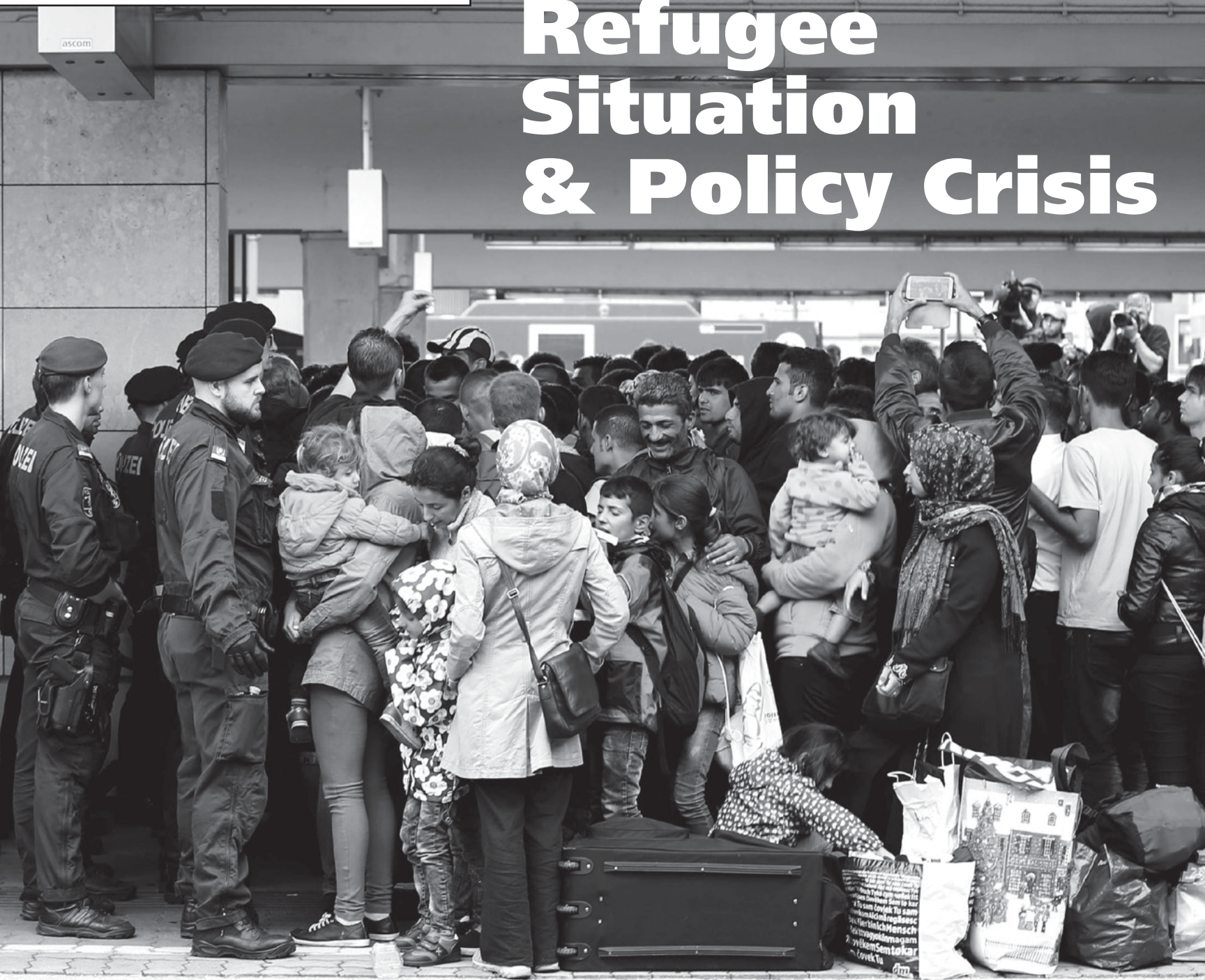


# ASN

THE CENTER *for* AUSTRIAN STUDIES  
AUSTRIAN STUDIES NEWSMAGAZINE

Vol. 28, No. 1 • Spring 2016

## Europe's Refugee Situation & Policy Crisis



*plus*

**Changing of the guard at AHY**

*and*

**New CAS website goes live**

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**ON OUR COVER:** *Syrian refugees waiting for a train in Vienna (detail). Photo © flickr/ Josh Zakary. Used by permission of Creative Commons.*

