined the immediate postwar politics of the newly downsized Austria in "Wir sind *nur ein Volk*." Interpretations of the War and the (Re-) Construction of Political Community in Austrian Parliamentary Debates, 1918-19."

Julie Johnson organized a rich, stimulating panel on museums and material culture in Austria. Reinhard Johler (University of Tübingen) gave a presentation entitled "Ethnographic Museums, World War I, and the Presentation of Cultural Diversity." This paper examined the rise and fall of museums devoted to the peoples of the Habsburg empire's various regions and what happened to them after the Treaty of Versailles. Anita Aigner (Technical University, Vienna) presented a lengthy, detailed analysis of how the use of buildings changes over time in "The Werkbund Seidlung from First Republic to the Present: Restorations, Ideology, and Real Life." The third panel member, Diana Reynolds-Cordileone (Point Loma Nazarene University), examined the gendered politics of anthropology in the Habsburg empire at the turn of the last century in "The Case of Jelica Belovic: Political Radicalization and the Folk Arts in Bosnia 1896-1908."

At a banquet that closed out the conference, ASA President Robert Dasanowsky (University of Colorado, Colorado Springs) handed the reins of the organization to the President-Elect, Imke Meyer (Bryn Mawr). After which, all of us gave a well-deserved standing ovation to conference organizer Katherine Arens.

Daniel Pinkerton

# CenterAustria hosts symposium on indigenous cultures



On February 11-12, 2014, the UNO and the University of Innsbruck held their annual symposium. The topic this year was "Enduring Cultures: Indigenous Responses to Changing Environments in the 21st Century." While the first day was dedicated to papers on indigenous peoples in the United States and Latin America, the second day concentrated on European groups such as the Sami people along the Barents Sea in northern Scandinavia and the full-time nomads in the neighboring Nenets and Yamal-Nenets Autonomous Okrugs, Russia.

Dick Winchell's (Eastern Washington) case study was on the indigenous peoples along the Upper Columbia, particularly the 14 bands of the Colville Confederated Tribes and the Spokane Tribe whose traditional salmon fishing way of life was devastated by the loss of the salmon due to the construction of the Grand Coulee Dam in the 1930s, which brought power and irrigation to Anglo communities but did not include fish ladders to allow the migrating salmon to pass. He also engaged the issue of "sovereign rights" of indigenous communities today. Douglas Deur

(Portland State) reflected on conflicts between the National Park Service and traditionally associated Native communities over National Park lands, their management, and their representations. Deur emphasized recent research of his, such as cruise ship impacts on Tlingit cultural sites at Glacier Bay, and the effects of environmental management on Native American plant gathering traditions at Yosemite National Park. Dorothy Hallock (Tempe, Arizona) presented a paper on the Nez Perce Indian Tribe of northern Idaho, USA, taking great pride in their heritage as superb horsemen and horse breeders. They once had the largest herd of horses in North America but it was destroyed by the U.S. Army after their defeat in 1877. Hallock studied the feasibility of bringing the horses along with the remarkable Nez Perce equine-centric heritage back. Steve Striffler (University of New Orleans) presented a case study on a decade of solidarity work with indigenous and Afro-Colombian communities affected by the world's largest open pit coal mining project in Northern Colombia.

Bruce Forbes (Arctic Center, University of

Lapland, Finland) presented empirical data on resilience in social-ecological systems among nomads in the Nenets and Yamal-Nenets Autonomous Okrugs in northern Russia. He focused on critical cultural factors contributing to their resilience, looking especially at people situated in specific tundra landscapes that face significantly different prospects for adaptation depending on existing or planned infrastructure associated with recent oil and gas development in the region. Anna Stammle-Gossmann (also from the Arctic Center) talked about multiple meanings of sea water in the Barents Sea and ongoing and predicted changes in the water 'physicality' and increased industrial sea activities in the Barents Sea bringing new challenges for the intricate relations between people, sea water, and fish there. Hugh Beach (Uppsala University, Sweden) and Liisa Homberg (Sami Education Institute in Finland) talked about Sámi people—Beach about Sámi reindeer herding and Holmberg presented her perspective on Arctic indigenous peoples' education in the context of maintaining and developing their traditional livelihood, culture, and languages.

