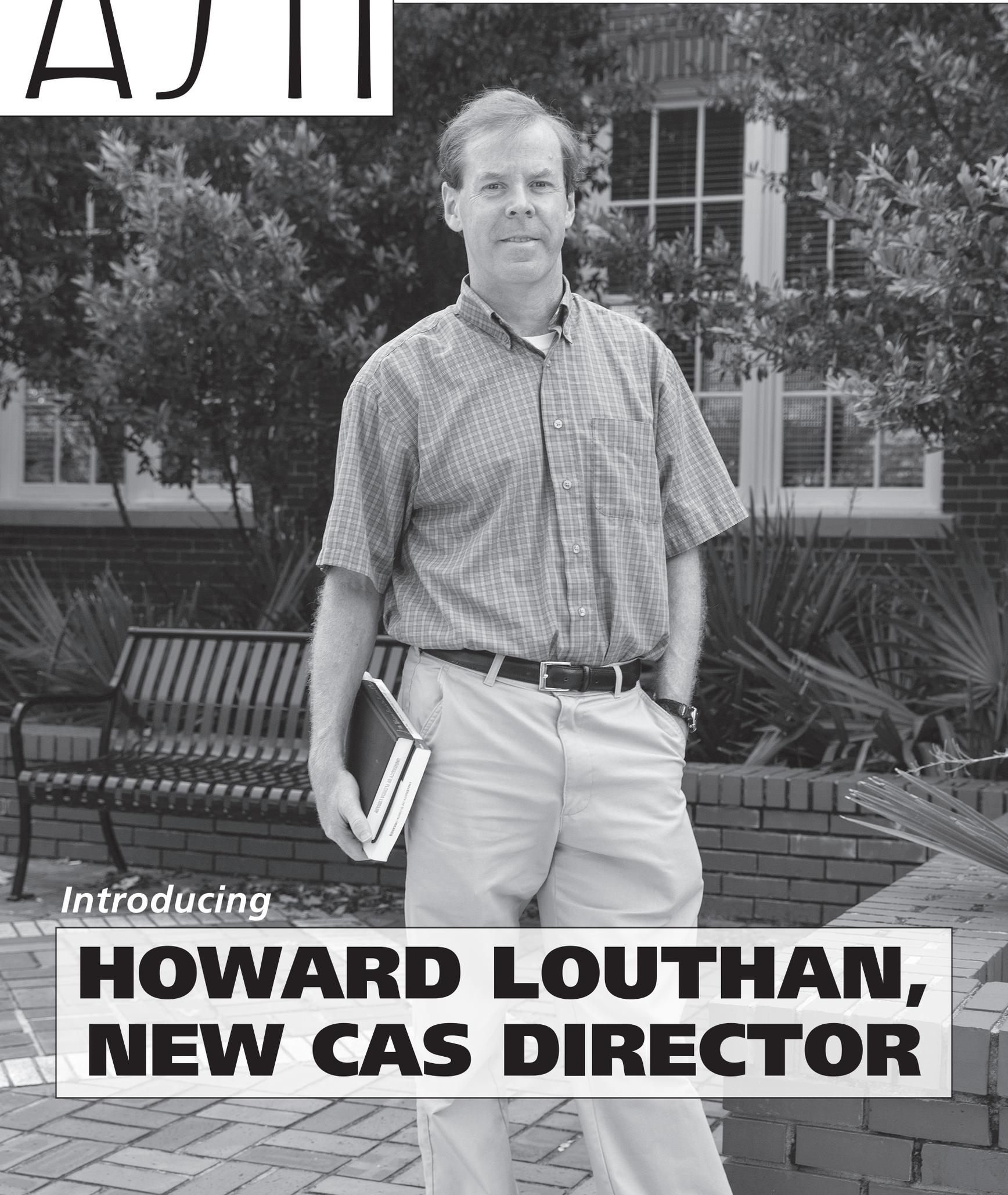


ASN

THE CENTER *for* AUSTRIAN STUDIES
AUSTRIAN STUDIES NEWSMAGAZINE

Vol. 26, No. 2 • Fall 2014



Introducing

**HOWARD LOUTHAN,
NEW CAS DIRECTOR**

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Designed & edited by Daniel Pinkerton

Editorial Assistants: Chris Flynn, Kevin Mummey, and Sharon Park

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Interim Director: Gary B. Cohen

Program Coordinator: Kevin Mummey, Ph D

Editor: Daniel Pinkerton

Send subscription requests or contributions to:

Center for Austrian Studies

University of Minnesota

Attn: Austrian Studies Newsmagazine

314 Social Sciences Building

267 19th Avenue S.

Minneapolis MN 55455

Phone: 612-624-9811; fax: 612-626-9004

Website: <http://www.cas.umn.edu>

Editor: danpink@umn.edu

ON OUR COVER: Howard Louthan, new permanent faculty director of the Center for Austrian Studies. Photo by Barbara J. Hood. (See interview on p. 4.)

editor's note

Klaas van der Sanden: a personal view

When Klaas van der Sanden agreed to step in as interim director of the Center, he did not expect to keep the position for four years. (To paraphrase Monty Python, "nobody expects to be interim director for four years!")

Serving in this capacity for so many years was a bit of a sacrifice, because he had another job in the Institute for Global Studies (IGS) that he was still expected to do. Yet he never (or hardly ever) complained, and kept a relaxed, cheerful demeanor throughout his tenure.

Klaas van der Sanden did more than just stay the course during his four years. Yes, he maintained a calm and confident atmosphere during a time of great and occasionally chaotic changes. These included the unsuccessful job searches (now, thankfully, a thing of the past) and the transition from an independent center to being one of ten centers that form the IGS hub.

But that's not all. Klaas had a real passion for the Center and its work. As CLA restructured the research centers, he was an advocate for CAS, making sure that, in a time without a faculty director, we still had a strong voice.

Klaas also had a commitment to scholarship. He continued support of CAS History Day awards and resurrected graduate student summer stipends. He funded four faculty research collaborations during his tenure. In addition, when we lost outside funding for the book and dissertation prizes in 2012, he agreed to commit CAS money to them without hesitation (David and Rosemary Good funded them in 2014).

Klaas expanded the Center's agenda and inclusiveness. He encouraged speakers and events concerning all disciplines, mixed established scholars with younger emerging scholars, and encouraged the comparative study of Islamic migration in Austria and Minnesota. He encouraged the reimagining of the ASN and its resulting change to the *Austrian Studies Newsmagazine*.

And finally, Klaas was a good-natured, easy-going person to work for—he expected the best and let you do it. As he goes back to being "merely" a top IGS administrator, I would like to take a moment to say: Thanks, Klaas, and hup, hup, Holland!

Daniel Pinkerton



LETTER *from the* DIRECTOR

As an historian, I have the perfect excuse for refusing to predict the future: I work to explain past events. Even without that rationale, I could hardly have foreseen when I stepped down in 2010 after nine years as director of CAS, that I would serve again in that role. In the meantime, however, the search for a new faculty director took much longer than anyone expected. Klaas van der Sanden, who graciously agreed to act as interim director in addition to continuing his normal duties for the Institute of Global Studies, eventually found himself leading the Center for four years—an act of extraordinary dedication for which I and many others are deeply grateful (see *Editor's Note*, page 2). Finally, in spring 2014 the accomplished early modern historian at the University of Florida, Howard Louthan, accepted appointment as the new faculty director of the Center, to begin in summer 2015 (see *story*, p. 4). To assist with the transition and enable Klaas to return full-time to the Institute of Global Studies, I agreed to direct the Center for Austrian Studies again on an interim basis in 2014-15.

The Center maintained a busy schedule of programs during the years between 2010 and 2014, with an active lecture and seminar series, the annual Robert A. Kann Memorial Lectures, film screenings, faculty and student exchanges, the transformation of the Austrian Studies Newsletter into the *Austrian Studies Newsmagazine* (edited by Daniel Pinkerton), new issues of *The Austrian History Yearbook* (edited by Pieter Judson), and interesting new volumes in the book series, "Austrian and Habsburg Studies," edited by me and published by Berghahn Books. The tradition of scholarly conferences continued with a symposium devoted to Islam and Muslim communities in Central Europe and, in collaboration with the Minnesota Center for Holocaust and Genocide Studies, symposia dealing with the representation of genocide in media, law, and scholarship and with antisemitism in the past and present.

During the current academic year, the Center is organizing two programs of particular note. We held the first one in September: the annual meeting of all Austrian centers, sponsored by the international department of the Austrian Federal Ministry of Science, Research, and Economy. That conference brought together representatives of the Ministry and the Institute of East European History of the University of Vienna with the directors and graduate students from each of the Austrian centers recognized by the Ministry, which now include those at the University of New Orleans, the University of Alberta



in Edmonton, the Hebrew University in Jerusalem, the Andrassy University in Budapest, the University of Leiden, the Palacký University in Olomouc, and the CAS. The directors in attendance reported on the current and planned programs of their centers, and the meeting offered the graduate students a unique opportunity to present their research projects to an interested and expert audience and to develop international contacts. Fittingly, the first such conference of the centers took place in June 2007 here at the University of Minnesota, where the first Austrian center was established in 1977. The conference has taken place at a different center each year.

We expected that the annual conference of the Austrian centers would return to the University of Minnesota, but we could not predict that a major exhibition of treasures from Vienna's famed Kunsthistorisches Museum (KHM) would come to the Minneapolis Institute of Arts between February 15 and May 10, 2015 (see *story*, p. 14). After the exhibition closes in Minneapolis, it will go on to the Museum of Fine Arts in Houston (June 14–September 13, 2015), and the High Museum of Art in Atlanta (October 18, 2015–January 17, 2016). To complement the exhibition and inform the Twin Cities public about historical aspects of the objects and how the KHM collections came together, the Center for Austrian Studies will offer a series

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CAS fall calendar 2014

Thursday, September 11. *Lecture.* Sabine Haag, executive director, Kunsthistorisches Museum, Vienna. "Magic Radiance and Imperial Splendor: Masterpieces of the Kunstkammer Vienna." 11:00 a.m., Pillsbury Auditorium, Minneapolis Institute of Arts. *Sponsored by the Minneapolis Institute of the Arts.*

Monday-Wednesday, September 15-17. *Annual Meeting of the Austrian Studies Centers.* Various times and locations on and off of the University of Minnesota campus. *Sponsored by the Austrian Federal Ministry of Science, Research, and Economy.*

Tuesday, September 16. *Lecture.* Arnold Suppan, history, University of Vienna and Austrian Academy of Sciences. "Hitler, Beneš, and Tito: Conflict, War, and Genocide in East-Central and Southeastern Europe." 4:00-5:30 p.m., 1210 Heller Hall. *Cosponsored by the Austrian Federal Ministry of Science, Research, and Economy.*

Wednesday, October 8. *Lecture.* John Deak, history, Notre Dame. "The Unraveling of the Habsburg Empire: New Perspectives on Austria-Hungary's Internal War in 1914." 4:00-5:30, 710 Social Sciences Bldg.

Tuesday, October 28. *Lecture.* Kimberly Zarecor, architecture and architectural history, Iowa State University. "Why Ostrava Is Not Detroit: Communist Legacies in a Post-Communist Industrial City." 4:00-5:30 p.m., 1210 Heller Hall. *Cosponsored by the Department of Geography, The University of Pittsburgh Press, and the Andrew M. Mellon Foundation.*

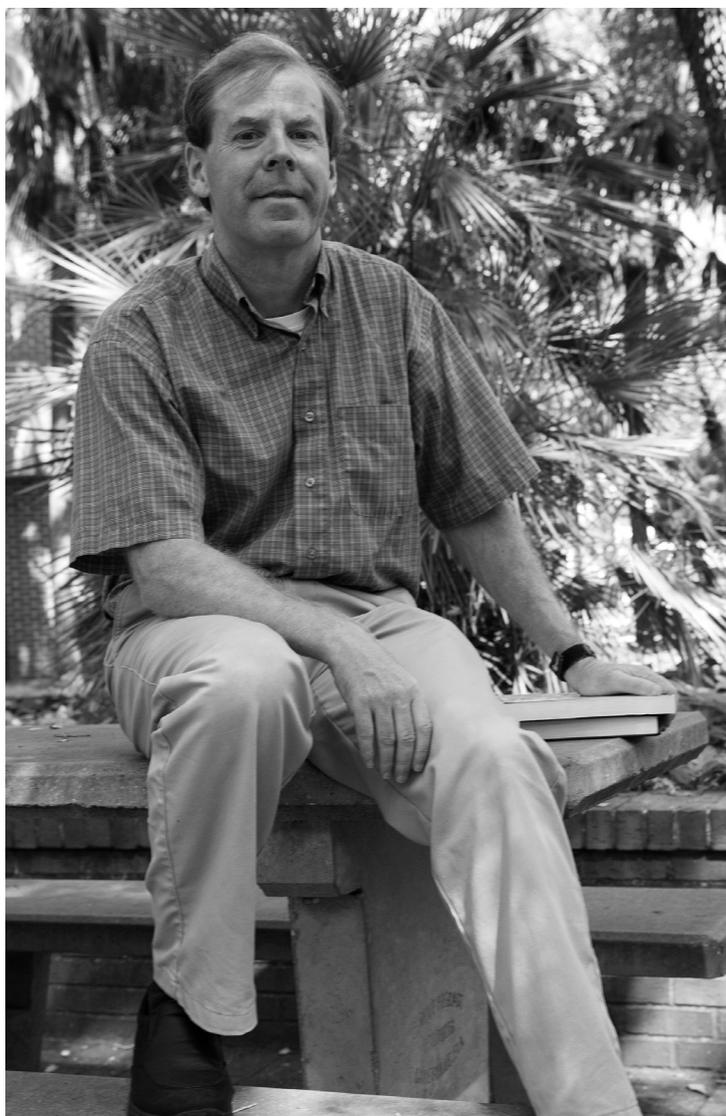
Wednesday, Nov. 19. *The 30th Annual Robert A. Kann Memorial Lecture.* James Tracy, history, University of Minnesota. "Habsburg-Ottoman Wars, 1526-1606: A Clash of Civilizations." 4:00-5:30 p.m., 1210 Heller Hall.

MEET HOWARD LOUTHAN

On May 7, 2014, College of Liberal Arts Interim Dean Raymond Duvall appointed Howard Louthan, professor of history at the University of Florida, as the next faculty director of the Center for Austrian Studies at the University of Minnesota. In addition to his appointment as CAS director, Louthan will be a full professor in the university's Department of History.

Louthan was educated at Emory University and Princeton University, earning a Ph.D. from the latter. He works on transnational topics across the broad expanse of Central Europe during the early modern period. At present he is pursuing a project examining the religious culture of sixteenth-century Poland. Louthan regularly teaches courses on Renaissance, Reformation, and Habsburg Europe. He has taught at the University of Notre Dame, the University of Warsaw, and the University of Florida.

Louthan is the author of *Reforming a Counter-Reform Court: Johannes Crato and the Austrian Habsburgs* (Princeton, 1995), *The Quest for Compromise: Peacemakers in Counter-Reformation Vienna* (Cambridge, 1997); *Converting Bohemia: Force and Persuasion in the Catholic Reformation* (Cambridge, 2009), and numerous articles in



journals and edited volumes. He has edited three volumes, including *Diversity and Dissent. Negotiating Religious Difference in Central Europe, 1500-1800*, ed. Howard Louthan, Gary Cohen, and Franz Szabo (New York, 2011). This was volume 11 in the CAS book series "Austrian and Habsburg Studies." Louthan was also coorganizer of the joint CAS-Wirth Institute conference that was the source of the book.

Louthan will be a scholar in residence at Princeton University for the Fall 2014 term and the James Cameron Faculty Fellow at St Andrews University in Scotland for the Spring 2015 term; he will therefore assume his position with CAS on July 1, 2015. For the 2014-15 academic year, Gary Cohen, former CAS director and professor of history, will serve as interim director.

ASN conducted a Skype interview with Louthan in late May, asking a variety of questions about his background, leadership style, and thoughts about the future. The result is what we like to think of as a sneak peek—an "exclusive preview" of the scholar who will lead the Center for the next few years.

Daniel Pinkerton

Photo by Barbara J. Hood

PERMANENT CAS DIRECTOR

interview by Daniel Pinkerton

ASN: How did you get interested in history and Early Modern Europe? Who were some of your mentors?