# ASN

## Austrian Studies Newsmagazine

Volume 28, No. 1 • Spring 2016

Designed & edited by Daniel Pinkerton

Editorial Assistants: Michaela Bunke, Christopher Flynn, Jennifer Hammer, and Jan Volek

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## Wolfgang Waldner named Austrian ambassador to US



Longtime diplomat, cultural affairs officer, and arts administrator Dr. Wolfgang Waldner has been appointed Austrian Ambassador to the United States, effective January 11, 2016.

Friends of the Center may remember his previous posting as director of the Austrian Cultural Forum-New York. In that position, he made several visits to the Center. Following that, he was director of the MuseumsQuartier in Vienna from 1999-2011, overseeing its construction and opening. Most recently, Ambassador Waldner served as Director General for Cultural Policy at the Foreign Ministry in Vienna.

Ambassador Waldner holds a Doctorate in Law and Languages from the University of Vienna and Post Graduate Diplomas from the Johns Hopkins University School for Advanced International Studies and the Université des Sciences Sociales in Grenoble, France.

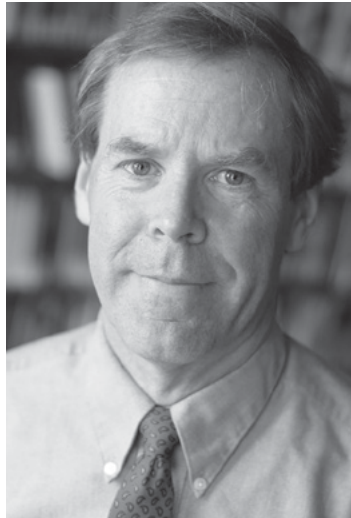
In the photo to the left, he is presenting his credentials to President Obama at the White House.

*Photo: Austrian Information Services.*

# LETTER DIRECTOR

*from the*

*IN THAT SEASON* when days grow shorter, the nights colder, and my memories of sunny Florida dimmer, it may be natural for my mind to drift to that more dismal of academic pursuits, economics. Today I noted that we have just passed the seventieth anniversary of the publication of one of the most influential articles of the Austrian economist Friedrich Hayek. In “The Use of Knowledge in Society” Hayek argued that the great weakness of centrally planned economies is a result of incomplete or partial knowledge. He argued that open markets are inherently more efficient than planned economies, for knowledge is spread across society and is not the preserve of a small elite entrusted with the management of all state-run enterprises. Thus, decentralized economies function better as they match more closely the conditions of the real world, where knowledge is not the monopoly of the few but dispersed among the many. Though I am no economist and will leave both praise and criticism of the controversial Hayek to those more qualified than myself, his ideas at their most general level offer an important lesson for us at the Center for Austrian Studies.



We at CAS are certainly no centralized economy. The Center does not have a single full-time employee, including the director. We are more of a cooperative, where a number of individuals—students, staff, and faculty—contribute a portion of their time to the running of the Center. Though it is my job as director to coordinate our efforts, my notion of leadership is certainly not the top-down, centrally controlled model so vigorously attacked by Hayek. Instead, I see the Center as a platform for a variety of activities and programs that are proposed and developed by a range of constituencies both within and without the University of Minnesota. As director, I am looking for ways to stimulate this decentralized “economy” and encourage an entrepreneurial spirit.

I spent a good portion of fall semester thinking through this challenge. How can we broaden a sense of ownership for CAS? One of the first steps we have taken is to expand our advisory board. This fall we welcomed two new members. Jeanne Grant, a faculty member from nearby Metropolitan State University, will help us as we seek to integrate the interests of a broader academic community in the Twin Cities. Alison Link, a former Fulbright teaching fellow in Austria and now a consultant at the university, can aid us as we endeavor to extend our reach through technology. We are also looking for ways to reach both graduate and undergraduate communities at the university; towards that end, we have established two new advisory committees. Graduate students with interests in Central Europe are scattered across the university—in language, cultural studies, and history departments, in the School of Music, in the history of science, technology and medicine program, and others. As for undergraduates, in the past their interaction with CAS has been limited. We would like to change that. Both of these communities bring with them new ideas and new enthusiasm, offering us interesting possibilities for growth and expansion. In the months ahead, we hope to tap this energy and foster that entrepreneurial spirit so critical for the future of CAS both in Minnesota and beyond.