An excursion to the bayous of Southern Louisiana to explore the Houma Indian tribal presence and culture in the area and the environmental challenges these native Americans face due to land subsidence in the Louisiana marshlands rounded off the program. The common thread of all these case studies were the vulnerabilities created by the "march of progress" by neo-liberal capitalist encroachment on indigenous peoples and cultures both in North America and Northern Europe. Not only in the past, but also today indigenous peoples' cultures are enduring and even showing resilience in spite of such globalizing capitalist infringements. Also, the rights of indigenous sovereign nations have been regularly challenged or ignored by these modernizing forces in all the nation states in which they have lived.

Günter Bischof

CenterAustria, University of New Orleans

## Terezín cabaret *from page 17*

Sondheim—do not fare well on the printed page, because a song is not complete without music. We can admire and perhaps even smile at lyrics, but without music, they have lost their real power. There are some big exceptions to this rule in this volume: *The Cabarets of Leo Strauss*, *The Cabarets of Hans Hofer*, and *Songs from Prince Bettliegend* by František Kowanitz.

Straus, a Viennese cabaret artist, created short cabarets that were performed for the elderly and the ill throughout the ghetto. Two essays, one by his wife, the performer Myra Straus-Gruenberg, and the other by Arno Neumann,

tell the story of Straus's work. They organized over 2,000 performances before they were taken to Auschwitz, where they perished. Straus's lyrics run the gamut from humorous to serious. They are often evocative and poetic—so much so that many bring pleasure without the music (although, paradoxically, the reader longs to hear the music as well). Peschel's translations are commendable.

Hans Hofer, who along with his wife, survived and enjoyed a postwar film career, wrote some very clever lyrics about ghetto life. In "The Thermos," a woman tries to retain a small, beloved possession, despite the fact that she is surrounded by

people who want it, too. It is a cynical and satirical tale that reveals how powerless ghetto prisoners were. In "The Cow," the singer takes us on a journey from the slaughterhouse to the ghetto, showing how, at each stop, someone literally takes his piece of the action. "The Theatre Ticket" is another tale of bureaucracy and conniving, and it also shows how tough it was to get into the more popular theatre performances. Alas, it is less successful. It suffers from a problem one occasionally finds throughout the book: a heavy reliance on footnotes that makes it unplayable. With notes, the reader can understand the slang

*continued on page 31*

## Ambassador Manz from page 13

the European Union in general: the acceptance of the post-World-War II borders as they are. We no longer question their legitimacy. We said, "Many of these borders are not logical, they are not natural, but it doesn't matter. Let's keep the borders as they are," and this underlies the whole idea of the CSCE [Commission on Security and Cooperation in Europe-ed.] and later OSCE, and the whole idea of saying, "borders are sacrosanct; we don't touch them anymore." Because that was the source of all European conflict, particularly the border on the Rhine, between France and Germany, moving borders around. And now, outside of Europe, we have to deal with a situation where borders are completely in question, where the existence of states, although they were basically viable for decades, is being challenged. And everybody says, "Just because the British or the French or whoever drew a line here, that doesn't make it legitimate." That is a major issue. You have mentioned Iran. Iran is a multinational state, and we do not know what will happen, or could happen, to Iran. We have got to be careful. I believe that Europe has to be working on all levels: politically, economically, intellectually, through people-to-people contacts, institutional contacts, universities, and so forth. But we should be prepared for the worst; anything else would be irresponsible.