HL: I was an undergraduate at Emory University, and I always had an interest in the Renaissance and the Reformation. I originally did English-oriented research. I did my senior thesis on the Reformation in Scotland, but in my senior year I had a seminar with James Vann. I was in a BA/MA combined degree program, where you take graduate courses and get an MA as part of it. Vann's course was my first real taste of graduate school, and he had just come to Emory. He had

worked on early modern Southwest Germany, and it was one of these cases where the instructor was so good, and so compelling, about the dynamism, the intellectual foment, the cultural cosmopolitanism of Central Europe in this period, that I was asking myself, "Why am I stuck up here in Scotland when I could be doing something much more interesting in central Europe?" I don't want to be pejorative to early modern Scottish studies, especially since I'm going to Scotland next year, but I think it was Vann's personality and intellectual force that really brought me over into Central Europe, and my interest continued. I went to graduate school at Princeton knowing that I wanted to do something in connection with

Central Europe, and there I got anchored more closely with the Habsburg lands. I worked with Ted Rabb, who was something of a generalist in the seventeenth century, but Anthony Grafton was also on my committee, and I took courses with him in the intellectual history of the early modern period. His range is really spectacular—it goes across the continent—but he gave a seminar specifically on Central Europe that year, which was very exciting. And then Thomas daCosta Kaufmann, the art historian, was there. I just walked into his office one day, and he was a little shocked; here was somebody knocking on his door, wanting to know things about some of the Habsburg emperors, and that didn't happen

often. He was wonderful, and that worked out really well. Robert Scribner, who was an influential Australian working on English visual culture came by. So I was introduced to a lot of people whose work was very dynamic and exciting, because Princeton had such a strong early modern program across the board. Technically, my first advisor was Natalie Zemon Davis; even though I was clear that I wasn't going to work on France, her interests were wide, she was very supportive, and remains so to this day. I took the last graduate seminar that Lawrence Stone, the eminent professor of early modern English history, ever gave. Robert Darnton was there doing his French Revolution research. It was a golden age, the stars were aligned perfectly, I kind of cluelessly walked in there, and it was a wonderful experience. We all look back at graduate school nostalgically and forget the bad part of the experience, like long hours and no money, but I loved it. I remember I came to graduate school completely unattached. The only thing I owned was a bicycle to get around. I didn't even own a car. Two years later, I was married. A year and a half beyond that I had twins, so life changed dramatically during that period.

ASN: *You met many of the intellectual and scholarly giants of the time at Princeton. But also, in addition to meeting all of these scholars, you met your wife.*

HL: I did, playing tennis. I discovered that we enjoyed that together, and that is something that has continued. We still do, twenty some years later. In fact, we're going to play some doubles just after this interview.

ASN: *You have a professorship at a research university, and yet you are giving it up to assume not just a professorship, but also the directorship of the Center for Austrian Studies. What is it about the University of Minnesota and the job of directing the Center that attracts you?*

HL: First of all, if we are going to move, this is a good time for us personally to move. We have three boys: the twins and one who is about a year and a half younger. All of them are grown—we've gotten them through the high school years, and they're becoming young adults. It's also a good time to make a change professionally, because I've got two decades of a career in front of me, and obviously both the University of Minnesota and the position are attractive. The University of Florida was the first public university that I worked at, and especially toward the latter part of our time here, Florida, like all large public universities, was under pressure. The Liberal Arts in particular were challenged, and resources have been drastically reduced. I'm not coming to Minnesota with rose-colored glasses on, but I don't think things have gotten as bad at Minnesota as they have here at Florida. I'm coming into a very strong history department, which is reflected in part in its national rankings. I'm also coming into

a department where I know a number of people, and that has an excellent track record in early modern history in particular, with William and Carla Phillips, Jim Tracy, and others. I'm thrilled that Jim will still be in town and will be around for some time when I get there. I'll have yet another conversation partner. But many things that are happening with the Center for Early Modern History as well, thanks to a major grant that has just come through. There is energy, there are possibilities. I think it will be a lot of fun.

ASN: *What do you regret most about leaving Florida?*

HL: There is obviously a little bit of low-level angst. It's like I was playing a game of cards. I have one hand that I like, it's been strong, and it has been a really good twelve years. It's been particularly good for my wife, both professionally and personally. On the personal side, there are people and things we'll miss here; we've enjoyed our time here, and we've grown. There are significant emotional ties for her here, for both of us. This is where we raised a family, this is where our kids grew up, and it's been a great place for that. I'm sure there will be days in January and February when we'll ask, "Why did we ever decide to leave?" We can go out and play tennis year round, I can bike, I bike to work, and bike back, year round, and Florida is really lovely. We came to Florida in large part because of her. I was at Notre Dame before Florida. I got tenure there. Florida offered us an attractive spousal hire. We both had significant questions about coming to Florida. We weren't sure if this was the best thing for us to do. But it was a good move. We enjoyed our time here and enjoyed the colleagues we worked with. I think we will look back—perhaps not initially, as one has to move, settle in, get adjusted with the weather—and ultimately say, "Yes, this was a good move, too."

ASN: *I've been here since 1975 and in February I still say, "What am I doing here in Minnesota?" Yet, in the two careers that I have here, with the Center and as a playwright, I wouldn't live anywhere else. I have a deep love for the place, and I am hoping that you and your wife do as well.*

HL: I've been intrigued by Minnesota for years. We had summer vacations where we visited some friends who lived in Stillwater. We had some wonderful times on the St. Croix River and we went up to a cottage on Lake Superior near Grand Marais—and oh, it was gorgeous. I'm a big outdoors person. I love hiking, biking, and all the stuff that comes with that. And all the friends from Minnesota that I've made over the course of my life speak so favorably about the Twin Cities as a place to live. We haven't lived in a city for some time and we are looking forward to it.

ASN: *What do you think you bring to the position of CAS director?*

HL: Well, I'm a teacher and a researcher, and I

embrace that identity as a major part of who I am. But in terms of administration—running something like a center, which I did at Florida—I like the creative aspect of this kind of a job. In almost all administrative jobs there's a component of making the trains run on time, so to speak—going through whatever your responsibilities are, so this year I'm associate chair now. I'm in charge of course planning. I can do that, but what I really like doing is building things. I've built a number of programs here at Florida with very little resources, so I'm very excited to come into an opportunity where the resources may not be unlimited, but they're a lot more than what I've had in the past. I see opportunities for that at the Center. This leads into what I see as my role. Obviously the director of the Center sets priorities and tries to articulate a vision, and one of the big things for me is solidifying the future for Austrian and Central European Studies and finding ways to work with that next generation of graduate students who become professionals—encouraging them, networking, leveraging what resources there are, to make things better and bigger. I see my responsibility also as working to overcome hurdles for that next generation of scholars. For instance, look at all the statistics about declining language enrollment. That is really concerning, especially the way that the study of German—so vital to the study of this region—has fallen off a cliff. And other languages, like Polish, and Hungarian, and Czech, are struggling along and having difficulty attracting students. So even in Minnesota, encouraging the study of Central Europe will be challenging.

ASN: *In your scholarly work, you've done work that shows a wide-ranging geographical interest which fits in well with the Center's mission. However, your scholarly focus has been on Early Modern Europe. How will you direct a center for a broader constituency of not only historians but other disciplines?*

HL: Let me try to address three points that you are bringing up. Obviously, I have a specific scholarly identity: I'm an early modernist, I'm a historian, and I work on cultural, intellectual, and religious themes. Now, how do I, with that identity—and I'm going to keep that identity, obviously, in my own scholarship—address the broader range of interests that are to be represented through the activities of the Center? And I see this question raising three issues: the issue of discipline (CAS is an interdisciplinary center), the issue of chronology (I'm an early modernist; how do I reach out beyond that?), and the issue of geography (and perhaps of language to some degree). I know this is the Center for Austrian Studies, but I keep telling myself and my colleagues that the Center has a Central European focus, and that the Austrians themselves take this focus broadly when they construe intellectual work. One can't change the name of the Center, but it's important

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to constantly remind the scholarly and nonscholarly communities that this is a Central European institute. I do have broad geographical interests. My first project was based in Vienna, my second major book project was based in Prague, and my third project now has a Polish angle, which is completely outside the Habsburg regime (except for Galicia). I see Central Europe as a very broad entity. Our need to make better connections to other parts of Central Europe is clear. In terms of discipline, I think that history really lends itself—in many ways, much more than other disciplines—to interdisciplinary work, because, what is it? It's the past, and it's the past in all of its manifestations, ranging from economics to art, from music to literature. In my own training as a graduate student I did a field in art history, for example, so I have this abiding interest in art history. My intellectual orientation has always been interdisciplinary, and I have personal interests in literature and music as hobbies as well. These types of disciplines truly interest me, and I'm not alone among historians. Finally, the issue of chronology: I really do think that early modernists are very well positioned to move back and to move forward. I can give you one example. A few years ago, I coorganized a conference for the Center with Gary Cohen and Franz Szabo. The topic was religion in early modern Central Europe. When we were putting it together we got so excited that we said, "This idea is so good, we should extend this, and run this as two conferences." I was really pleased by the fact that we kept it geographically broad, and had people who did Polish material, Czech material, traditional Austrian scholarship, and more. But in terms of chronology, I really wanted to put together a conference that would bring people together who don't normally meet and have conversa-

O'SULLIVAN WINS 2014 RATH PRIZE

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

This year's winner is UCLA doctoral candidate Michael O'Sullivan. O'Sullivan's article "A Hungarian Josephinist, Orientalist, and Bibliophile: Count Karl Reviczky, 1737-1793," in the words of the Prize Committee, "offers a detailed portrait of a Hungarian noble who both supported the Habsburg regime and reflected its goals. O'Sullivan weaves his narrative through a complex historiography and utilizes a broad range of sources across several languages. By so doing O'Sullivan challenges our previous understanding about the Hungarian nobility's role in Habsburg politics and its contribution to eighteenth century Orientalist scholarship. It demonstrates how Hungarian nobles became a pillar for Habsburg administrations, and were not the nationalist rebels that historians have assumed such nobles to be.

"The article's focus on Orientalism, in turn, provides a counterweight to those who argue that Orientalism was a western European creation. Considering the importance of Habsburg relations with the Porte during these years, O'Sullivan proves that Reviczky's contribution to Orientalist studies was not simply an academic matter, but influenced politicians and military leaders alike. Equally impressive is O'Sullivan's ability to place Reviczky's work in a transnational perspective that connects it to intellectual trends and debates both east and west of the Habsburg lands."

The jury was composed of David Gerlach (chair), Andrea Orzoff, and Matthew Rampley. CAS thanks them for their service.

tions, and put them in conversation with each other. In this case I really wanted to cross that medieval/early modern gap. We did, and I was really pleased with the result. Now obviously, my own personal knowledge is limited, and I will lean on many of my colleagues for more technical expertise in the modern field. I think one of my strengths is that I'm a good listener and I come with soft agendas. I'm ready to listen, to change, and to rely on individuals. I want to empower others, and to provide them with some resources that the Center has, very much in the way that Gary brought me in for the conference. He said, "Here's an idea, here's some resources for you, and we'll bring in the Wirth Institute in Canada as a partner, too. What's your idea, how would you like to run with it?" I would like to do similar things with other individuals who have an idea outside of my area in terms of discipline or chronology. That, I think, is something I can do well. I see that as part of my job: to identify those types of people, and get them interested and involved in the Center's activities.

ASN: *I couldn't agree with you more. Who here was most instrumental in your decision to apply for and accept the position? Is there anyone you would like to thank? Was there anyone who worked hard and pleasantly during negotiations to court you?*

HL: Everyone has been really wonderful, and I think you could go right from Ruth Karras [*chair of the History Department*] to Bud Duvall [*acting dean of CLA*] and Michal Kobialka [*associate dean of CLA*] in the Dean's office, to the two people who asked me to apply initially, at the beginning of this long search: Gary Cohen and Jim Parente. I would like to thank them all. I was willing to look into this opportunity, I was happy here, but the lack of funding created some limitations. I was sad about some of the things I had to give up, but I had certain non-negotiable issues, and I was willing to play it out and see what would happen. Obviously the most important issue was my wife, who probably deserves most of the thanks for being willing to go along with this.

ASN: *Let's mention her by name.*

HL: Yes! Andrea Stark—that's very important. She's happier here than I am, though I'm not unhappy. There's a strong cohort at the University of Florida of early medievalists, and she put a lot of time into building the graduate program here. She really helped turn things around. The strongest part of her graduate program is now really medieval. I think in large part she has done a lot of the grunt work, of making the website work well, recruiting students, and working very closely with them once they're here. She was the one that was giving up a lot, and was willing to do it. Minnesota is quite attractive, we both agree, and it's a stronger faculty overall, and, as I have said, Minnesota has not cut support to Florida levels.

ASN: *For 2014-15, first you are going to be at Princeton, and then at St. Andrews, Scotland. What's the plan? Are you and Gary Cohen going to communicate? If so, how? Do you have any plans for this year?*

HL: No, we don't. Gary and I have been friends for a long time, and I have a lot of respect for him. His presence was an attractive feature of the job. I imagine that we will start having some conversations. We've talked about leveraging resources, and doing things like workshops and possibly conferences—but conferences can be expensive, and resources aren't unlimited. Gary was so good at leveraging resources and working with other centers and departments—this made him, from my perspective, an effective director of the Center. He also had an idea of areas outside his own area of research, and paid significant attention to the early modern period and the late medieval—so much so that there was never a conference that he ran or was involved in that really worked in his area of specialization. And it would be nice, when CAS puts together a future conference, to make it something that would be centered on his area of specialization. The social and cultural history of 19th century Central Europe is an important, vibrant part of European studies, and it would be fun if we could organize a conference together again. ❖

CAS, VOV award summer stipends



Kristina Golubiewsky-Davis



Arta Ankrava



Colleen Bertsch

Once again, the Center for Austrian Studies held a competition for Summer Research Grants of \$4,000. The grants provide financial support to currently enrolled University of Minnesota graduate students in order to further their progress toward the degree.

The awards went to:

Arta Ankrava, PhD candidate, sociology. She spent the summer analyzing postwar Latvian-American publications at the Immigration History Research Archives.

Colleen Bertsch, PhD candidate, ethnomusicology, interviewed Transylvanian folk musicians at the Csipke Folkdance and Folk Music Camp in Michigan.

Kristina Golubiewsky-Davis, PhD candidate, anthropology. She traveled to the Naturhistorisches Museum Wien to analyze sword hilts. This information will help her to determine the extent of complex, interactive social networks through which technology and art were shared and developed.

Sharon Park, PhD candidate, history. She visited archives in Washington, DC and New York to collect sources about U.S. foreign and humanitarian aid to Jewish child refugees.

The Voices of Vienna Scholarship was created and funded by Kathryn and Wilbur C. Keefer in honor of William E. Wright, founding director of CAS; the fellowship is awarded to graduate students from the College of Liberal Arts and the School of Music in alternating years.



Sharon Park



Rachel Schaff

The 2014 Scholarship was awarded to **Rachel Schaff**, a PhD candidate in Comparative Studies in Discourse and Society. Her dissertation is entitled, "Home Is where the Heart Is: From the Family to the Nation in Czech Film Melo-

dramas, 1930-1950." She conducted research in the National Film Archive, the Czech National Library, and the Czech National Archive, all in Prague, to study 69 films made between 1930 and 1944. (Photos: Daniel Pinkerton) ❖

Laughter in the Dark

*Newly Discovered Songs and Sketches from the Terezín/
Theresienstadt Ghetto, 1941-44*

PHOTOS BY DANIEL PINKERTON



Left to right, Ryan Lindberg and Emily Zimmer.



Left to right, Emily Zimmer, Peter Vitale, Lisa Peschel, Ryan Lindberg.



On April 3, 2014, the Center staged an unusual event that combined scholarship and the arts.

Lisa Peschel, a University of Minnesota graduate and former CAS Research Assistant who is now on the faculty at the University of York, gave a lecture about cabaret in the Jewish ghetto Theresienstadt/Terezin during World War II. The multimedia event, conceived by Peschel and Daniel Pinkerton, was based on her book, *Performing Captivity, Performing Escape* (Seagull Books, 2013).

The lecture was interspersed with performances of cabaret material written and performed in the ghetto, and accompanied by slides of photos and paintings. Ryan Lindberg and Emily Zimmer sang, danced, and performed sketches. Peter Vitale, music director, accompanied them on piano and accordion. Hayley Finn directed the cabaret sequences.

This event was cosponsored by the Center for Holocaust and Genocide Studies and the Center for Jewish Studies.

2014 CAS Prizes go to Reill, Kurimay

David and Rosemary Good fund recognition of scholars

Once again, the Center for Austrian Studies held its biannual Book and Dissertation Prize competition. Books had to have been published and dissertations defended in the calendar years 2012 and 2013. Each carries a \$1,500 prize.

David Good, former director of CAS, came up with the idea for these prizes in 1990. Through 2010, they were funded by the Austrian Cultural Forum and called the ACF Prizes. In 2012, the Center funded them, and the name changed. Fittingly, Good and his wife Rosemary stepped up and pledged support for the 2014 awards. We thank them for their generous assistance.

Dominique Kirchner Reill (University of Miami) won the Book Prize for *Nationalists Who Feared the Nation* (Stanford University Press, 2012). The committee chair wrote: "Reill's book manages the exceedingly difficult feat of challenging existing paradigms of the most studied theme in Habsburg history: nationalism. It does so by recovering an early nineteenth-century Northern Adriatic regional identity that was pluralistic rather than exclusionary—a world where unity and variety were accepted as mutually necessary conditions, rather than as irresolvable contradictions. This Adriatic multi-nationalism, rendered invisible by the Italian and South Slavic national narratives that superseded it, represents an alternative path to the modern nation state that was not, in the end, taken, but that, as she argues, has vital relevance for our understanding of Habsburg and Italian history and also for present concerns.

"This hidden world is revealed through the lives and contributions of six crucial and misunderstood men whose differences from one another are as salient as the commonality of their visions, and the radical rupture of these visions and their destinies after 1848 completes the story. The book is striking for the originality of its sources, the clarity of its argument, and its elegant and lucid prose."