Howard Louthan  
Director, Center for Austrian Studies

# CAS

## spring calendar

# 2015

**Thursday, February 4.** *Lecture.* Jeanne Grant, history, Metropolitan State University. “The Many Lives of Jan Hus and Hussitism in Biographies and Appropriations.” 4:00 p.m., 1210 Heller Hall. *Cosponsored by the Center for Medieval Studies.*

**Friday, March 4.** *Community event.* Literaturlenz book tour from the Goethe-Institut Chicago, featuring Veia Kaiser reading excerpts from her novel *Blasmusikpop oder Wie die Wissenschaft in die Berge kam* and Christopher Kloeble reading excerpts from his novel *Almost Everything Very Fast*. 4:30 p.m., 1210 Heller Hall. *Cosponsored by the Center for German and European Studies and the Department of German, Scandinavian, and Dutch.*

**Sunday, March 20.** *Community event.* A Schubertiade, featuring music of Franz Schubert and Johannes Brahms. Performed by the Schubert Trio and Friends: Helen Chang Haertzen (violin), Laura Sewell (cello), Daniel Rieppel (pianist and host). 6:00 p.m., Art Gallery of the James J. Hill House, 240 Summit Avenue, St. Paul.

**Wednesday, March 23.** *Lecture.* Christopher R. Friedrichs, history, University of British Columbia. “House-Destruction as a Ritual of Punishment: Central Europe and Beyond, 1520-1760.” 11:45 a.m., 1210 Heller Hall. *Cosponsored by the Center for Early Modern History.*

**Friday, April 1.** *Lecture.* James V.H. Melton, history, Emory University. “The Salzburger and 18th Century German Immigration to North America.” 12:00 p.m., 1210 Heller Hall. *Cosponsored by the Center for Early Modern History and the Consortium for the Study of the Premodern World.*

**Friday, April 15.** *Lecture.* Aviva Rothman, social sciences, the University of Chicago. “Johannes Kepler and the Harmonic Ideal.” 12:00 p.m., 1210 Heller Hall. *Cosponsored by the Center for Early Modern History and the Minnesota Center for Philosophy of Science.*

**Tuesday, April 19.** *Lecture.* Edith Sheffer, history, Stanford University. “Origins of Autism in the Third Reich.” 4:00 p.m., 1210 Heller Hall. *Cosponsored by the Center for German and European Studies and the Center for Holocaust and Genocide Studies.*

**Tuesday, April 26.** *Lecture.* Friedrich Schneider, economics, University of Linz, Austria. “Environmental Policies in Representative Democracies: What Are the Obstacles?” 4:00 p.m., 1210 Heller Hall.

**Friday, May 6.** *Lecture.* Dominique Reill, history, University of Miami, “An Adriatic Community: A Legacy or a Lie?” 1:30 p.m., 1210 Heller Hall. *Cosponsored by the Mediterranean Collaborative, the Consortium for the Study of the Premodern World, the Center for Early Modern Studies, the Center for Medieval Studies, the James Ford Bell Library, the Department of History, Deinard Chair, and the College of Liberal Arts.*

## Changing of the guard at AHY



Pieter Judson



Dan Unowsky

by Daniel Pinkerton

A rare event is occurring at the Center this year: the editorship of the *Austrian History Yearbook* is changing hands. Pieter Judson, current editor of the *AHY*, will step down after a decade of service. Howard Louthan, Center director and *AHY* executive editor, has appointed Daniel Unowsky, a former *AHY* book review editor, as Judson's successor.

Judson, chair of the Department of History at the European University Institute in Florence, began his tenure by editing the 2007 *AHY*, and the final volume under his guidance will be the forthcoming 2016 *AHY*. He is one of only three editors in the 16 years of the reconfigured journal, and only its fifth in a history stretching back to 1965.