**ASN:** Do you think that Turkey will join the EU?

**HPM:** We are continuing negotiations, and the European Commission issued a new report that recommended opening another chapter on regional policy. But in the short term, as you know, there is still the problem of Turkey not accepting the additional protocol that would open their ports to Cypriot ships. I have argued in the past, and I will argue in the future, that Turkey is not prepared to enter the European Union, to exchange its role as a regional power for a seat at the table in the system that shapes European policy by consensus. Turkey would be, at the time of its entry into the European Union, by far the most populous country in the European Union, so it would have a great weight in votes. But foreign policy remains a consensus point; it does not matter how big or how small you are, you have to find agreement with all your partners. That simply will not work, based on the way the Turkish government is handling its international relations right now. You cannot find agreement between the national interests that Turkey clearly pursues and the European position. So that will be a major sticking point in any final decision. There are lots of other things, and I am absolutely in favor of developing all the other ties with Turkey as quickly as possible, because it is a very important country and a long-term partner. But the best solution would be everything but membership. This is my personal opinion. Officially, my government has said—and Parliament has agreed—that if we have an

## AUSTRIAN-AMERICAN NOBEL LAUREATE TALKS OF VIENNA, ART, AND PSYCHOANALYSIS

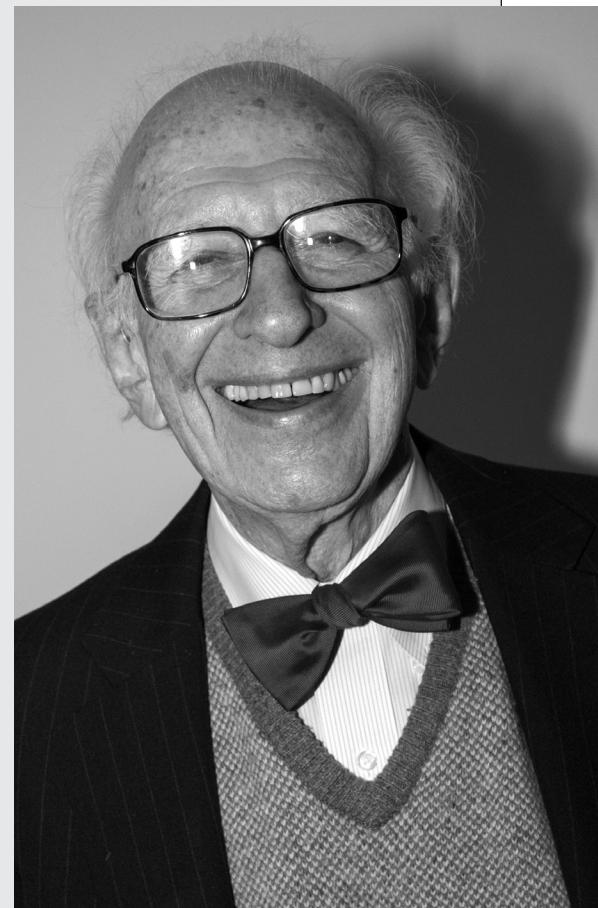
Eric Kandel, the Nobel Prize-winning neuropsychiatrist, came to the Minneapolis Institute of Arts on January 9 to deliver the lecture, "The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain from Vienna 1900 to the Present."

The free event attracted an overflow crowd, as well it should have. The passionate, energetic Dr. Kandel wove together shrewd observations about Viennese portraiture at the turn of the century, medicine, and the emerging discipline of psychoanalysis.

Kandel spoke of the mixed legacy of psychoanalysis; he gave Freud high marks for beginning to listen closely to patients in a way no other doctor had, and low marks for completely misunderstanding the psychology of women. Klimt understood women far better, and the direct gaze of the women in his finest portraits stand in contrast to the way women had previously been portrayed in art—as mere objects of desire.

More importantly, he gave evidence that the psychoanalysts, doctors, artists, and coffeehouse wits were in conversation with one another. Their work shows the positive effects of that dialogue, and the ways in which they probed ever deeper into the way we experience and remember life.

Born in Vienna, Kandel and his family were forced to flee when the Nazis came to power. He has lived in New York since



Eric Kandel, MD. Photo: Daniel Pinkerton.

1939, but he retains a passion for Vienna and its art and music. At the age of 83, he remains vigorous and engaged with his research.

Daniel Pinkerton

agreement with Turkey on a treaty to join the European Union, that such a treaty would be put to a referendum in Austria, whenever that point came.