Anita Kurimay won the Dissertation Prize for "Sex in the 'Pearl of the Danube': The History of Queer Life, Love, and Its Regulation in Budapest, 1873-1941." Kurimay, now an assistant professor at Bryn Mawr, received her Ph.D. from Rutgers University in 2012. The committee chair wrote, "Anita Kurimay's theoretically informed study of queer life and its regulation in Budapest from the late-nineteenth century through the interwar period provides a fascinating lens for analyzing class, gender, sexuality, and political change in modern Hungary. Kurimay skillfully weaves a wide range of carefully read sources into complex, engaging narratives that brilliantly illuminate the diversity of queer experience.

"By examining how class, gender, and sex

intersect, Kurimay paints a portrait of Budapest which, despite its embrace of progress, modern culture, and psychiatry, still remained steeped in traditional notions of status and gender. Moreover, by shedding light on how queer individuals lived, and how they were defined and regulated in Budapest, she enhances our understanding of the role cities played in the production of discourses about and spaces for queer sexuality. Finally, Kurimay challenges the conventional view positing American and Western European cities as central, paradigmatic disseminators of knowledge by locating Budapest within the broader framework of modern European history and, more generally, the history of sexuality."

Each committee also named a second work and awarded it an honorable mention. This award carries no cash, but reflects the committee's strong feeling about its merit.

Honorable mention for the 2014 CAS Book Prize went to Thomas Ort for *Art and Life in Modernist Prague* (Palgrave MacMillan, 2013). The committee wrote, "Thomas Ort's book is a study of the artists and writers of Karel Čapek's generation that illuminates particularities of the Czechoslovak context brushing against the grain of our previous understanding of interwar avant-gardes, even as they form an important and insufficiently understood strand of them. Ort's focus on the art-life relation connects both to key discussions in art history and cultural criticism on the social engagement of art as well as to histories of Central European culture and politics. The book also addresses the relative gap in our understanding of the cultural politics of the interwar period in the East-Central European arena. It is an admirably interdisciplinary work: literature, Cubist art, and architecture play central roles along with artists' manifestos, arts criticism, and literary texts. The result is complex, significant, and convincing."

Honorable mention for the 2014 Dissertation prize went to Svitlana Frunchak for "The Making of Soviet Chernivtsi: National Re-unification, Historical Memory, and the Fate of Jewish Chernowitz in Post-War Ukraine." (history, University of Toronto, 2013 dissertation). The committee chair wrote, "Drawing on a wide array of local and national archival sources, as well as memoirs, literature, and film, Svitlana Frunchak's beautifully written, highly detailed, and lively study of Czernowitz/Chernivtsi from the Second World War through the mid-1950s illuminates how this confessionally, culturally, economically, and linguistically diverse city became 'Soviet.' In analyzing this process, Frunchak considers how different forces—the Romanians, the Ukrainians, and the Soviet government—shaped the



Dominique K. Reill



Anita Kurimay

politics and character of the city, and the fateful implications of this process for the Jewish population. Frunchak has carefully situated her study within several historiographic approaches: borderlands studies, urban studies, mythmaking, and remaking myths. Her dissertation also speaks to several subfields in modern history, including Holocaust studies, urban history, and the social history of war. Frunchak's work also fruitfully engages in the debates surrounding collaboration and retribution on the local level during the Second World War and the Holocaust. It is a very welcome addition to the local studies of wartime and postwar Europe."

The book committee consisted of Scott Spector (chair), Deborah Coen, and Marguerite Ragnow. The dissertation committee consisted of Nancy Wingfield (chair), Jill Massino, and Naomi Hume. We thank them all for their service to CAS and the scholarly community. ❖

Center awards grants to Austrian-American faculty research projects

by Daniel Pinkerton



Valentine Cadieux

When sufficient funds are available, the Center for Austrian Studies awards grants to University of Minnesota faculty members for research projects. We ask that they partner with a faculty member from a university in Austria or Central Europe. CAS facilitates transatlantic cooperation and provides seed money, and European institutions often provide matching funding. This year, two of the applications were judged to be so outstanding that we awarded half the available grant money to each project. Both are excellent examples of cooperation among University of Minnesota units and between the University of Minnesota and Austrian universities.

The first is “FoodShed: Developing a Platform for Curating Shared Stories of Food and Land in Minnesota and Austria.” Valentine Cadieux, an adjunct member of the Departments of Geography and Sociology, William P. Cunningham, professor emeritus with the College of Biological Sciences, and Bernhard Freyer, head of the Division of Organic Farming, University of Natural Resources and Life Sciences (BOKU), Vienna, will create an online forum for sharing stories about food and agriculture, focusing on efforts to improve agriculture in Minnesota and Austria.

The project was inspired by and draws upon material generated by the CAS 2008 public forum, “Climate Change, Sustainable Agriculture, & Bioresources,” and a 2011 conference organized by the University of Minnesota’s Institute for Advanced Study (IAS), “How We Talk about Feeding the World.” Graduate students from BOKU and Minnesota will be employed in this revolutionary program. Freyer’s participation in our 2008 forum, funded by the Horst Rechelbacher Foundation, and his year as the University of Minnesota’s 2010-11 School of Agriculture Endowed Chair in Agricultural Systems were essential to making the contacts and helping to develop this program.

BOKU and the University of Minnesota’s Institute for Advanced Studies and Institute on the Environment are also providing funding and in-kind support.



Patrick McNamara

The second is “Shifting Perspectives in Europe and Beyond: Individual and Collective Identities from an Interdisciplinary and Interregional Perspective.” Patrick McNamara, professor of history, and Roberta Maierhofer, professor of American studies at the University of Graz, are the principal investigators. This project will develop structures for joint research and teaching on inter-American studies (the study of the Western Hemisphere as an organic whole) between the University of Graz and the University of Minnesota. It will consist of two interdisciplinary workshops that will be part of the Graz Summer School Seggau, held at Seggau Castle near the Slovenian border. The first will be on the topic of history and memory, led by McNamara and Gerald Lamprecht (Center for Jewish Studies, University of Graz). The second will be on the topic of narratives of the life course, led by Maierhofer and Ulla Kribernegg (Center for Inter-American Studies, University of Graz), and Helen Kivnick (School of Social Work, University of Minnesota).

Filmmaker Brad Lichtenstein (Emmy-nominated documentary *As Goes Janesville*) and his wife Ann Basting (Peck School of the Arts, University of Wisconsin-Milwaukee) will create a documentary film that is an artistic reflection of the processes, dynamics, and personal transformations of the workshops. This will, in turn, be available for other students who wish to understand the nature of a workshop and will supplement the publication of the student workshop papers. Maierhof will travel to Minnesota to participate in a workshop colloquium and to do editorial work on the book.

Maierhof has been a longtime friend of the Center who has visited Minnesota and participated in CAS programs on numerous occasions. She was a driving force in the reestablishment of the Graz faculty exchange program. Patrick McNamara, a professor of Latin American studies, has participated in the Graz faculty exchange and taught in the Graz Summer School Seggau, in which 80 students from 26 countries come together every year to discuss global challenges.

The University of Graz and its Institute for Inter-American Studies will be contributing to the support of this project. ❖

2014: THAT WAS THE SPRING THAT WAS

A PHOTO ESSAY BY DANIEL PINKERTON

On March 6, Laura Lisy-Wagner, a historian from San Francisco State University, came to the Center to give a lecture entitled "From Istanbul to Vienna: Islam and Central Europe in the Early Modern Period." The event was cosponsored by the Center for Early Modern Studies and the Center for Medieval Studies.

Right: Laura Lisy-Wagner



On March 25, Thomas Schmidinger, a political scientist from the University of Vienna and the University for Applied Science in Vorarlberg, came to the Center to talk about "Rojava: The Second Kurdish Para-State in the Shadow of Syria's Civil War." This lecture was cosponsored by IGS.

Left: Thomas Schmidinger

On March 13, Verena Stern, a political science graduate student at the University of Vienna, and the 2013-14 CAS-BMWFF Fellow, gave a talk entitled "Migration of Somali Refugees in the European Union: An Austrian Case Study." This was cosponsored by IGS and the African Initiative. On April 24, Leila Hadj-Abdou, from the School of Advanced International Studies, Johns Hopkins University, gave a presentation entitled, "The FPÖ and Religion." This was cosponsored by IGS.

Right: Left to right, Verena Stern, Leila Hadj-Abdou.





Robert A. Kann

Fall brings 30th annual Robert Kann lecture

by Daniel Pinkerton

Robert A. Kann (1906-81) was one of the most respected and widely read historians of the Habsburg Empire. Born in Vienna, he and his wife fled the Nazis for America in 1938. Once here, he got a PhD from Columbia University and taught at Rutgers until his retirement in 1976.

In 1982, the University of Minnesota Libraries acquired his personal library, which is now housed in the Elmer L. Andersen Library. One of the conditions of the sale was that the Center inaugurate a series of public lectures in Kann's memory. Since Kann himself was a European who taught in America (and whose books were published in English), William E. Wright, the director of CAS at the time, decided to alternate European and American scholars at the pinnacle of their reputations.

The first scholar to be invited was the eminent American historian of fin-de-siècle Vienna, Carl Schorske. Schorske's 1984 talk was a part of the opening and dedication of the Kann Collection. He immediately struck the proper note—an erudite address for a more general audience—with his lecture, "Grace and the Word: Austria's Two Cultures and Their Modern Fate."

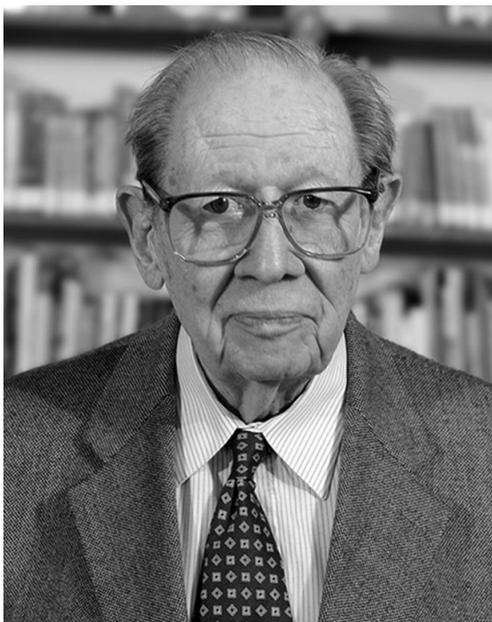
The first Austrian to be invited was not a scholar per se, but the former Austrian Chancellor Bruno Kreisky, who was instrumental in awarding the Austrian endowment that created the Center. Mindful of the need for a talk with a historical dimension, he shared with the audience "Some Unconventional Remarks on History."

Kreisky's address set a precedent. Although most of the speakers have been historians, Kann Memorial Lectures have been delivered by another Austrian statesman (Rudolph Kirschläger, 1987), a journalist (the Austrian-born editor of *Time* magazine, Henry Grunwald, 1988), a philosopher (Alan Janik, 1995), a political scientist (Anton Pelinka, 2001) and an art historian (Thomas DaCosta Kauffman, 2011). In all cases, the speakers have offered historical insights from within their perspective fields.

When David F. Good became director of the Center in 1990, he reorganized the *Austrian History Yearbook*. The consensus decision was that the *AHY* should publish the Kann Memorial Lectures. In the first volume under his executive editorship (Vol. XXII, 1991), the journal published Schorske's 1984 lecture and Peter Lowenberg's 1986 lecture. Virtually every lecture since then has been revised and published in the *AHY*.

The first Kann Memorial Lecture I attended in 1990 was Barbara Jelavich's brilliant "Clouded Image: Critical Perceptions of the Habsburg Empire in 1914." István Deák (1992), Mary Gluck (2007), David Luft (2009), Nora Berend (2012), and current interim CAS director Gary Cohen (2013) are among the other scholars who have given lively, memorable lectures.

University of Minnesota professor emeritus James D. Tracy, an internationally renowned expert on Early Modern Europe, will deliver the thirtieth Kann Lecture on November 19. Tracy is a fascinating and erudite speaker; his talk, "Habsburg-Ottoman Wars, 1526-1606: A Clash of Civilizations," is bound to be a superb addition to the Kann legacy. ❖



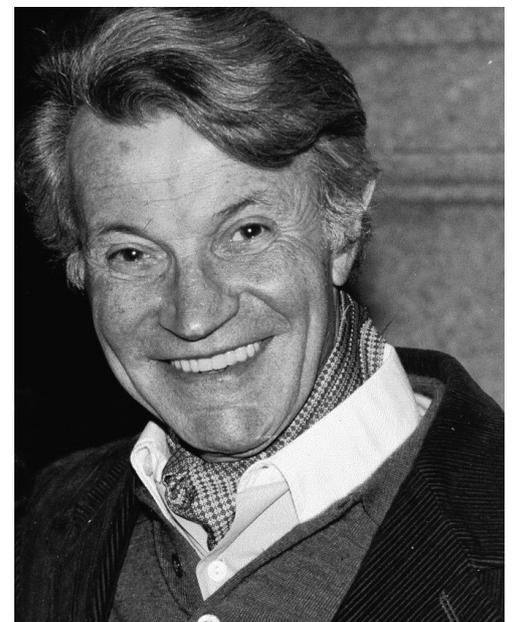
Carl Schorske (1984)



Dennison Rusinow (1999)



Nora Berend (2012)



Istvan Deák (1992)

Tara Zahra wins MacArthur Fellowship



photo: Daniel Pinkerton

On September 17, Tara Zahra, a Habsburg historian on the faculty of the University of Chicago, was awarded a prestigious MacArthur Fellowship. Zahra has a long history with the CAS; she won both our Dissertation Prize (2006) and our Book Prize (2010). She has published articles in the *Austrian History Yearbook*, and has given lectures at the Center (see interview in the Fall 2010 ASN).

Zahra's first book, *Kidnapped Souls: National Indifference and the Battle for Children in the Bohemian Lands, 1900–1948*, examines the twentieth-century cultural politics of German and Czech nationalism with children as the centerpiece, demonstrating that the changing concept of who owns children was essential to the definition of national identities.

In her second book, *The Lost Children: Reconstructing Europe's Families after World War II*, Zahra illuminates an essential chapter of the postwar period in Europe—the negotiations over the repatriation of children and the reconstitution of families.

According to the MacArthur committee, Zahra is “a historian who is challenging the way we view the development of the concepts of nation, family, and ethnicity and painting a more integrative picture of twentieth-century European history.”

The fellowship, often referred to as a “genius grant,” is awarded on the basis of both accomplishments and potential. It carries a \$625,000 cash prize. We congratulate Professor Zahra and eagerly await her future work.



Museumsquartier museum and research center, Vienna.

CFP: 2015 Summer Research Grants in Austrian/Central European studies for U of M grad students

Calling all University of Minnesota graduate students: It's never too early to start thinking about assistance for summer research. This year, the Center for Austrian Studies is able to offer up to four Summer 2015 Research Grants of \$2,000 each. The grants are intended to provide financial support to currently enrolled University of Minnesota graduate students in order to further their progress towards their degree. We welcome applications from all disciplines in the humanities, social sciences, and fine arts with a connection to Austrian/Central European studies.

Full details about how to apply and what we require is available on our website, www.cas.umn.edu/awards/students.html. If you have questions, you may also contact Professor Gary B. Cohen, interim director of CAS, at gcohen@umn.edu or 612-624-5712.

Deadline: FEBRUARY 27, 2015.

Decisions will be made in plenty of time to make airline reservations for Europe. *The Center for Austrian Studies, as a part of the University of Minnesota, is an equal opportunity employer and educator.*

Letter from the Director *from page 3*

of lectures to be given at the University of Minnesota by distinguished art historians and concerts during the late winter and early spring by the Bakken Trio, a distinguished chamber music ensemble, highlighting Austria's rich musical traditions. One of these concerts will take place at the University of Minnesota on February 5.

As always, my colleagues and I at the Center for Austrian Studies are endeavoring to offer this year a array of programs dealing with Austrian and Central European affairs to meet a range of intellectual interests and needs at the University of Minnesota, in the surrounding community, and for the broader constituency reached by this and other publications of the Center. We are eager to hear from all those audiences as to how we are doing and how we can better serve them.

Gary B. Cohen, *Interim Director*
Center for Austrian Studies

CAS HONORS STUDENTS AT MINNESOTA HISTORY DAY 2014

Every year, National History Day holds a nationwide competition for students in middle school and high school to research and complete historical projects: papers, posters, films, or dramatic presentations. At the state level, CAS awards two \$100 prizes to outstanding projects with a Central European topic.

This year CAS awarded prizes to Anita Goharfar and Kaitlyn Frutiger, Loyola Catholic School - Fitzgerald Campus, for “In the Enemy's Hands: The Geneva Convention of 1949,” and Elizabeth Booms, Parkview Center School, for “Kristallnacht.” Congratulations to these young scholars!

AUSTRIA'S WORLD WAR I "MEMORY BLITZ"

THE SUMMER OF 2014 WAS ALL ABOUT 1914



by Günter Bischof

If one spent this past summer in Austria (as I did), one was easily overwhelmed by the intense public scrutiny, discourses, numerous exhibits and lectures, and media attention being given to the assassination of heir apparent Francis Ferdinand and his wife Sophie on June 28, 1914, and the origins of World War I. One hundred years after these events, the public seems to be as intensely interested in the Sarajevo tragedy and its consequences as ever.