Judson's decade at the helm has been a particularly fruitful one for the *AHY*. Colleagues praised Judson's skill and empathy as an editor. According to Robert Nemes, a former book review editor and author of articles published in the *AHY*, "Pieter is a generous, gracious, and sharp-eyed editor. He deserves particular credit for widening the circle of contributors to the journal, drawing in talented young scholars, many of them from Europe."

Tara Zahra, another *AHY* contributor and winner of a 2014 MacArthur Grant, echoed Nemes's comments about expanding the scope of the journal, as she recalled her first experiences collaborating with Pieter. "The

process of going through peer review and publishing a first article is often really demoralizing for junior scholars. As an editor, Pieter made it so much less painful. He would take the time to encourage authors and help them make their work the best it could possibly be, line-editing if necessary. This has been a great gift to many of us."

Of course, Judson is more than a superb editor. He is renowned as a scholar for his books *Guardians of the Nation*, *Exclusive Revolutionaries*, and the edited volume (with Marsha Rozenblit) *Constructing Nationalities in East Central Europe*, volume 6 in the CAS book series. In fact, during the years Pieter served as editor, he published 14 articles (with two more in press) as well as researching and writing the forthcoming book *The Habsburg Empire: A New History*.

"Pieter Judson is the consummate scholar who, in many ways, changed the field of Austrian history by noticing that not all the inhabitants of Habsburg Austria actually felt that they belonged to one or another nationality," said longtime colleague and friend Marsha Rozenblit, the Harvey M. Meyerhoff Professor of Modern Jewish History at the University of Maryland. "His books are brilliant studies of Austrian liberalism and nationalism, must reading for everyone interested in the history of late Imperial Austria."

"But more than that," she added, "I am so happy that I am Pieter Judson's friend and colleague. I first met him almost twenty years ago at a wonderful

conference at the Center for Austrian Studies. We had both been students of István Deák at Columbia, but not at the same time. We bonded instantly and knew at that moment that we had to organize a conference to honor our teacher and then prepare a Festschrift. With help from CAS, we did so, and working with Pieter was a joy.”

Judson, after finishing editorial work on volume 47 of the *AHY*, will continue to be involved with the Center, and fairly quickly. He will deliver the 32nd Annual Kann Memorial Lecture on September 29, 2016.

Daniel Unowsky, the incoming *AHY* editor, will start work on volume 48 (2017) this summer. Unowsky is Professor of History at the University of Memphis. Like Judson, he is also one of István Deák’s students, and earned his PhD from Columbia University in 2000. He presented a paper at the conference honoring Deák, and that paper was published in Judson and Rozenblit’s edited volume; therefore, his appointment represents both continuity and change.

Unowsky is the author of *The Pomp and Politics of Patriotism* (2005) and editor (with Laurence Cole) of *The Limits of Loyalty* (2007; volume 9 in the CAS book series). His latest book, *Sites of European Antisemitism in the Age of Mass Politics, 1880-1918* (2014), was coedited with Robert Nemes.