**ASN:** Do you have any thoughts about the elections in Austria?

**HPM:** Despite the fact that Austria has come through the financial crisis very well, there still seems to be some dissatisfaction with the performance of the government. So the government was reelected, albeit with a smaller percentage of the vote. More worrying is that the trend of decreasing voter participation is continuing. I think we have reached a point where the non-voters are actually the biggest political group in Austria. They do not have a voice, and they do not want one. I also see a trend that is a

European trend of differentiation. You can have political success if you address only a relatively narrow segment of the vote or special interests. This corresponds to developments in the society at large. We are lucky that we can still form a coalition with only two parties, because adding additional partners into a coalition government in our system increases the problems exponentially. Contrary to the American system, we rely on coalition movements or governments that have a majority in respective Parliaments. Any sort of minority government is doomed to failure within a relatively short period of time. That is basically, at least in our tradition, a stopgap solution. ♦

Verena Stern is a doctoral candidate in political science at the University of Vienna and the current CAS-BMWF Fellow.

*here comes . . .*

## Salzfest 2014

The Salzburg Festival was founded just two years after World War I as a "work of peace." This summer marks the 100th anniversary of the outbreak of WWI, and the festival continues as an implicit monument to the folly of war and the hope for peace. This year, however, a number of events have been planned to explicitly commemorate 1914.

The most spectacular event will be a production of Karl Kraus's nearly unstageable antiwar tragedy *The Last Days of Mankind* (1922). This monumental production, directed by Matthias Hartmann, will feature the ensemble of the Vienna Burgtheatre in over 500 roles. Controversial English director Katie Mitchell will present *The Forbidden Zone*, a multimedia look at World War I through the eyes of women serving on the Western front. Von Horvath's *Don Juan Comes Back From the War*, in which the lothario rises from the dead to enter a starving, shell-shocked post-World War I Europe, will get a new production directed by Andreas Kriegenburg.

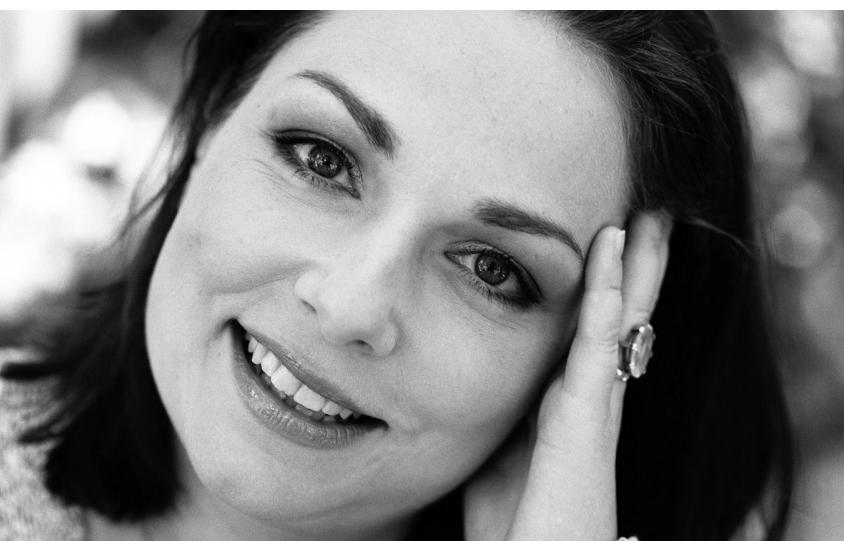
In opera, the festival has commissioned Marc-André Dalbavie to compose the opera *Charlotte Salomon*. Charlotte, the painter and poet born in Berlin in 1917, fled the Nazi regime in 1939 to Southern France, but was deported to Auschwitz-Birkenau, where she was murdered. Marianne Crebassa will interpret the title role. Other operatic events to watch for are a new production of Verdi's *Il Trovatore* featuring Anna Netrebko and Plácido Domingo and a production of Schubert's rarely performed *Fierabras*, featuring Dorothea Röschmann and Michael Schade.

Once again, the festival will open with the *Ouverture spirituelle*. This homage to world religion and its music focused on Christianity, Judaism, and Buddhism last year. This year it will focus on Christianity and Islam. It includes Jordi Savall leading performances of 15th century Islamic music from the Balkans, newly commissioned Sufi chamber music, the music of Hildegard von Bingen, and performances of the entire cycle of Bruckner symphonies.