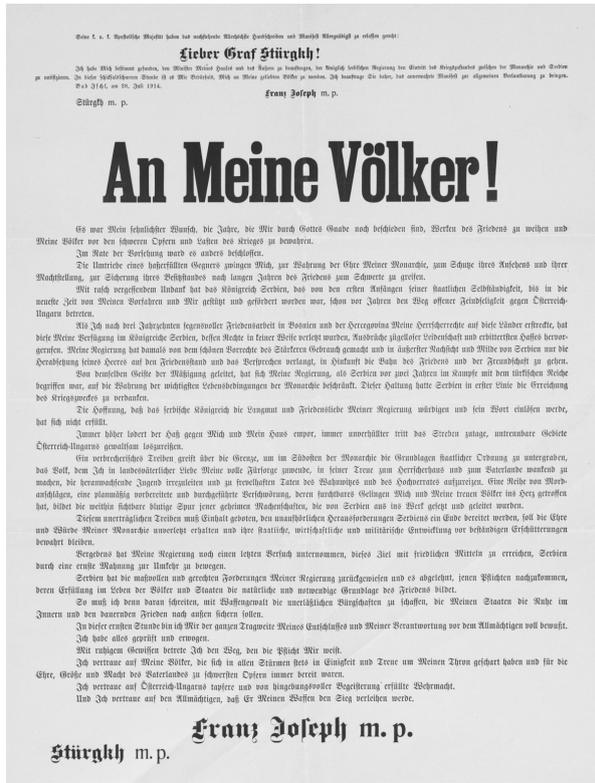
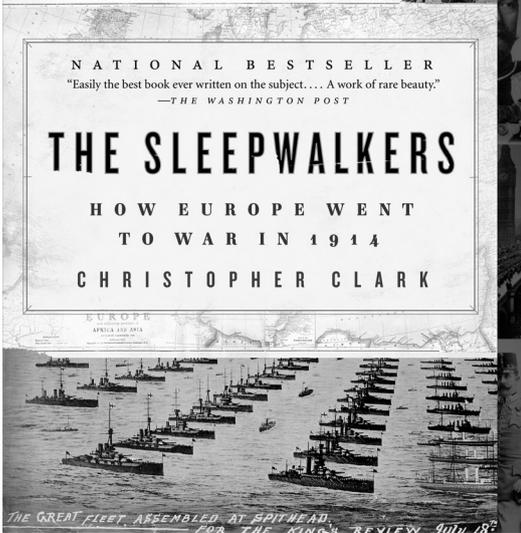
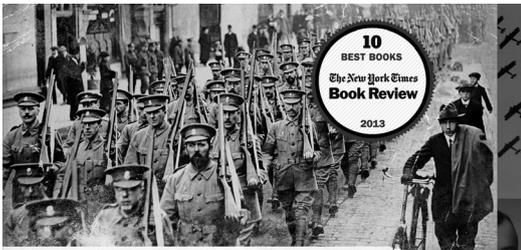
Official government statements were scarce, however. It is as if the political class in Vienna does not want to draw any lessons from Austria's central role in the origins of World War I. Government subsidies, of course, have made possible the many World War I exhibits that were proliferating throughout the country, so they are at least funding the conclusions of others.

Artists played an important role in memorializing the events. The Vienna Philharmonic Orchestra offered and delivered a memorable performance in the National Library of Sarajevo on June 28, trying to transcend the nationalist retrospectives through the beauty of music. The program opened with the national hymn of Bosnia and Herzegovina, and it also included Haydn's *Kaiserquartett*, Schubert, Berg, Brahms, and Ravel. It closed with Beethoven's European hymn. Austrian President Heinz Fischer was present at this occasion.

Cambridge historian Christopher Clark reached much more than a scholarly audience. He was the shooting star of the summer with his huge bestseller *The Sleepwalkers: How Europe Went to War in 1914* (Harper Books, 2013), prominently featured in the display window of every book shop in Vienna [cover, opposite page, upper left]. I heard Clark dazzle a sizable audience of distinguished academics and journalists at the Austrian Academy of Sciences in early June. Later in the summer, Clark was in the limelight as the keynote during the opening ceremony of the Salzburg Festival. He told the audience that the summer 2014 crisis in the Ukraine reminded him of some structural features of the July events in 1914. Sleep-walking into disaster again?

Clark's carefully researched book is revising the role of the traditional culprits of Germany and Austria-Hungary in the debate on the origins of the war. He is more sympathetic to the German and Austro-Hungarian roles in the origins of the war discourse than past historians; he views the "Balkan inception scenario"—in which the Serbian Wars of 1912-13 created an Austro-Serbian crisis that escalated into WWI—quite critically. He notes that Russia encouraged Serbia, and France backed up Russia. He also sees the Monarchy as "an empire on its last legs" and has nothing good to say about the "sluggish" (p. 423) and "solipsistic" (p. 429) Viennese decision-making in July 1914. Clark recognizes a logic toward war in the international system prior to 1914 and is less interested in the old debates about guilty parties (*Schuldfrage*). Clark's theses were eagerly embraced by the conservative German Bildungsbürger and younger historians, as noted Berlin historian Heinrich August Winkler argued in *Die Zeit* (July 31, 2014, p. 14). From the conservative perspective, at last, Germany was rid of its responsibility in the origins of World War I. Interestingly, such discourses of historical revisionism based on Clark's mega-bestseller were not part and parcel of Austrian debates—perhaps also because few Austrian government officials made notable interventions in the anniversary commemorations.

It seemed as if every community in Austria had some type of exhibit or had collected personal papers on the war, from my native valley Bregenzerald in western Austria to many of Austria's state museums in the provinces such as Salzburg and Graz. In Vienna, many exhibits were up and running at the same time. The picture archives of the Austrian National Library featured its treasure trove of unknown documents, pictures and posters in the exhibit *An Meine Völker: Der Erste Weltkrieg 1914-1918*, curated by Manfred Rauchensteiner, in the Prunksaal of the National Library. From Emperor Franz Josef's declaration of war—the poster "To My Peoples" [next page, above right]—to postcards, children's drawings, and the many propaganda posters trying to sell war bonds, the exhibit draws the trajectory from the initial war



enthusiasm to the final days of deprivation and defeat and the deaths of millions. [Pictured below left: a 1915 film poster from the exhibit.]

Hans Petschar, the director of the Picture Archives, also organized a fascinating scholarly symposium, *Erinnerungsraum 1914-2014: Der erste Weltkrieg und sein Folgen*, on perspectives on the Monarchy from inside and outside of the Habsburg Empire. Margaret Macmillan dazzled the audience with her keynote address on the concert of powers prior to the war.

Wolfgang Maderthaler put together the exquisite exhibit *Extraausgabe!* on media and propaganda in Austria/Hungary during the war, displayed at Palais Porcia in the Herrengasse. It showed how many of the great artists of the era (like the writers Stefan Zweig and Rainer Maria

Rilke) were co-opted by the propaganda office to “sell” the war to the public. In the courtyard of the Palais a genuine trench was dug to give visitors a sense of World War I trench warfare.

I was most impressed by the massive exhibit *Jubel & Elend: Leben mit dem grossen Krieg, 1914-1918* at the Schallaburg. The Lower Austrian renaissance castle can claim a long record of excellent annual exhibits. The organizing team of some ten World War I experts made a call for the public to send in private and personal records (commonly called “ego documents” in German-speaking countries). They were very successful, as the mass of personal photos, letters, diaries, mementos define the intimacy of this exhibit. In 24 rooms the whole range of everyday emotions during the war were displayed in great detail by way of almost 1,000 exhibit items. The excitement at the beginning of the war was as palpable as the enormous pain in individual families about the loss of sons on the battlefields during the long conflict, as well as the misery of the underfed civilian population at the end of the war. Most impressive was the selection of film clips from the Austrian Film Museum, along with a haunting clip from British archives of a soldier suffering visibly from shell shock (or PTSD, as we would call it today).

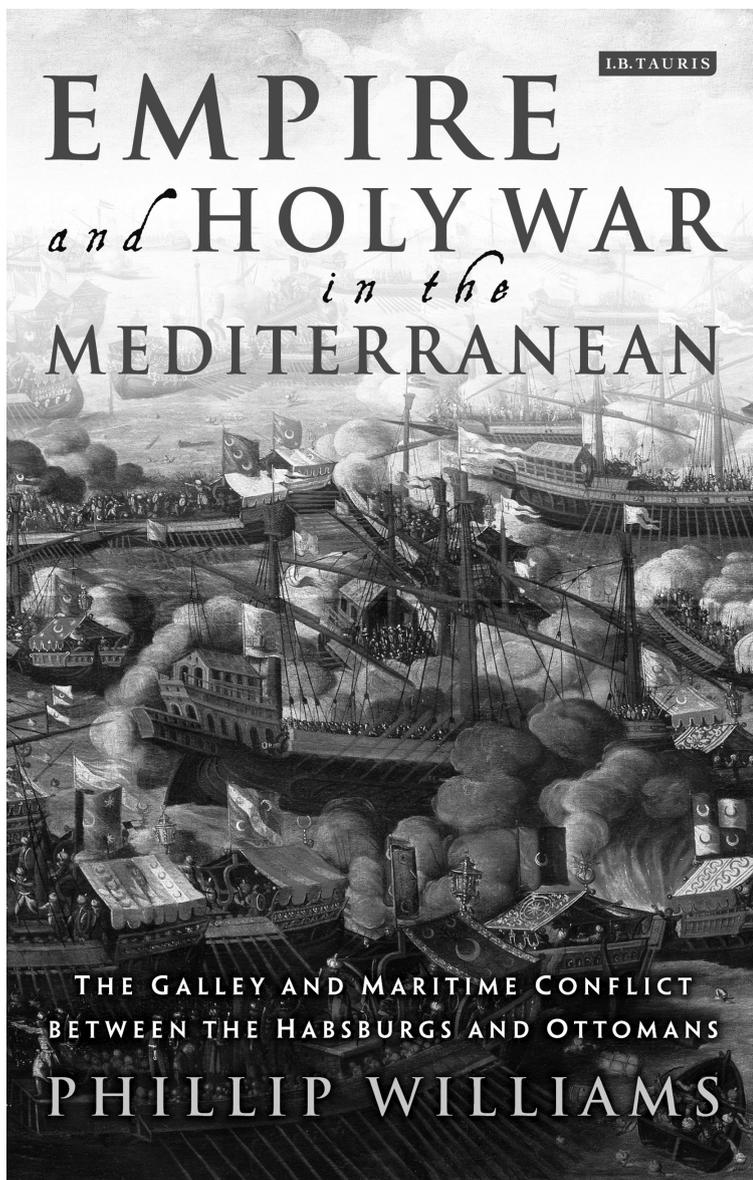
Taken together, these many exhibits overwhelm viewers with the paraphernalia of war, weaponry, and propaganda. One critic in *Profil* noted that, in the dizzying memory blitz, no one has mentioned the numerous war crimes committed by Habsburg armies in Galicia and Serbia, not to speak of the use of poison gas (Christa Zöchling, “Erinnerungstaumel,” *Profil*, Aug. 18, 2014, 32-35).

However, my take away is much more positive. Austrians collectively dug in their family archives for photo albums and diaries to bring the war alive. A younger generation of historians produced many catalogue entries and books embracing their World War I past in a critical fashion not seen before. From the distance of 100 years, this allows for a more catholic and less government-imposed memory culture.

Günter Bischof is director of CenterAustria at the University of New Orleans; in summer 2014 he directed the UNO International Summer School in Innsbruck. ❖



Half of a larger story



Phillip Williams. *Empire and Holy War in the Mediterranean: The Galley and Maritime Conflict between the Habsburgs and the Ottomans*. London: I. B. Tauris, 2014. 359 pages, illus. Cloth, ISBN 978-1-84885-985-2, £86/\$95. (Distributed by Palgrave Macmillan.)

The title of this volume does not reflect the book's content. Williams does not deal directly with conflict between the Spanish Habsburgs and the Ottomans, especially not in the eastern Mediterranean, largely controlled by the Ottomans after about 1540. Rather, it analyzes Spanish naval strategy under Philip II (r. 1556 – 1598) and Philip III (r. 1598 – 1621). Using Spanish archival materials and published sources, the author makes a good case that the primary objective was to preserve and protect Spain's fleet of war galleys, which formed a vital and indispensable connection between the monarchy's Iberian and Italian possessions.

What made a galley truly valuable was an experienced *chusma*—men who had proven their capacity to survive the rigors of service at the oars. On Spanish vessels, experienced crews were usually slaves, taken in combat with the Barbary corsairs, or purchased from Croatia's *uskoks*, whose captives were sold at Senj and Rijeka. Given that Spanish shipping in the western Mediterranean was indeed at risk from the north (the French, allies of the Ottomans) and the south (the Barbary corsairs), this was a strategy that made good sense, even if, as Williams notes, it was often a source of disappointment for Catholic states allied with Spain.

More "prudent" than Charles V had been, his son and grandson were less willing than he had been to risk the galley fleet in expeditions aimed at conquering Ottoman territory. It was a "fundamentally negative" or defensive strategy, predicated on the idea that "a major defeat [of the galley fleet] in battle might lead to the collapse of Catholic Christendom" (p. 187).

This strategy required devoting considerable resources to the upkeep of galley fleet, not just in Spain but also in Spanish Naples and Sicily. To a lesser degree, the same was true for Spain's allies: the Republic of Genoa, the Papal States, the Knights of Malta, and the Knights of St. Stephen, funded by the Medici grand duchy of Tuscany. The Ottomans still maintained a fleet, as did their vassals, the Beys of Algiers, Tunis, and Tripoli. Even in a peaceful year, like 1615, "around 170 oared battleships were mobilized for war by the Ottoman Empire and the Catholic Monarchy" (p. 15). Hence a corollary to William's main thesis: Guilmartin and others were premature in declaring that the age of Mediterranean galley warfare came to an end around 1575. This too is a plausible argument, but to make it convincing one would need more detail about Spain's collaborators, especially Naples and Sicily, whose extensive raids into Ottoman seas from around 1590 to around 1630 are almost unknown in English-language scholarship.

The weakness of the book is that it does not deal with other states that maintained galley fleets, save in passing references. For example, Williams remarks that the privateering menace declined after about 1580 (p. 144), but this is surely not so for the eastern Mediterranean, for which Tenenti and others have shown that piracy became endemic at just about that time. Elsewhere, he speculates that Christian attacks against Muslim pilgrims provoked the Ottomans to holy war but does not mention the foregoing Ottoman attacks that left the coastlines of Italy and Sicily bristling with castles.

Worst of all, he fails to take the Venetian point of view into account. Because of the recurring tensions between the two governments, Venetians and Spaniards of this era regarded one another with real animosity. It is thus not surprising to find acidulous Spanish commentary on the wretched state of the Venetian fleet, but such assessments are not to be taken at face value, as they are here. And what about acidulous Venetian commentary on the wretched state of the Spanish fleet? One of Venice's lesser complaints was that Spaniards boasted overmuch of their role at Lepanto. Indeed, from passing references to the battle here, one would never know that Venice had more war galleys in action than Spain did, or that Venetian gunships poked holes in the Ottoman line before the engagement began.

In sum, this book has a good deal of useful information about Spanish naval strategy and about the management of Spain's galley fleet, but it also gives at most half of a larger story.

James Tracy
History, Emeritus
University of Minnesota

A survey with breadth and depth

Berend, Nora, Przemysław Urbańczyk, and Przemysław Wiszewski. *Central Europe in the High Middle Ages: Bohemia, Hungary, and Poland, c. 900 – c. 1300*. Cambridge: Cambridge University Press, 2014. 491 pp, maps. Cloth, ISBN: 978-0-5217-8156-5, \$99.

Compared with England, France, and the Mediterranean, medievalists writing in English have given very little attention to Central Europe. The dual challenges of language and intensely politicized historiographies have combined to keep the study of Central Europe on the peripheries of medieval scholarship. *Central Europe in the High Middle Ages* seeks to remedy the situation, providing an erudite synthesis, dense but readable, of nation-building in Bohemia, Hungary, and Poland in the High Middle Ages.

The volume opens with an essay that discusses the difficulties in naming the region that includes Bohemia, Hungary, and Poland, and unpacks some of the baggage carried by the term “Central Europe.” It traces the emergence of the term *Mitteleuropa* and its resurgent popularity in the 1980’s as Central Europeans favored it over constructs of “Eastern Europe” as a way to distance themselves from the Soviet Union. After establishing the modern lineage of the idea of Central Europe, the introduction considers whether the term can be brought back into the medieval era. It questions whether a term can be used that would be entirely foreign to the people it is describing, as well as what the term should encompass. The introductory essay explores the pros and cons of regional histories, of including these three nations in one survey, and of using the term Central Europe, to ultimately decide there is more in favor of analyzing these three nations together as Central Europe than there is against such a decision.

One of the strengths of the book is that once it establishes that Bohemia, Hungary, and Poland can productively be looked at side-by-side in this era, it commits to that concept throughout the text. None of the chapters focuses exclusively on one place, but they each instead pursue a unifying theme through the historiographies of all three nations. This decision is most successful in instances like chapter three, which discusses the link between state-building and Christianization in all three nations. This is one of the developments that the introduction cites as a defining characteristic of medieval Central Europe, so it provides a clear focus to the chapter’s analysis and it gives the reader the chance to see clearly the parallels and divergences between the three nations. Throughout the book, each chapter is also divided into subsections, most of which start with a short introduction that sets out how the topic of the section demonstrates similarities and differences across the region. The pattern that emerges is one of general parallels but important divergences.