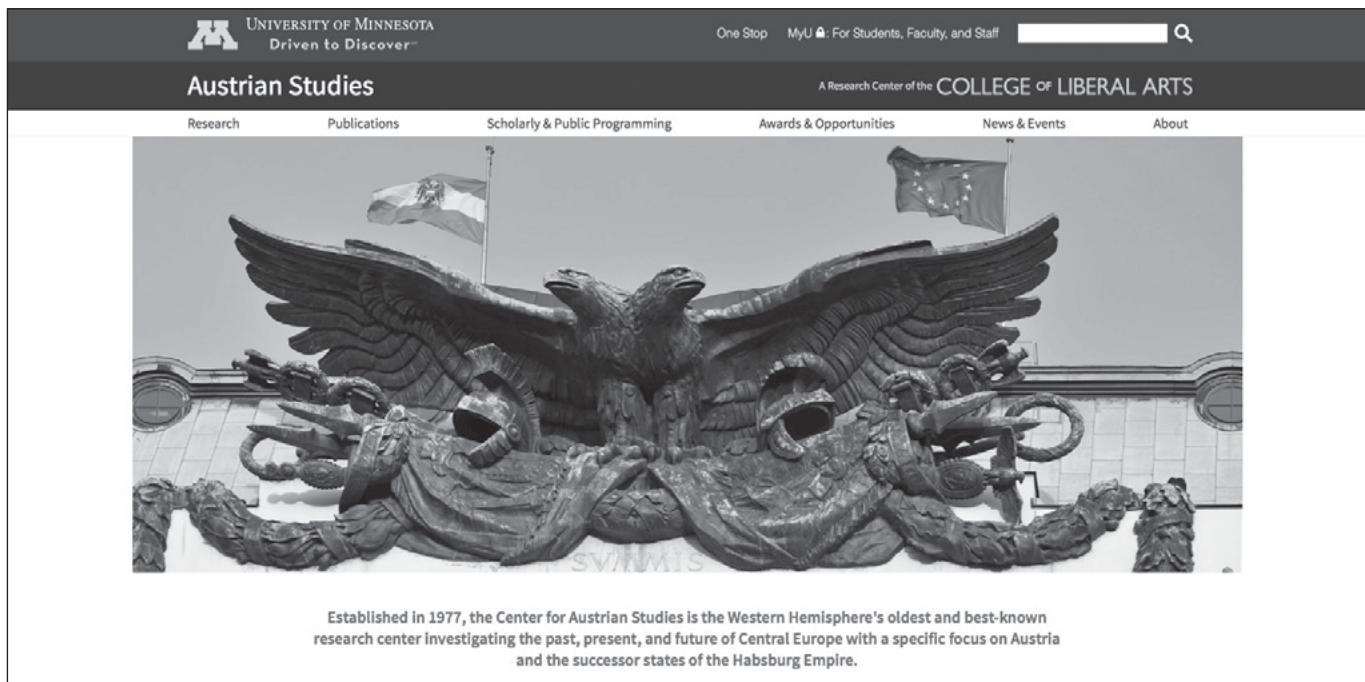
“Dan will take the journal in really interesting directions,” said Nemes. “He’s at home in Berlin and Vienna, Cracow and Lviv. During our book project, Dan was a remarkable editor, able to draw the clearest writing and the best ideas from all the contributors.”

Unowsky was also *AHY* book review editor for three years, as many of our readers are aware. “I consider Dan Unowsky a worthy successor to Pieter in all respects,” declared former CAS director Gary Cohen unequivocally. “We can expect him to continue the work of the other recent editors in broadening the horizons of the *Yearbook* and assuring high editorial standards. Dan served tirelessly as book review editor for the *Yearbook* from 2006 through 2008. He has considerable accomplishments as a scholar of politics and popular culture in the Habsburg Monarchy during its last decades, and has excellent editorial experience in publishing, having edited books with Laurence Cole and with Robert Nemes. In addition, colleagues who submit articles to the *AHY* will appreciate Dan’s characteristic good cheer and fine sense of humor.”

Of course, in addition to the change in editorship, the *AHY*’s staff has changed in another important way. Gary Cohen, executive editor from volume 33 (2002) to volume 46 (2015), has stepped down after years of dedicated service that went well beyond his tenure as director of CAS. New Center director Howard Louthan is the *Yearbook*’s current executive editor, and the forthcoming volume 47 (2016; see table of contents on p. 9) will be the first under his supervision.

We thank Pieter Judson and Gary Cohen for their dedication to scholarship and the Center for Austrian Studies, and for their contributions to the steady improvement of the *AHY*. We welcome Daniel Unowsky to our team and look forward to working with him in the future. ❖

## CAS COMPLETELY REVAMPS WEBSITE



After over two years of research, inventory, writing, and design work, the new and totally reworked Center for Austrian Studies website is due to go live in March 2016. It will even have a new URL, though the old URL will automatically reroute people to the new one.

The new site is a product of our longtime desire to make the website more easily navigable and attractive, and a desire on the part of the College of Liberal Arts to have a uniform look for all sites. We think the result is one that students, scholars, and community members will welcome.

Work began on the site in January 2014, when Kevin Mummey and Daniel Pinkerton inventoried the then-current site to see what pages were needed, what pages could be eliminated, and what pages should be moved to a different place on the site.