In addition, pianist Rudolf Buchbinder will perform all 32 Beethoven piano sonatas over seven concerts, and the usual complement of chamber, orchestral, and vocal music will be performed. It truly will be one of the richest Salzburg festivals ever. ♦



Jordi Savall will play & conduct 15th century Islamic music from the Balkans.



Dorothea Röschmann will sing Florinda in Schubert's opera Fierabras.



Rudolf Buchbinder will play all 32 Beethoven piano sonatas.



Anna Netrebko will sing Leonora in Verdi's Il Trovatore.

# Poems from Vienna Inside Out

## by Renée von Paschen

### A Preference for Comfort

A preference for comfort  
rather than discomfort

Prevails amongst the Viennese  
at home, if you please.

They prefer to forget  
what happened last;

Refusing to read  
about the past,

And feeling no  
responsibility,

When something's  
hidden so deeply.

### Lieber gemütlich

Lieber gemütlich  
als ungemütlich

Lieben es die Wiener,  
pardon, in der eigenen Stadt.

Sie möchten gerne  
vergessen was war,

Wollen nichts wissen  
von der Vergangenheit.

Und fühlen sich nicht  
verantwortlich für etwas,

Das schon längst  
vergraben ist.

### Elections

We have a choice:

Cheese in a mousetrap,  
earthworms or  
rat poison.

Each politician will  
offer us something  
to his taste.

Whether it be fatal or not,  
is no concern of his.

### Wählen

Wir haben die Wahl:

Käse in einer Mäusefalle,  
Regenwürmer oder  
Rattengift.

Jeder Politiker wird  
uns etwas anbieten  
nach seinem Geschmack.

Ob tödlich oder nicht  
ist ihm egal.



### The Fog in the Fall

The Viennese venture  
out of their caves.

Whenever the sun comes,  
they're really in raves.

But the fog in the fall,  
spreading out over all,

Is enough to send them  
straight to their graves.

### Der Nebel im Herbst

Die Wiener kommen  
heraus an die Lüfte.

Sie schwingen zur Sonne  
frohlockend die Hüfte.

Doch wenn Nebel einfällt  
und der Herbst Einzug hält,

Ist für sie das der Ruf  
zurück in die Grüfte.

### Flames in the Fireplace

Flames in the fireplace  
flicker and fly.

Watching them I fear  
they'll never die.

Crackling and glowing,  
never slowing,

I'm always entranced  
without knowing why.

### Flammen im Feuer

Flammen im Feuer  
flackern und fliegen.

Während ich schaue,  
sterben sie nie.

Knisternd und glühend,  
ruhelos sprühend,

Fesseln mich immer,  
weiß nicht wie.

© Renée von Paschen. Vienna Inside Out was originally published by Metamorphoses (2010).

### Terezín cabaret from page 28

and the acronyms. In performance, of course, the audience would have no access to the notes.

The same is true of Songs from Prince Bettliegend. "The Suitcase and Me" is a moving, simple song—a wonderful metaphor for and satire of arrival in Terezín/Theresienstadt. It's beautifully translated and seems quite natural, as does "The Little Louse and the Little Flea," the comic ballad of a lovelorn louse. Yet "The Three Eras of Swindleland" is full of German terms and puns that, instead of being translated, are explained in footnotes. This occasional dependence on notes and stubborn refusal to translate a word from its original language is puzzling. This is an English translation, is it not?

Space does not allow for a comment about every piece in this book. It is

important to close by saying that *Performing Captivity, Performing Escape* is a fascinating, heartbreakingly witty collection that has been translated with love and care, and that brings to light art that has heretofore been hidden. When you add the essays, thorough biographical notes, and beautiful artwork, you end up with a powerful portrait of a tragic era in Central European history and of the power of art to ameliorate suffering. This gorgeous full-color volume, in a beautifully bound paperback, is only \$25, and it is a bargain.

Daniel Pinkerton  
Center for Austrian Studies  
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