The chapters overlap chronologically but proceed as a whole through the four centuries encompassed in the book and cover a range of topics within medieval life. The second chapter canvasses archaeological findings to discuss the early history of the region and traces the emergence of its first major dynasties, the Přemyslid, the Árpád, and the Piast. It does an excellent job of juxtaposing the origin myths of each people with what we know historically about the origins of these dynasties and their subjects. The chapter brings the story up to the tenth and eleventh centuries and the dual process of state-building and Christianization, the topic of chapter three.

Chapters four and five confront a model constructed in the 1970’s by Dušan Třeštík and Barbara Krzemińska, which argued for similarities between the development of Bohemia, Hungary, and Poland in the tenth through twelfth centuries. Chapter four examines political developments and chapter five covers social and

C A M B R I D G E
M E D I E V A L
T E X T B O O K S



Central Europe in the High Middle Ages

Bohemia, Hungary and Poland,
c. 900–c. 1300

Nora Berend,
Przemysław Urbańczyk
and
Przemysław Wiszewski

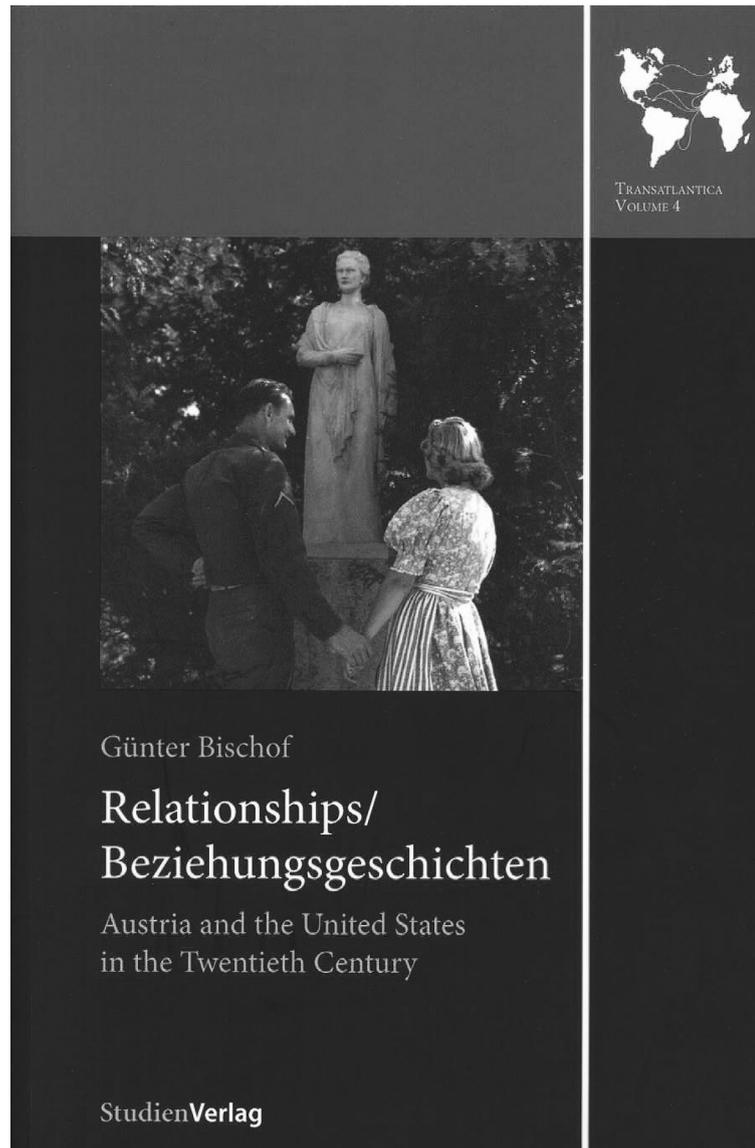
economic life. In both cases, but especially in chapter four, the book questions the model, emphasizing divergences where they occur. Chapter four also very quickly touches on the interactions between Central Europe and the Holy Roman and Byzantine Empires after the initial creation of the polities. This is a story that is often at the center of histories of Central Europe, but here it instead plays a supporting role to events within the region. Chapter five covers a wide range of social and economic developments, from interactions between ethnic groups to emerging social hierarchies, from estate organization to the growth of towns. If anything could be said to be missing in this very comprehensive chapter, it would be a discussion of women and gender, either in terms of social structure or gender and labor.

The sixth chapter picks up where the third chapter leaves off and follows the narrative of the Christianization of Central Europe into the eleventh through thirteenth centuries. In addition to dealing with questions about the continued legacy of Orthodox Christianity amid the proliferation of Latin ecclesiastical institutions and practices, it details the rise of literacy and written culture.

The final chapter shows how the thirteenth century represented a departure from the trends of the previous centuries, in part because of external influences, like the

continued on page 18

A century of US-Austrian relations



Günter Bischof. *Relationships/Beziehungsgeschichten: Austria and the United States in the Twentieth Century*. Innsbruck: Studienverlag, 2014. 274 pp., ISBN 9783706542142, € 24.90.

The year 2013 marked the 175th anniversary of the diplomatic relations between the United States of America and Austria. Throughout history, these two countries have shared a manifold relationship, politically, economically, culturally and individually. In modern history, people have left Austria in order to escape poverty, discrimination and persecution and/or to pursue their dreams in the “New World.” Travelers, both American and Austrian, for example Mark Twain and the Archduke Franz Ferdinand, explored each country’s culture, politics and society. Günter Bischof, one of the most prominent scholars in the field of Contemporary Austria Studies, has recently published a collection of articles on various aspects of the history of Austrian-American relations.

In the first section, Bischof, the director of Center Austria at the University of New Orleans, examines collective and individual crossroads between Austrians and Americans before the Cold War. He examines historical and contemporary manifestations of anti-Americanism, simultaneous tendencies of Americanization, the forced immigration of Jews to America after the German annexation in 1938, and Austrian prisoners of war in World War II. The latter essay especially reveals the author’s own entanglement in Austrian-American history. Bischof’s father was captured by US troops in Europe in 1945 and transferred to a POW camp in Colorado.

The articles of the second section address the era of the Cold War, the Marshall Plan and its consequences for the rebuilding and Westernization of Austria, the State Treaty in 1955, and American public opinion about Austria.

The consequences of the fall of the Iron Curtain and the changes within Austrian-American relations are the main subjects of the last section. By addressing these different aspects, Günter Bischof’s volume offers an interesting kaleidoscope about shared histories and stories, political crossroads, economic relations and cultural encounters.

Matthias Falter
Political Science
University of Vienna

Berend et al from page 17

Mongol invasions and the increased settlement of German-speakers in the region. Tensions between kings and nobles, the growth of towns, and social stratification occurred on higher levels than in the earlier centuries, marking the end of one period and the beginning of another. The book ends by invoking a moment of unity for the region, the unification of the crowns of Bohemia, Poland, and Hungary in the person of Václav II, a union that lasted only a few years. The conclusion underscores the central theme of the book, that this region is marked both by similarities and differences and that it is difficult either to firmly establish or deny the cohesion of the region.

Most overviews have to choose between breadth and depth, but the authors of this volume do a remarkable job of providing both. They also strike a difficult balance between presenting multiple interpretations of contested issues and helping the reader adjudicate between those different opinions. Like the other volumes in the Cambridge Medieval Textbooks series, this book is not appropriate for most undergraduates. It is, however, a superb resource for graduate students and scholars, synthesizing a vast array of specialized research in the early history of these three medieval kingdoms and presenting it to an English-language audience.

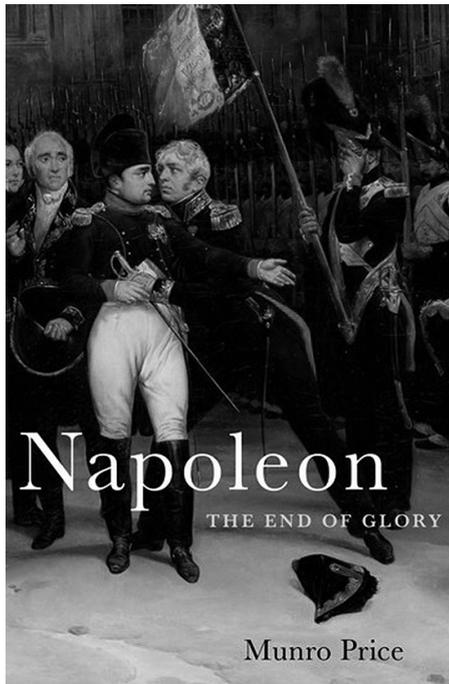
Laura Lisy-Wagner
History
San Francisco State University

NEW BOOK FROM BRUCE PAULEY

Bruce F. Pauley, professor emeritus of history at the University of Central Florida and a longtime friend of the center, has published a new book that is a departure for the author of *From Prejudice to Persecution: A History of Austrian Anti-Semitism* and *Hitler and the Forgotten Nazis: A History of Austrian National Socialism*. Entitled *Pioneering History on Two Continents* (Lincoln, NE: Potomac Books, 2014), it is an autobiography that draws on his family and personal history: eighteenth-century Volga Germans, nineteenth-century Nebraskan pioneers, and the adventures in his own life, including the dramatic transformations of Europe and the history profession during the late twentieth century.

As he said in an interview with *IES Abroad News*, “My ancestors were very adventuresome to go first from Germany as pioneers, invited by Catherine the Great to settle in the Volga river valley area. A little more than a century later, they became pioneers again on the Nebraska frontier. That’s where the title comes in, *Pioneering History on Two Continents*. It’s intended to have two different meanings: that my ancestors were pioneers on two continents, and I’ve pioneered history on two continents, pioneered as in delving into new subjects that had not been explored before or had not been adequately explored.” The hardcover book, illustrated with many halftones, has a list price of \$37.95, but is available for \$30.36 at the Potomac Books website, <https://potomac.presswarehouse.com>.

HOT *off the* PRESSES



Munro Price. *Napoleon: The End of Glory*. New York: Oxford, 2014. 352 pp. Cloth, ISBN: 978-0-19966-080-3, \$29.

Jack S. Levy and John A. Vasquez, eds. *The Outbreak of the First World War: Structure, Politics, and Decision-Making*. New York: Cambridge, 2014. 320 pp., illus., tables. Cloth, ISBN: 978-1-10704-245-2, \$90; paper, ISBN: 978-1-10761-602-8, \$34.99.

Friederike Kind-Kovács. *Written Here, Published There: How Underground Literature Crossed the Iron Curtain*. New York: CEU Press, 2014. 450 pp. Cloth, ISBN: 978-9-63386-022-9, \$75.

Markian Prokopovych. *In the Public Eye. The Budapest Opera House, the Audience and the Press, 1884-1918*. Vienna: Böhlau, 2014. 350 pp. Cloth, ISBN: 9783205779414, €49.00.

Michael A. Grodin, ed. *Jewish Medical Resistance in the Holocaust*. New York: Berghahn, 2014. 328 pp., illus. Cloth, ISBN 978-1-78238-417-5, \$110 / £68.

Manfried Welan. *Sudent in Rot-Weiss-Rot. Wien 1955-1960*. Vienna: Böhlau, 2014. 182 pp. Cloth, ISBN: 978-3-20579-577-3, €29.90.

Michael Bernhard and Jan Kubik, eds. *Twenty Years After Communism*. New York: Oxford, 2014. 384 pp. Cloth, ISBN: 978-0-19937-513-4, \$99; paper, ISBN: 978-0-19937-514-1, \$39.95.

Tomas Sniegón. *Vanished History: The Holocaust in Czech and Slovak Historical Culture*. New York: Berghahn, 2014. 248 pp., illus. Cloth, ISBN: 978-1-78238-294-2, \$95.

Dino Abazovic and Mitja Velikonja, eds. *Post-Yugoslavia: New Cultural and Political Perspectives*. New York: Palgrave, 2014. 232 pp. Cloth, ISBN: 978-1-13734-613-1, \$105.

Harmut Krones. *An: Karl Steiner, Shanghai: Briefe ins Exil an einen Pianisten der Wiener Schule*. Vienna: Böhlau, January, 2015. 500 pp. Cloth, ISBN: 978-3-205-78361-9, €55.00.

Philipp Ther. *The Dark Side of Nation-States: Ethnic Cleansing in Modern Europe*. New York: Berghahn, 2014. 288 pp. Cloth, ISBN 978-1-78238-302-4, \$95.

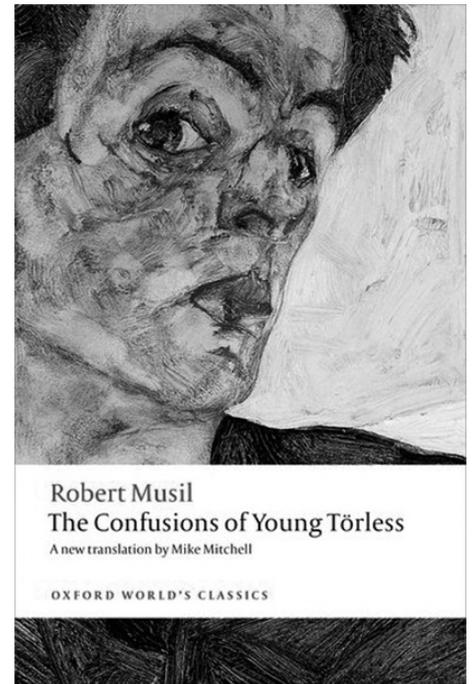
Marvin Fried. *Austro-Hungarian War Aims in the Balkans during World War I*. New York: Palgrave, 2014. 320 pp., illus., maps. Cloth, ISBN: 978-1-13735-900-1, \$95.

Timothy Snyder and Ray Brandon, eds. *Stalin and Europe. Imitation and Domination, 1928-1953*. New York: Oxford, 2014. 352 pp., maps. Cloth, ISBN: 978-0-19994-556-6, \$99; paper, ISBN: 978-0-19994-558-0, \$29.99.

Manfried Rauchensteiner. *The First World War and the End of the Habsburg Monarchy*. Vienna: Böhlau, 2014. 1181 pp. Cloth: ISBN: 978-3-20579-588-9, €45.00.



**THE FIRST
WORLD WAR
AND THE END
OF THE HABSBUERG
MONARCHY**
Manfried
Rauchensteiner



Robert Musil. *The Confusions of Young Törless*. Mike Mitchell, trans. New York: Oxford, 2014. 208 pp. Paper, ISBN: 978-0-19966-940-0, \$13.95.

Keith Doubt. *Through the Window: Kinship and Elopement in Bosnia-Herzegovina*. New York: CEU Press, 2014. 178 pp. Cloth, ISBN: 978-9-63386-060-1, \$60.00.

John Cunningham. *The Cinema of István Szabó: Visions of Europe*. London: Wallflower, 2014. 240 pp., illus. Cloth, ISBN: 978-0-231-17198-4, \$75. Dist. Columbia U. Press.

Robert Gerwath and Erez Manela, eds. *Empires at War, 1911-1923*. Oxford: Oxford, 2014. 304 pp. Cloth, ISBN: 978-0-19870-251-1, £35.00.

Dieter Stiefel. *Dějà vu: DB Schenker in East and South East Europe*. Vienna: Böhlau, 2014. 225 pp. Cloth, ISBN: 978-3-20579-621-3, €49.00.

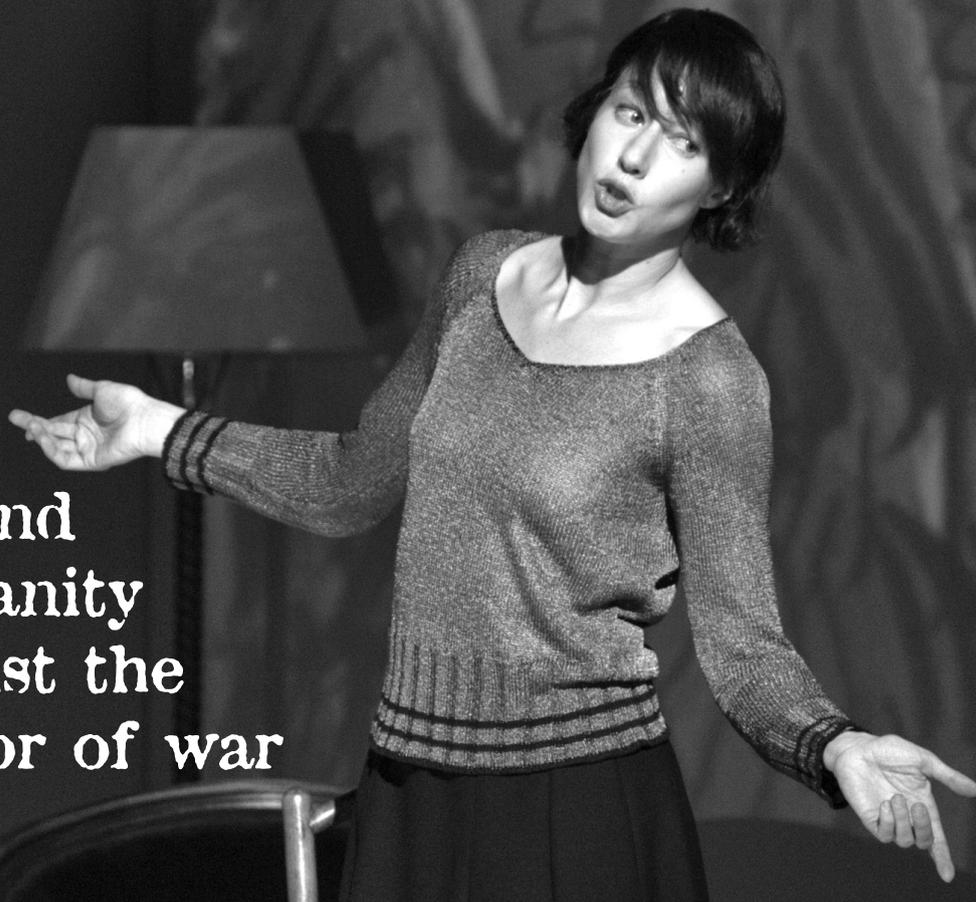
Robert Birely. *Ferdinand II, Counter-Reformation Emperor*. New York: Cambridge, 2014. 356 pp. Cloth, ISBN: 978-1-10706-715-8, \$99.