Actual design work was delayed for three reasons. First, the university had to wait until Drupal, a new web designing and editing software package, was available. Second, the whole CAS staff had to keep on doing all

their other duties while constructing the new website. Finally, CLA decided that having the new websites of the major academic departments up and running should rightfully have priority.

Writing, editing, and design began in earnest in June 2015 and continued right up to the end of February 2016. Jennifer Hammer led a team that consisted of Michaela Bunke, Jan Volek, Christopher Flynn, and Pinkerton. Hammer, Pinkerton, and Howard Louthan chose the images.

One change that users will note is that PDFs of past issues of the *ASN* (and Annual Report) are housed in the the University of Minnesota Libraries’ Digital Conservancy. However, they will be easily accessible from the new website.

We would like to thank Kelly O’Brien and the CLA Web Design Team for creating the templates and for their expert advice and assistance. The site will go live in mid-March, and the new URL will be <http://cla.umn.edu/austrian>.  
—Daniel Pinkerton

# Patrick Geary

by Christopher Flynn

## how the medieval ILLUMINATES the modern

**ASN:** *Where were you born and raised?*


**PG:** That's always difficult to explain. I was born in Jackson, Mississippi, which is not what my Wikipedia page says. I'm a many-generation Louisianian. In the 1940s, my father was transferred from Louisiana to Mississippi with the telephone company. My mother was probably the first person to get a master's degree in public health statistics, and she was loaned to Mississippi to set up a bureau of vital statistics. They met in Louisiana, moved to Mississippi, lived there long enough for me to be born there, and then we moved back to Louisiana. Therefore, although Jackson, Mississippi is my birthplace, I grew up in that south Louisiana, French, Catholic world. Both of my grandfathers were Irish, and my grandmothers were French. My father's mother spoke French as her native language; she was an Acadian, a Cajun. That was my world.

**ASN:** *Did you attend college in Louisiana?*

**PG:** No, I went to university in Mobile, Alabama, where my great-grandfather had gone to college in the 1850s and dropped out to join the confederate army. In Mobile, I was going to study biology, but I encountered humanities and history through an honors program that completely changed my life. Growing up in the Sputnik generation, I thought that I had to be some kind of a scientist. When I discovered history, it was a world that I'd never encountered, and I've never gotten over it. I changed from biology to history fairly quickly in my freshman year, in order to join this great books honors program. I became fascinated with medieval history. I can't tell you why; you'd probably have to ask a psychiatrist. I found that world extremely important for the present: distant from where we are, and with some dynamic tensions. I think one sees this in a lot of what is written about the Middle Ages, this combination of alterity and presence that is greater than the ancient world or the modern world. I think that for better or for worse, a lot of our world began to be formed in this period. I've never been one of these people fascinated by the Middle Ages as a wonderful time to live (such as the Society for Creative Anachronism), but it's a terribly important time to understand. In this little Jesuit college, there was no possibility that I could really be prepared to do serious graduate work in medieval history, and so at the urging of one of my professors, I enrolled as a free student at the University of Louvain in Belgium. For a year, I took courses with their historians and their philosophers, particularly Leopold Genicot, Fernand von Steenberg, and others. That's where I really was able to begin to develop a serious understanding of what research in medieval studies would mean. I also studied a lot of contemporary philosophy. I wanted to stay on there, but because of the Vietnam War, I had to return to the US to enter the draft lottery. So I returned to Springhill and graduated in philosophy, because that department was stronger than history, and I had so many credits, I could have taken a degree in various fields. I did win the draft lottery—the only thing I've ever won. I would have been drafted immediately, but I wanted to do my graduate work, so I joined ROTC.

**ASN:** *Where did you do your graduate work?*

**RG:** At Louvain, Leopold Genicot had recommended that I go to Yale to study with Robert Lopez, and I was able to do that. However, at Yale, I had to complete military science requirements. I had to go to boot camp the summer before, because I had not been in ROTC as an undergraduate. While I was there, Yale kicked ROTC off campus and gave them one year to clear out, so my first year of graduate school, I had four history seminars, I had two years of military science, and I was doing backup, remedial Latin. I had also just gotten married, so it was quite an interesting first year of graduate school, but at the end of the first year, I had a summer fellowship from the Woodrow Wilson Foundation to do something for a summer.