Adrian Gregory. *A War of Peoples, 1914-1919*. New York: Oxford, 2014. 232 pp. Cloth, ISBN: 978-0-19954-257-4, \$99; paper, ISBN: 978-0-19954-258-1, \$29.95.

Serhii Plokyh. *The Cossack Myth: History and Nationhood in the Age of Empires*. New York: Cambridge, 2014. 404 pp. Cloth, ISBN: 978-1-10744-903-9, \$32.99.

Salzburg Festival 2014

art and
humanity
amidst the
horror of war



Johanna Wokalek (Charlotte Salomon) in the opera *Charlotte Salomon*. Photo by Ruth Walz.

by Barbara Lawatsch Melton

A historic milestone, the centennial of the Sarajevo assassination and the outbreak of the Great War, provided the main theme of this year's Festival, and Christopher Clark, the Australian-born historian acclaimed for his analysis of the war's origins (*The Sleepwalkers: How Europe Went to War in 1914*, discussed on p. 14) gave a thought-provoking inaugural address. Clarke warned of tendencies to look down on the leaders of 1914 because of their catastrophic misjudgments and pointed to striking parallels between 1914 and current trends: an emerging multipolar world, shifts in alliances, a succession of suicide attacks, and growing distrust among world powers—all factors that helped destabilize an established system. Yet Clarke also highlighted fundamental differences, underlining the central role of the European Union. In promoting peaceful cooperation and prosperity where once there had been destructive rivalry, Clarke argued, the EU has also provided a model for the world.

The centennial supplied an occasion to offer rarely performed pieces, including Max Reger's *Requiem*, op.144b, a haunting piece based on a text by Friedrich Hebbel (1813-63), performed by the Vienna Philharmonic and Singverein under the baton of Daniel Barenboim. Reger (1873-1916) completed his composition in 1915, dedicating the piece "to the memory of the German heroes fallen in the great war." But far from blindly worshipping heroes, the piece conjures a vision of the spirits of the dead, alternately warmed by the love of a living soul and abandoned to the "night's storm" which "chases them furiously through the infinite desert." The so-called "Hebbel Requiem" centers on the admonition "Seele vergiss nicht die

Toten!" (Soul, do not forget the dead), set as a solo and sung in Salzburg by the world's most famous tenor-turned-baritone, the incomparable Plácido Domingo.

Written in 1874, Bruckner's magnificent *Symphony Nr. 4* in e-flat Major (the "Romantic"), paired well with Reger's work. The affinity lay not only in the younger composer's admiration for Bruckner, but also in the romanticism associated with their music. Barenboim and the Vienna Philharmonic, particularly the brass section so critical to this symphony, turned Bruckner's mystic vision of nature and glorious praise of creation into a triumphant alternative to the destruction and futile heroism to which Reger had responded. The selections by Reger and Bruckner were preceded by a moving performance of Mozart's *Maurerische Trauermusik* C-minor KV 477, in memory of Lorin Maazel (1930-2014), the exceptional conductor, who had been a mainstay of the Festival since he conducted an opera premiere in 1963.

Jordi Savall is likewise on his way to making a lasting impact on the Festival, where he first performed in 1998, and on European musical culture in general. In 1974 he co-founded the ensemble Hesperion XX (now XXI, named after Hesperia, the ancient name of the Spanish peninsula), dedicated to the performance of pre-1800 music chiefly from Spain. Following the ensemble's long-standing practice, the program, entitled *Balkan: Honey and Blood. The Voices of Remembrance and the Cycles of Life*, included outstanding guest vocalists and instrumentalists. These represented a variety of ethnic groups, including a Roma ensemble and performers whose repertoire derived from regions ranging from Bosnia, Serbia, Hungary, Romania, Bulgaria, and Greece to Turkey, Armenia, and Syria. The selections were

also rooted in diverse religious traditions—Sephardic, Christian, and, in accordance with the Islamic focus on this year’s Overture spirituelle, the Sufi repertoire. Beginning with a Kabbalistic text on the principles of creation, the program reflected an ostensibly bewildering array of languages and scripts. Yet, just as striking was evidence of cross-fertilization and common cultural roots. This was especially apparent in a song addressed to the “Girl from Konya,” sung in a Greek and a Turkish version. The concert’s diverse but frequently overlapping instrumentation, the presentation of common themes like romance, remorse, and reconciliation, and similarities in melodic and harmonic patterns expressed Jordi Savall’s vision of reconciliation through the power of music. So did the final selection, which combined Hebrew, Ottoman, Greek, Sephardic, and Serbian melodies.

While Hesperion XXI provided a persuasive artistic model for peace in Europe, other productions focused on the roots and horrors of conflict. Artists commissioned by the Festival were especially concerned with war’s devastating impact on the lives of individual women and the ways in which the First World War paved the way for the Second. The Belgian composer Marc-André Dalbavie collaborated with Barbara Honigmann to create a haunting portrait of the talented Charlotte Salomon, her family, and German society between the wars. Produced in the vast space of the Felsenreitschule (the “rock riding school”), the scenes are based on autobiographic materials created by Charlotte. These included both texts and a remarkable cycle of nearly eight hundred paintings (now in the collection of the Jewish Historical Museum in Amsterdam) in a style recalling the expressionism of Ernst Ludwig Kirchner and his peers of Die Brücke. Charlotte had created this record of her life, entitled *Leben? Oder Theater? Ein Singespiel* (Life? Or Theater? A Singing Play) after being forced to leave Berlin for exile in southern France; she was subsequently deported and murdered in Auschwitz-Birkenau in 1943. The opera features her both as the narrator Charlotte Salomon (Johanna Wokalek) and as Charlotte Kann, the name she gave to her younger self, played with remarkable agility and expression by mezzosoprano Marianne Crebassa (who starred in last year’s Lucio Silla).

The initial act includes numerous musical citations from works ranging from Bach-era arias to Strauss’ *Also Sprach Zarathustra*. At the center are nineteenth century works, such as Schubert’s *Der Tod und das Mädchen* and especially excerpts from Bizet’s *Carmen*, sung by Charlotte’s admired stepmother. Though Charlotte continues to admire her stepmother (mezzosoprano Anaïk Morel), the relationship is tested when the girl falls in love with her stepmother’s singing coach (Frédéric Antoun), while he in turn remains infatuated with the glamorous singer. The unfolding drama is interrupted by the Nazi seizure of power, followed by the temporary internment of Charlotte’s father. When Charlotte is forced to leave Berlin, she brings nothing but her painting materials and recordings of her stepmother – art and music are essential to her identity. Joining her grandparents in their French exile, Charlotte learns that her mother had died by her own hand, and that other relatives had also committed suicide. Her grandmother, terrified by reports of advancing German troupes, takes her own life before her granddaughter’s eyes. Dalbavie’s score hauntingly suggests the progression from a music-infused and art-centered bourgeois existence to an atmosphere fraught with anxiety, mortal danger, and despair. His music also reminds us of the fragmentary nature of remembrance; yet the opera also celebrates the young woman’s artistic journey towards self-affirmation. In an act of astonishing courage, Charlotte asserted her own identity in creating an autobiographical record, even inserting a humorous note (she named her singer-stepmother “Paulinka Bimbam” and a pompous music expert “Professor Klingklang”). The production pairs Charlotte’s paintings effectively with the events on stage, and the audience is left in awe of her creativity, determination, and courage.

While *Charlotte Salomon* highlights the persistence of art and human identity in the face of violence and threatened annihilation, *The Forbidden Zone* is relentlessly dark in tone. A live multi-media production written (or rather assembled) by Duncan Macmillan, revolves around the horrifying effects of warfare. It focuses on events leading up to the suicides of



Daniel Barenboim (left) conducting the Vienna Philharmonic and Plácido Domingo (background, right) in Reger’s “Hebbel Requiem.”
Photo: Monika Ritterßhauser.

two women tied to Fritz Haber, the Jewish German scientist instrumental in the development of poison gas. A brief succession of scenes suggests that Clara, Haber’s wife, took her own life in 1915 because she was unable to convince her husband to give up his research on chemical weapons. Decades later her granddaughter Claire, a chemist in an American lab, followed suit. The production suggests that Claire’s suicide resulted from the government’s decision to discontinue research on substances counteracting poisonous agents used in warfare. To hammer home his message, Macmillan added spare, but vivid fictional scenes and characters. One is a soldier suffering from a poison gas attack; another is Claire’s supervisor, whose fiancé had been a victim. Claire herself is taunted and raped in the subway by an American soldier.

Director Katie Mitchell brilliantly interwove the scenes, suggesting the intimate tie between the wars and their use of chemical weapons to devastating effects. Her projection of close-ups from the stage onto large-scale screens recalled her impressive work on Luigi Nono’s *Al Gran Sole carico d’amore* at the Festival several years ago. But in contrast to Nono’s massive work, whose music evoked strong personal drama and emotion, Duncan’s collage produced a somewhat different effect. It was not dialogue that dominated the production, but extensive citations from several female authors. The first is a powerful poem by Mary Borden, who conveyed impressions of war based on her experience running a field hospital during WW I. The texts that followed, by Emma Goldman, Virginia Woolf, Simone de Beauvoir, and Hannah Arendt, on the other hand, injected a strong analytical note and turned the production into a sort of lecture or manifesto -- albeit an effective and dramatically illustrated one. Whether it was the feminist message that struck a chord, with its assumption that women would have prevented catastrophic wars, had they possessed more political clout, or above all the unequivocal condemnation of armed conflict – the audience responded with thunderous applause.

Who could deny that this year’s Festival suggests a mood in Europe that

continued on page 28

Christine Moser



Giving away art? Nice work if you can get it!

interview & photo by Daniel Pinkerton

ASN: *You have a very interesting post that takes a particular kind of person. You obviously came to this by way of the Foreign Service, but what schooling and which mentors led you to New York to run the Austrian Cultural Forum?*

CM: As you say, this is a diplomatic posting. But, if you look at their biographies, my predecessors were very much involved in the arts, one way or another. That is true for me as well. I was a Fulbright scholar, twenty-five years ago, at Smith College—

ASN: *Very posh!*

CM: Yes, it was [*laughs*]. It was my first exposure to the United States, to the east coast. I did come down once in a while to New York. It was fascinating, and there was a clear contrast to the Smith campus. Among my courses there, I took architectural history from an outstanding professor named Helen Searing, who was a big name in the field. So, I had an interest in the arts from a fairly young age, and I can profit from all of the contacts that I've made over the years—with people, experts, collectors, and art lovers. I can integrate my friends and contacts into my work: finding and identifying interesting topics, organizing events, and finding the right artists that we want to promote. All of the work we do at ACF is about promoting contemporary art, living artists, younger artists, and up-and-coming artists.

ASN: *You graduated from the University of Vienna, right?*

CM: I went to the University of Vienna, where I studied French and English interpreting. I did a Fulbright year, as I said, at Smith, where I took classes in American studies, international relations, and architectural history, and I returned to Austria and attended the diplomatic academy. Since

I had not studied political science, that was the only way of entering into the foreign service, which I wanted to do, and which I did. My diplomatic life has focused on human rights, European integration, and now this. It has taken me from Vienna to Geneva to Paris and New York. I am grateful for this opportunity, and I always keep my feet on the ground!

ASN: *Those are all good countries if you are fluent in French and English.*

CM: Exactly. So, if you look at the itinerary, you can see where I displayed my potential, and what I was going after. I'm very happy about that, because it has allowed me to intensify my knowledge and experience—to be able to spend my life living in these countries and being immersed in art.

ASN: *And it's not just a cultural post, it's a diplomatic post. Integrating culture, the arts, and diplomacy is a very European concept. We don't do a lot of that in the United States.*

CM: This is where we have a big advantage over the United States, if I may say so. As you say, it's a European thing—most of the other EU member states have cultural institutes and cultural attachés. But the ACF New York even has its own building, its own profile and its own director. Here in New York, we're diplomats and we're part of the consulate general. I take your words as a compliment vis-à-vis the ACFNY and I thank you. We host more than 200 free events annually and showcase the “best of” Austrian contemporary arts and artists in all fields: visual arts, music, and academic thought—as well as, more so than in previous years, film, literature, and theatre. Let me drop but a few of the names we have been promoting since I arrived: Heimo Zobernig and Dorit Margreiter, Olga Neuwirth, Martin Siewert and Burkhard Stangl, Gustav Deutsch, Josef Winkler and Maria Haderlap, as well as Alfons Haider, Gabriel Barylli and Julia Stöckl. Of course, I am proud of the hard-won media coverage that we now get almost

as a matter of course. We are noticed more so than the average organization our size. For example, our Vienna Complex program, part of the Vienna City of Dreams Festival last winter, got wonderful reviews in the *New York Times*, *The New Yorker*, and other media outlets.

ASN: *You're in a beautiful building. It garnered attention from its opening day.*

CM: The Rainer Abraham skyscraper is a New York landmark. It is spectacular, it is unique, it is iconic. With time, it becomes even more important, in our fast-changing world, to have a permanent address for our events in the heart of midtown Manhattan. I'm very happy about that. People associate the ACFNY with an arts space, which it is, and not a diplomatic institution.

ASN: *That's the advantage of having a separate location.*

CM: Absolutely. But this beautiful building isn't enough by itself. The content of our programming must be wonderful. The head of ACFNY's music, dance, and performance programs, Christopher Zimmerman, is an American. He keeps telling me, with his childlike eyes wide open, "Oh my God, everything we're doing is free. You take taxpayers' money, you do arts programming, you promote talent, and you offer it to the host country for free." So this clearly told me that this is not usual here [laughs], neither in this city nor the country at large. There's a clear difference between the commercial art scene and the non-profit, and as a government agency we are clearly non-profit. And, of course, that has an effect. To us, it is not only money that matters, as might be the case with many galleries in town, but also with

museums who, of course, have the boards of trustees, and need to get their decisions—what they are going to program—just like I have to get Vienna to approve of my programs. European countries in general are closer to a more social or community-based perspective on things, so we also address topics centered on what is not going well. What are the taboos, what is the world we live in, what are our shortcomings? We do also note our strengths and successes, but we need to be aware of it all and ask where we are going. Take, for example, the current exhibition that I opened last night, "Self-Timer Stories." [see sidebar—Ed.] I like this exhibition very much. First of all, it's timely. The word "selfie" was named the word of the year for 2013 by the Oxford dictionary. Second, it reveals a great deal about the artists. These artworks were created predominately by women. They felt safe and protected using the camera. This is an interesting phenomenon. The works span time, starting way back in the 1960s and 1970s, and include both genders (yes, some men's work is included). The stories that are being told are complex stories; they're not always very happy. They try to show and to focus on not only what things are or seem to be objectively, but how people perceive the world and themselves, and to have a discourse about that is very fascinating.

ASN: *I agree. I can remember when the U.S. used to send musicians abroad as "cultural ambassadors." But if one senator had an objection to art or a particular artist, then away the program went. The American government doesn't appreciate controversy. It says a lot for the Austrian government, that they are willing to fund art that has no answers, or that has a point of view that is critical of society and of government—art that makes you think!*

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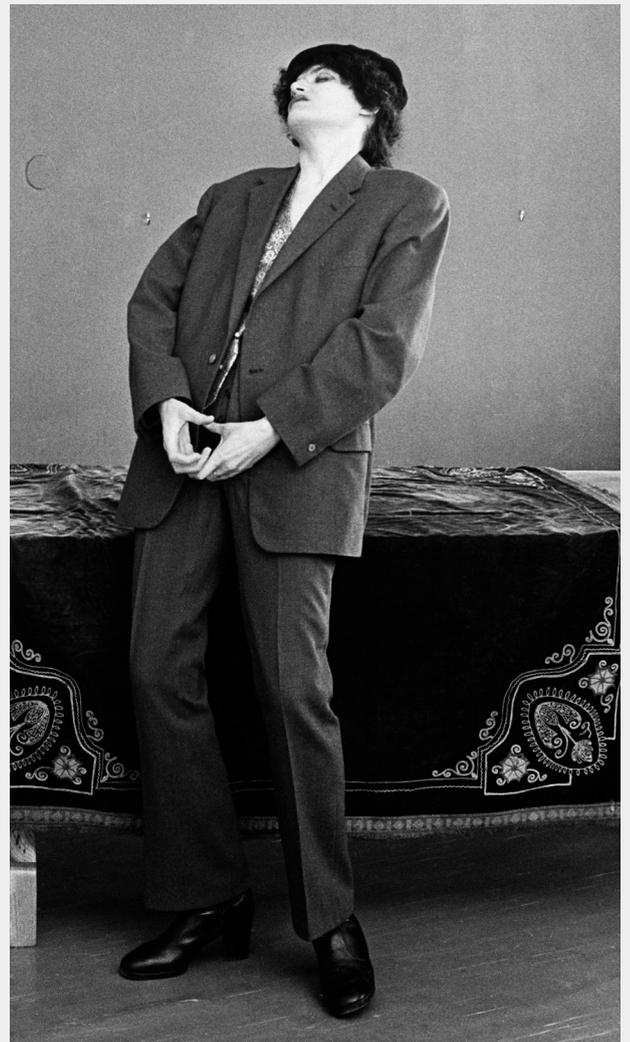
SELF-TIMER STORIES

From June 18 to September 8, ACF-NY presented "Self-Timer Stories," a photographic exhibition of self-portraits done using the "self-timer" feature that many cameras have. The resulting works, predominantly by women, are both performance art and photography. They simultaneously conceal and reveal the artist's personality. As the catalogue put it, "this exhibition maps how identity discourses and photographic methods can be used to foster an emancipatory visual politics."

The works ranged from Renate Bertlman's and VALIE EXPORT's pathbreaking work of the 1960s and 1970s to recent photos by Anja Manfredi and Laurel Nakadate. For opening night of the exhibition, curator Felicitas Thun-Hohenstein was present, along with several of the artists. One of them, Martha Wilson (pictured below with a guest), sat near her work and took selfies with men and women who came by.



Above, Martha Wilson taking a selfie with a guest on opening night. Right, from the exhibit: Renate Bertlmann, Renée ou René 1 (1977). Images courtesy ACFNY.



Habsburg treasures to visit the Minneapolis Institute of Art



Left: Giuseppe Arcimboldo, "Fire," 1566. Above: Caravaggio, "Christ Crowned with Thorns," c. 1602-04. Images courtesy Kunsthistorisches Museum Wien and the Minneapolis Institute of Art.

A major American collaboration will bring masterworks amassed by the Habsburg dynasty—including its Spanish, Austrian, and Dutch branches—to Minneapolis in 2015.

"Habsburg Splendor: Masterpieces from Vienna's Imperial Collections" showcases masterpieces and rare objects from the collection of the powerful Habsburg rulers who commissioned extraordinary artworks now in the collection of the Kunsthistorisches Museum (KHM) in Vienna. The exhibition, largely composed of works that have never traveled outside of Austria, will open at the Minneapolis Institute of Art (MIA) on February 14, 2015. It will then travel to the Museum of Fine Arts, Houston (MFAH), and the High Museum of Art, Atlanta (HMA).

"Habsburg Splendor" explores the dramatic rise and fall of the Habsburgs' global empire, from their political ascendance in the late Middle Ages to the height of their power in the 16th and 17th centuries, the expansion of the dynasty in the 18th century, and its decline and fall from the late 19th century to 1918.

The 93 artworks and artifacts that tell the story include arms and armor, sculpture, Greek and Roman antiquities, court costumes, carriages, decorative art objects, and paintings by such masters as Correggio, Giorgione, Rubens, Tintoretto, Titian, and Velázquez. Key masterpieces that have never before traveled to the United States include "Christ Crowned with Thorns" by Caravaggio, a portrait of Jane Seymour, Queen of England and third wife to Henry VIII, by Hans Holbein the Younger, and "Jupiter and Io" by Correggio. Works by Titian, Tintoretto, and Velázquez will also be included.

"This exhibit is an unprecedented presentation and wide-ranging survey of the Habsburg Dynasty, a true visual feast," said Kaywin Feldman, director and president of the MIA and hosting curator. "By bringing together the Habsburgs' paintings, decorative arts, costumes, and armor, we can give our visitors a rich, tangible, and fascinating sense of the lives and legacies of

these important European rulers who shaped world history."

"We're delighted to share our museum's unique wonders with our American friends," added Sabine Haag, general director of KHM. "The exhibition will show the extraordinary wide range of the Habsburgs' collections, including masterpieces of Roman antiquity, medieval armor, early modern painting and craftwork, as well as gorgeous carriages and clothing. We hope this will inspire visitors to make the trip to Vienna to discover even more of our treasure."

"Habsburg Splendor" chronicles the Habsburgs' story in three chapters, each featuring a three-dimensional "tableau," a display of objects from the Habsburgs' opulent court ceremonies, as context for the other works.

The first section, "Dawn of the Dynasty," features objects commissioned or collected by the Habsburgs from the 13th through the 16th centuries. The tableau for this section is suits of armor displayed on horseback, and jousting weapons from a royal tournament. "Golden Age," the second and largest section of the exhibition, highlights the apex of Habsburg rule, the Baroque Age of the 17th and 18th centuries. The tableau is a procession featuring a Baroque ceremonial carriage and sleigh, with carvings by master craftsman Balthasar Ferdinand Moll. The exhibition concludes with "Twilight of the Empire," chronicling the 19th century, from the dissolution of the Holy Roman Empire to the founding of the Kunsthistorisches Museum in 1891, to the collapse of the empire in 1918. The tableau is a group of uniforms and women's gowns from the court of Franz Joseph.

The exhibition will be on view in Minneapolis from February 15–May 10, 2015; Houston from June 14–September 13, 2015; and Atlanta from October 18, 2015–January 17, 2016.

The Center will support the exhibit by hosting four on-campus lectures in spring 2015 that will explore various aspects of art and art collecting in the Habsburg courts. The ASN will publish an interview with Sabine Haag, general director of the KHM, in its spring 2015 issue. ❖

ACFNY presents new photography exhibit

Martin Karplus is an Austrian-born American chemist. He is a professor emeritus at Harvard University and a Nobel laureate. However, he has also spent the past fifty years consumed by a passion for documenting humanity in thousands of photographs. A selection of these comprises the newest exhibit at the Austrian Cultural Forum New York, "Martin Karplus: Photographs 1953-2009." His photographs, taken in Europe, Asia, and the Americas, capture societies at pivotal moments in their cultural and economic development.

In 1953, Karplus's parents gave him his uncle's Leica camera as a gift as he was headed to Oxford University on a fellowship. In the following years, he would spend months exploring the globe, documenting what he describes a "vision of a world, much of which no longer exists."

His rich Kodachrome color images from the Netherlands, Denmark, Greece, Italy, France, Yugoslavia, and Germany present the closure of a bygone lifestyle as societies modernized and rebuilt in the wake of World War II. Further travels throughout the 1950s took him to the Americas, where he photographed the exuberance of suburban Californian prosperity alongside Native and Latin Americans living a way of life uninterrupted for centuries, yet largely unheard of today. A more recent series from



Ferry along the Moselle, 1954. © Martin Karplus Photography.

2008-09 presents a look at China and India as each nation's unfurling economy was bringing rapid modernization, as well as photographs of Japan, where it has firmly taken root.

The exhibit, which opened on September 25, will run through November 28. The gallery is open from 10:00 a.m. to 6:00 p.m. daily, and admission is free.

Innsbruck-UNO art exchange in 15th year

The art exchange between the Cultural Office of the City of Innsbruck and CenterAustria/the Fine Arts Department of the University of New Orleans is going into its 15th season.

Every July, two artists from the UNO Fine Arts program (usually recent graduates) display a selection of their artwork in the City of Innsbruck's Andechs Gallery in the old city. This past July it was Peter Hoffmann and Wendell Brunious. In mid-September the two Innsbruck artists Nicole Weniger and Katharina Cibulka came to New Orleans to open their show in UNO's downtown gallery on St. Claude Ave.

The UNO Fine Arts Department and the Cultural Office in Innsbruck have been selecting the artists every year and send them to the partner institution as "artists-in-residence" to gain international experience. The Innsbruck artists visit the many galleries on Julia Street in New Orleans and usually conclude their American stay with a visit to New York City, where they are hosted by the Austrian Cultural Forum. CenterAustria regularly buys one exhibit piece and, through this program, has been collecting a nice cross-section of contemporary Tyrolean art.



Above, fall 2012, UNO St. Claude Gallery. Left to right, Cheryl Hayes (Chair of Fine Arts), Günter Bischof, and the Innsbruck artists Ina Hsu and Wolfgang Wirth. Photo courtesy CenterAustria.



Above left: l. to r., Franz Szabo and Petr Mlsna, Deputy Minister for Youth, Education, and Sports. Above right: l. to r., Alfred Wirth and Petr Mlsna. Photos courtesy Czech Ministry of Youth, Education, and Sports.

Szabo, Wirth awarded medals at WAN meeting

Since early in its fifteen-year history, the Wirth Institute for Austrian and Central European Studies at the University of Alberta has hosted doctoral and post-doctoral fellows as well as visiting professors for stays in Edmonton of up to a year. Over sixty scholars have participated in the institute's various residential programs. Beginning in 2010, alumni from these programs have organized biennial meetings to maintain friendships and build new relationships. The first such meeting was held in Vienna that year; the second took place in Budapest two years later. At the Budapest meeting the group adopted the name "Wirth Alumni Network" (WAN).

From June 27-29, 2014, WAN met in Prague. Dozens of people, including the institute's primary benefactor Alfred Wirth and its founding director Franz A.J. Szabo, participated. Activities included a mini-conference which allowed WAN members to present aspects of their research, a business meeting at which new officers were elected, and various social activities, including a sightseeing tour of the Prague Jewish Quarter and a boat trip to the Troja vineyards.

One of the highlights of WAN 2014 was a formal award ceremony that took place on 27 June in the Great Mirror Hall of the Ministry of Education, Youth and Sports. Deputy Minister Petr Mlsna awarded three long-time supporters of the Wirth Institute the ministry's medal "for outstanding support of excellent Czech students and academicians and for significant achievements in academic cooperation between Canada and the Czech Republic," according to the citation. The award winners included Alfred Wirth, Franz A.J. Szabo and Paul Jelen. Paul Jelen, an emeritus professor from the University of Alberta, has served for many years as the president of the Edmonton Chapter, Czechoslovak Society for Arts and Sciences (SVU), one of the community groups which cooperates closely with the Wirth Institute.

Later that afternoon, the Austrian ambassador to the Czech Republic, Ferdinand Trauttmansdorff, invited the WAN meeting participants to his official residence on the Small Side of Prague for a reception. Mr. Trauttmansdorff praised the work of the Wirth Institute and surprised

the invitees by revealing that the house which is now the Austrian ambassador's residence is the birthplace of the current Canadian ambassador to the Czech Republic, Otto (Otakar) Jelinek! Mr. Jelinek and his family fled Czechoslovakia after the Communist take-over and in a dramatic return home in 1962, won the gold medal in the World Figure Skating Championships in Prague with his sister Maria. He was appointed ambassador to his homeland in August 2013.

After the WAN business meeting on June 28, Ambassador Jelinek delivered a welcome speech to the assembled alumni and guests at which he recounted some aspects of his life story, and emphasized his support for the Wirth Institute's goals of making the histories and cultures of Central Europe better known in Canada as well as bringing Central Europeans closer together by reminding them of their countries' shared heritage. Alfred Wirth delivered the keynote address to the alumni, pointing out how pleased he was to have the chance to meet so many of them. The Vice Provost (Academic) of the University of Alberta, Roger Epp, together with the Dean of the university's Faculty of Arts, Lesley Cormack, delivered comments before Founding Director Franz A. J. Szabo took the date of the meeting, the one hundredth anniversary of the assassination of the Habsburg archduke Franz Ferdinand and his wife Sophie, Duchess of Hohenberg, as the opportunity to deliver a paper titled "The July Crisis of 1914 in Recent Historiography." Other presentations by alumni followed, as did a festive dinner in a local Prague restaurant, followed by a day of sightseeing.

At the business meeting, WAN members discussed their next meeting and provisionally decided to get together again in two years, this time in Wrocław, Poland. The University of Wrocław traces its foundation to a decree by Emperor Leopold I in 1702 and is a partner university to the University of Alberta. In 2016 Wrocław will also be the European Capital of Culture, a vibrant setting for the fourth Biennial Wirth Alumni Meeting!

*Joseph F. Patrouch
Director, Wirth Institute*

New EU Center of Excellence at University of Alberta

In Fall 2013 the European Commission officially opened a European Union Center of Excellence (EUCE) at the University of Alberta with a visit to the university by the EU Ambassador to Canada, Ms Marie-Anne Coninx. The center is led by Lori Thorlakson, a professor of political science who specializes in European politics and constitutional design in multi-level systems. The UAlberta EUCE is one of five such EU-funded centers in Canada: the others are at Carleton University (Ottawa), Dalhousie University (Halifax), the University of Victoria, and in Montreal as a consortium between the Université de Montréal and McGill University.

The UAlberta EUCE works closely with the Wirth Institute for Austrian and Central European Studies, and that institute's director Joseph F. Patrouch sits on the centre's Advisory Board. One of the Wirth Institute's recent Czech Doctoral Research Fellows, Dr. Jana Stejskaliková, worked last year for EUCE as a Research Associate for Curriculum Development as part of the EUCE secondary school youth outreach activities, developing online integrated EU curriculum materials for Grade 11 Social Science classes in the Province of Alberta.

In April 2013 the Wirth Institute co-sponsored the workshop "Postcommunist Democracy: Democratic Development after EU Conditionality" at which the Austrian ambassador to Canada, Arno Riedel, delivered the keynote speech. This workshop was related to two of the EUCE's themes: "Citizenship, Sovereignty, and Governance," and "Democratic Development in Central Europe and the Western Balkans." Joseph Patrouch of the Wirth Institute is the Theme Leader for the latter focus. The visit to Edmonton of the former Premier of Slovakia, Dr. Iveta Radičová, in May 2014, was one the joint activities in this area sponsored by EUCE and the Wirth Institute. Dr. Radičová's public lecture and an interview with her are available via the EUCE and Wirth Institute websites. Her well-attended lecture was titled "The Common House of Europe: Integration of Diversity."

The ongoing assessment of the impact of conditionality and EU membership on democratic development in the postcommunist member states is the focus of a project which will be tied to a workshop on that topic at the European University Institute in Florence in September 2014: <http://www.eui.eu/Projects/EUDO-OPPR/Events.aspx>. For more on this project, see Lori Thorlakson, "Democratic Development After Conditionality" in the *European Union Centers of Excellence Newsletter* 10:1 (Spring 2014), available on the website of the Canadian Network of EU Centers of Excellence: <http://www.carleton.ca/euce-network-canada/>.

Future plans for the EUCE at UAlberta include research and activities tied to the other center themes: "the North," "Energy and the Environment," and "Multiculturalism and Minorities." A workshop on "Opening Up Canadian Federalism the European Way: Research and Postsecondary Education" was held in April 2014 in conjunction with the EUCE at the University of Victoria and the Institute of Public Administration of Canada. The 20th anniversary of the Dayton Accords in 2015 will provide EUCE UAlberta and the Wirth Institute the opportunity to organize activities relating to the western Balkans, too.

For more information regarding the EUCE at UAlberta, see <http://eucentre.ualberta.ca/> ♦

Louthan joins CES editorial board

Howard Louthan, the next CAS director, has been named to the editorial board of the Purdue University Press Central European Studies book series.

Howard's appointment is part of a projected transition to a younger generation of editors, which recently included the addition of Daniel Unowsky. Howard's outstanding scholarship in the intellectual, cultural, and confessional history of the early modern monarchy will strengthen its expertise in these fields, as well as in the history of the Bohemian lands.

The Board plans to invite at least one additional scholar as it anticipates the eventual retirement of senior scholars Gary Cohen, Franz Szabo, and Founding Editor Charles Ingrao.

Evan Bukey awarded the Vogelsang Prize



The Austrian government awarded the 2014 Karl von Vogelsang State Prize for the History of Social Sciences to Evan Burr Bukey, professor emeritus, University of Arkansas.

An international jury of scholars in intellectual, social, and political history bestowed the award for Bukey's lifelong contributions to historical scholarship. It is unusual for an American to win this award, but Bukey joins the ranks of other American Vogelsang winners such as Larry Wolff, Pieter M. Judson, and John Boyer. Bukey

is the author of three books (one of which, *Hitler's Austria: Popular Sentiment in the Nazi Era, 1938-45*, won the ACF Prize). His most recent volume is *Jews and Intermarriage in Nazi Austria* (New York: Cambridge University Press, 2011).

The above picture was taken at the April 25 ceremony at the Federal Ministry of Science and Research in Vienna. Left to right: Professor Evan Bukey, Univ. Doz. Dr. Gerhard Pfeisinger, University of Vienna.

CONTEMPORARY AUSTRIAN STUDIES | VOLUME 23



1914: Austria-Hungary, the Origins, and the First Year of World War I

Günter Bischof, Ferdinand Karlhofer (Eds.)
Samuel R. Williamson, Jr. (Guest Editor)

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1914: Austria-Hungary, the Origins, and the First Year of World War I

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PLUS TEN BOOK REVIEWS

has created an economic and diplomatic system that makes war between member states very unlikely and provides a model for the peaceful resolution of conflicts. While the insights and attitudes on which this system is based took hold only after the Second World War, they have prevailed and were manifest both in artistic productions and in the audience's response – a hopeful sign despite the somber theme of this year's Salzburg Festival.

Dr. Barbara Lawatsch Melton, a historian, teaches at Emory University in Atlanta. She has been reviewing the Salzburg Festival for ASN since 1996. ❖

For the past 100 years some of the greatest historians and political scientists of the twentieth century have picked apart, analyzed and reinterpreted the sequence of events taking place within a single month in July/early August 1914. The four years of fighting during World War I destroyed the international system put into place at the Congress of Vienna in 1814/15 and led to the dissolution of some of the great old empires of Europe (Austrian-Hungarian, Ottoman, Russian).

2014 is the 100th anniversary of the assassination of the Austrian successor to the throne Archduke Francis Ferdinand and his wife Sophie in Sarajevo, first in a series of events that unleashed World War I. The assassination in Sarajevo has been the focus of a veritable blizzard of commemorations, scholarly conferences, and a new avalanche of publications dealing with this signal historical event that changed the world. *Contemporary Austrian Studies* would not miss the opportunity to contribute to these scholarly discourses by focusing on reassessing the Dual Monarchy's crucial role in the outbreak and the first year of the war, the military experience in the trenches, and the chaos on the homefront.

Salzburg Festival 2014 from page 20

is fundamentally different from what prevailed in 1914? As the governor of Salzburg, Wilfried Haslauer, pointed out, even leading artists and intellectuals of the time like Thomas Mann, Hugo von Hofmannsthal, and Robert Musil had been in favor of war, to say nothing of jubilant masses and enthusiastic volunteers. We certainly do well to avoid a condescending conviction that we could not possibly wander into a catastrophic conflict today, as historian Christopher Clark warned. Even so, he pointed out that Europe

Meet the 2014-15 Wirth Fellows!



Jana Maresova

Every year, the Wirth Institute for Austrian and Central European Studies at the University of Alberta hosts five doctoral fellows from various countries in Europe. The students are supported by the Wirth Institute, the governments of their home universities, and local groups in Edmonton. The 2014-15 group is as bright and multifaceted as ever.

Jana Maresova is the Czech research fellow. She graduated from Charles University in Prague in 2012 with a degree in British and Commonwealth studies. Jana spent the following year teaching English in a corporate setting. She missed academic life, so she applied for a PhD program at the same university specializing in Canadian Aboriginal literature, and she started her PhD studies last year. In her research she concentrates on contemporary Canadian Aboriginal novels, with a special focus on storytelling and myth as used in particular novels, particularly those of Tomson Highway, Thomas King and Joseph Boyden.

Jana is also an active musician who studied cello at the Prague Conservatory and has been playing in a string quartet for four years.

Michał Wiącek is the Polish research fellow. After Michał graduated in international relations, he started his PhD program at the University of Wrocław. His thesis is focused on the visions of a united Europe in the Polish press in exile after World War II. His research evaluates the impact of Polish intellectuals in London and Paris on contemporary visions of European integration.

Since 2011, he has been an instructor at the University of Wrocław. In addition to his BA in Economics, he holds an LL.M. in European and international business law from the Université Paris-Dauphine, and he has worked as an assistant to the director of the Tulane Law School-Paris Institute for European Legal Studies for



Michał Wiącek

the past two years. He also collaborated closely with the Willy Brandt Center for German and European Studies in Wrocław, Poland.

Noémi Nagy is the Hungarian research fellow. She graduated from the Faculty of Law, University of Pécs in 2009, and started her doctoral studies there in 2010. She joined the Research Centre for Multilingualism, Research Institute for Linguistics, Hungarian Academy of Sciences in the same year, and plans to return after her one-year stay at the University of Alberta.

Noémi's research interests lie in the field of language rights and minority protection. Her doctoral thesis will include the analysis of the linguistic legislation and language policy of certain European states from the first such laws to the present. In addition to this historical-evaluative approach, she will compare European states with each other in the broader context of international and European Union law on language rights. While at the Wirth Institute, she will broaden this comparative framework by examining language rights in Canada. Her ultimate goal is to propose *de lege ferenda* recommendations on the standards of a just and rightful linguistic legislation.

Marjeta Šinko is the Croatian research fellow. After attending undergraduate courses at University of Zagreb (Croatia) and University of Hamburg (Germany), Marjeta graduated with a BA in political science at Zagreb. She is currently in the PhD graduate program in comparative politics, where she is also a research and teaching fellow at the project Elections, Parties, and Parliament in Croatia. She taught seminars at the Faculty of Political Science as well as courses at the Centre for Women's Studies in Zagreb. She has received numerous scholarships and fellowships, including one that allowed her to intern at the German Parliament (Bundestag). She also co-edited a book, *Gyné politiké ili o političkoj*



Noémi Nagy



Marjeta Šinko

građanki (About a Woman as a Political Citizen), and has published several scholarly articles.

Marjeta's doctoral thesis is entitled "Formation of Gender Equality Policies in Croatia and Slovenia, 1990-2008."

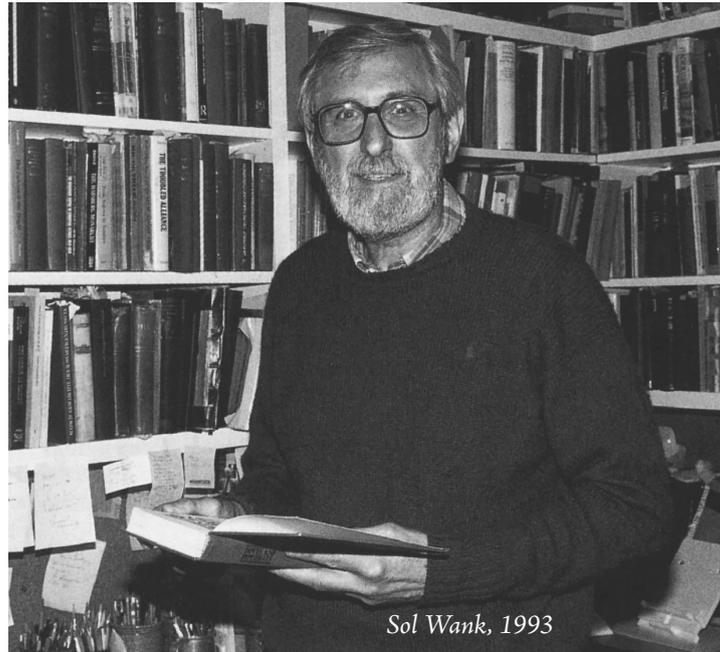
Agata Lawiewka (not pictured) is the Austrian research fellow. Agata is a doctoral candidate in literature at the University of Graz. She has degrees from the University of Vienna and University of Barcelona in German, English and Cultural Studies.

Before going to Edmonton, she researched and taught for four years at the Universitat Autònoma de Barcelona in Spain within the ÖAD Lectureship Program. Her PhD thesis examines transcultural German and English literature in the context of diaspora, migration, and autobiographical writing. She is also interested in contemporary German and English postcolonial literature, migration literature, and transcultural identity. ❖

SOL WANK & CAS: AN APPRECIATION

By David F. Good

Note: Solomon Wank died when the spring issue of the ASN was already in press. For the most complete obituary, please refer to the one written by his former student, Maria Höhn, Mar-ion Musser Lloyd '32 Professor of History and International Studies at Vassar College (google Solomon Wank and look for ORB: Solomon Wank). Höhn beautifully summarizes Sol's stellar career as a highly acclaimed scholar, an award-winning teacher, a deeply committed public servant both inside and outside academia, and a human being to be admired. In the following essay, I focus on Sol's extraordinary contributions to the life of the Center for Austrian Studies at a sea change in its history.



Sol Wank, 1993

On March 19, 2014 the Center for Austrian Studies lost a very dear friend. Solomon Wank, the distinguished historian of Austria and Habsburg Europe, passed away in his home in Lancaster, PA at the age of 84. His wife Barbara and their two children, David Wank and Sarah de Leon, were by his side.

Sol's closest ties to the CAS cover the period 1989-1995, when I served as director. These were challenging and exciting times! The Center was in transition with new leadership, its flagship publication was off schedule, and its namesake country bordered a region on the verge of revolution. Sol played key roles in every phase.

Well before my arrival in Minneapolis, I was involved with reorganizing the *Austrian History Yearbook*, founded by R. John Rath in 1965 and published at Minnesota in cooperation with the Society of Austrian and Habsburg History (SAHH). In the spring of 1988, an ad hoc advisory committee divided the editorial functions of the *AHY* into separate positions so as not to burden one person. It unanimously named Sol as editor, Gary Cohen as book review editor, and Miriam Levy and Peter Urbanitsch as bibliography editors. As director of CAS, I would be executive editor, overseeing production and distribution.

Choosing Sol as editor was the most critical decision. Sol's reputation as a scholar, his broad knowledge of the field, and his vast personal connections on both sides of the Atlantic gave the reorganized *AHY* instant legitimacy. When the news of Sol's appointment became public, congratulatory messages began pouring in.

The committee's confidence in Sol was rewarded many times over. In his six years of service, Sol honored and went well beyond the rich, 25-year legacy established by John Rath and carried on by his successor, William Wright. Sol made clear that he wanted to move the *AHY* into new thematic directions—the new cultural and social history with its categories of gender, social class, race, and ethnicity, and “history from below” approaches, even in the more traditional fields of politics, economy, and international relations. Sol especially reached out to junior level and mid-career colleagues. This strategy came naturally to him because of his passionate commitment to social justice and social change from the 1960s on, and his legendary ability to connect with and inspire students as an award-winning teacher at Franklin and Marshall College.

Above all, Sol's primary goal was to increase the flow of high quality man-

uscripts regardless of field and academic rank of the authors. As Gary Cohen, former director of CAS and still executive editor of *AHY*, recalls, “Sol worked patiently and creatively with every author when he thought the end product had a chance of meeting his high standards.” The same persistence, patience, and in this case, deep sensitivity, paid off when Sol encouraged and worked with John Rath on a Special Twenty-Fifth Anniversary Essay that became the lead article in volume XXII, the first post-reorganization issue. Sol's tenure as editor spawned other innovations as well—publishing CAS's annual Robert A. Kann Memorial Lecture, regular review essays, an occasional forum on a critical issue, and commentaries on specific documents.

Quite suddenly and unexpectedly, efforts to move the *AHY* and the Center forward coincided with the revolutions of 1989 that eventually ended communism in Eastern Europe. Using the brilliant idea of William O. McCagg, Jr., my colleague Rick Rudolph and I threw ourselves into planning a major symposium for spring 1990, with the title “Great Power Ethnic Politics: the Habsburg Empire and the Soviet Union.” An estimated 125-150 people, including program conferees from nine countries, took part in three days of papers and stimulating discussions. Here, too, Sol played a major role by networking and recruiting submissions for the *AHY*. Just 18 months later, the Soviet Union shockingly collapsed and joined the Habsburg Monarchy in the ranks of fallen empires.

Among those attending the Minneapolis event were Tofik Islamov, head of the Department of Modern Central European History in the Russian Academy of Sciences, and several of his students. Tofik loved the conference, and when it ended, he floated the idea of a follow-up in Moscow. Amidst the instability everywhere in the crumbling Eastern Bloc he managed to pull it off. Three years later, in June 1993, Sol and Barbara, Gary Cohen, Scott and Sharon Eddie, John Swanson, a Minnesota graduate student, and my wife Rosemary and I headed off to Moscow, where we joined Walter Lukan, Thomas Kletečka, Walter Rauscher, and Valeria Heuberger from Austria as guests of our Russian hosts.

For Sol it was a homecoming of sorts. His grandparents were Russian immigrants. Also, as Maria Höhn, a former student of Sol's and now a professor of history at Vassar College, notes in her obituary for him, in 1972 he participated in an early exchange of American and Soviet scholars reflecting “the thaw in relations between the two superpowers made possible by détente.” His return visit in 1993 took place eighteen months into the life of the new, non-communist state of Russia, under a shroud of uncertainty.

Our concerns about the precarious position of the new Russia at the time faded as our wonderful hosts treated us to a stimulating social program: Tours of the Donskoy Cloister, Red Square, the Kremlin, the Pushkin Museum and the Tretyakov Gallery, and a day excursion to Sergiev Posad and the country estate of Abramtsevo.

The scholarly program was equally remarkable, with high quality papers and animated discussion on the nature of Habsburg imperial rule. Our Russian colleagues challenged standard Soviet historiography that the Empire

continued on page 31

SOL WANK *from previous page*

was a prison for its Slavic nationalities, and the North Americans and Austrians challenged the view that the Empire was an antiquated, fossilized political arrangement. Ever the teacher, Sol was a bit contrarian, arguing persuasively that the latest nostalgia wave for the Habsburg Empire may be overdrawn.

As a way of memorializing this extraordinary conference, Sol worked, patiently, persistently, and artfully with Tofik in preparing a unique and important review article for the AHY, "Soviet Historiography on the Habsburg Empire." Authored by Tofik, Alexey Miller, and Olga Pavlenko with Marina Glazkova and Sergei Romanenko, the article appeared in volume XXVI (1995): 165-88. Near the end of the article, Tofik expressed concern that the Institute for Slavic and Balkan Studies, which housed the Central Europeanists working on the article, might be eliminated under the new regime. He closed the article with the following piece of dark humor, "The only bright spot in this very likely and unhappy scenario is that this article may not become obsolete for a very long time." What a fitting tribute to Sol!

During the Moscow trip and in all my dealings with him, Sol displayed all the personal qualities that made him so loved by family, friends and colleagues: His larger than life, commanding presence; his great sense of humor; his razor sharp mind; his ability to express strong opinions yet be a good and patient listener; and his love of humanity in all its colors, shapes, sizes, and forms.

In my view as former director of CAS, Sol's most enduring legacy was to put the AHY on an intellectual path that has enabled it to continue thriving under the strong leadership of his successors as editor, Charles Ingrao and, currently, Pieter Judson, and my permanent successor as executive editor, Gary Cohen, to this very day.

David F. Good
CAS director, 1990-96

Christine Moser *from page 23*

CM: Or laugh! But yes, it would be very sad if art were reduced to decoration [laughs].

ASN: *But governments don't always think that way. And I think it is to Vienna's credit, and to ACF's credit, that you do think that way.*

CM: Thank you very much. I'll take that compliment, and I won't return it [smiles], because I think what we do at ACFNY is very special. I'm very happy to be here, and this is what is so interesting in the exchange at large between the United States and Europe. Austria is a front-runner in establishing this exchange, because our societies, our systems, are so fundamentally different, in all their similarity [laughs]. And I'm learning very late, I must admit—if it's not true, please tell me—that there is no minister for culture and the arts in the U.S. administration.

ASN: *There is no minister for culture, that's right. There is a National Endowment for the Arts, that has a tiny budget, so, no. Arts and cultural policy (and funding) is a state-by-state thing.*

CM: The U.S. has a mixture of public, corporate, foundation, and commercial funding, and your system can be effective. But I must say, to be sent here from Austria and to be mandated to link up here to the many actors, musicians, and artists in town, is an exciting job. And we go beyond New York. Clearly we must remain active here, because it's the international hub of the arts, but we also must cover almost all the United States. There is, of course, the Austrian Embassy in Washington, D.C., with its own Cultural Forum.

ASN: *They do some wonderful programming.*

Innsbruck's Quendler visits University of Alberta



Christian Quendler, an associate professor in the Department of American Studies at the University of Innsbruck, visited Edmonton for the month of September 2014. He participated in the long-standing short-term faculty exchange program the Faculty of Arts at Alberta has with the University of Innsbruck.

Quendler's interests include publishing history, book design, narratology, intermediality, and media history. He has published two books, *Interfaces of Fiction* (2010) and *From Romantic Irony to Post-modernist Metafiction* (2001). He is currently finishing his third book project, *Confessions of a Camera Eye: A History of the Metaphor Cinema Lives By*.

The Department of English and Film Studies hosted Quendler.

CM: They do! The Consulate General in Los Angeles, led by my colleague, Consul General Ulrike Ritzinger, covers the West Coast as much as possible. But for the rest, it's us. What really helps us do it is our local partners. The Center for Austrian Studies and the University of Minnesota—you are one of those local partners, creating and making an important hub for us. You are on my radar screen, on my mental map of the United States, and so is Günter Bischof in New Orleans. It is the ACFNY's mission to coordinate activities among our Austrian and American partners to bring excellent artists, shows, or speakers to the U.S. at large. We want as many synergies as possible.

ASN: *I was just saying to Chris Zimmerman that it's a question of cooperation, not just asking for ACFNY's largesse. What have we got in common? What could ACFNY and CAS jointly organize or support? I've been here since 1990, and the Center has worked well with the ACF over the years.*

CM: Exactly. I'm happy to hear that, and not surprised. And I also count on your patience. I only arrived ten months ago. Already, we have not just programming to plan and execute, but this fall we will update the ACFNY social media presence and overhaul our website—or as we say, to viralize and visualize it. And I promise, as in the past we will work together to present contemporary art. ❖



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