On November 5, 2015, historian Patrick Geary delivered the 31st Annual Kann Memorial Lecture. Geary, a member of Princeton, New Jersey's Institute for Advanced Study, spoke on "Austria, the Writing of History, and the Search for European Identity." Just before the lecture, CAS's Christopher Flynn sat down for a conversation with him.

There was an institute in basic disciplines—meaning diplomatics and paleography—being taught at the University of Colorado by an Austrian professor, Herwig Wolfram. I had no idea at the time who or what he was, but I thought that studying diplomatics in particular would be worthwhile. I enrolled in that program, and this is where I first came into contact with Austrian scholarship.

**ASN:** *Would you credit either the military experience, the ROTC experience, or the Vietnam war era with steering your interest towards military matters?*

**PG:** I wouldn't say so. I had to do ROTC, was commissioned at the end of my second year of graduate school, then I was given a deferment to active duty; my branch was air defense artillery. Oddly, Princeton hired me halfway through my third year of graduate school and gave me a year to complete my degree and my two years of military service, and to show up, degree in hand, at Princeton to take on my obligations. That was a tough order, because I had not even started writing yet. They had interviewed everyone and were just desperate by the time they got to me. So I called up the army. By then, we had pretty much lost the war, and they had no particular need of 2nd Lieutenants, particularly in air defense, since the Viet Cong did not have an airforce. They had a program to send newly minted Lieutenants to their basic officer course for three months and then release them to the reserves. So, I went off to Fort Bliss, Texas and did my three months there. Unfortunately, at the same time, my wife learned that her mother was dying, so she had to go back to Louisiana and take care of her mother. I got out of the army in August; her mother died at the end of the month, and we came back to Yale. The Army said I could either join a reserve unit, which would knock off a year of my obligation, or I could wait to be assigned to a unit, in which case I would have an eight year reserve obligation. Having been well trained by the military never to volunteer, I decided to let them assign me, and I'm still waiting.

**ASN:** *Let's hope they don't come calling any time soon!*

**PG:** Actually, after 9/11, they did call. I accidentally met the commanding general of the Army Special Forces, who explained to me that we had a war on poverty, which didn't go anywhere, a war on drugs, which wasn't a great success, and the special forces had just been given a war on terror, and what are the chances this makes any more sense? He said that we haven't had a new idea since 1945, and thus far all of our responses have been kinetic. So he invited me and a group of journalists, business people, computer game developers, some retired military, and other assorted characters to meet with his staff for a three-day crash brainstorming session in Cody, Wyoming, in which they said here's what we know about what's going on, particularly in Iraq. They were furious with what was going on in the Iraq situation, because this had nothing to do with 9/11. Afghanistan made sense; Iraq made no sense at all, but they were stuck with it. They explained what they knew generally about insurgencies, what US capabilities were in special operations, and then allowed a day for us to talk about what we might be able to suggest based on our experiences. And so, for a number of years, I did some volunteer consulting and advising with the special operations community.

**ASN:** *Could you elaborate on the results of your consulting, or is that classified?*

**PG:** It's not classified at all. I'm an educator. The special ops community, the SEALs, Army Special Forces, Air Special Forces, are extraordinarily well trained. They can drop someone out of a plane at 30,000 feet, deploy parachute at canopy level, and walk away. They can rappel down a rope out of a helicopter; they can do extraordinary things. The question is, are they educated? Are they prepared to assess situations for which they cannot train and make life or death decisions that may have international ramifications, depending on how things work out on the ground? Do they have the cultural sensitivity to learn about other cultures? Can they understand how the world works in places that are not the US? Most of the special forces officers tended to be valedictorians and football captains from small Mid-western towns, extraordinary people who could sit down and put anybody

in the room at ease, but who have very very little cultural experience outside of the American paradigm. I lectured at the Naval Postgraduate School at the Department of Defense Analysis, the school for SEALs and special forces officers, who have had several tours in Somalia, Afghanistan, or at the time, Iraq. They were no longer going to be team leaders; they were moving into staff positions, and trying to get a better understanding of what they would be doing. I was asked to talk about such things as conflict resolution in non-state societies. What's the difference between penal justice, which is what we have—someone does something wrong, you take them out of society and punish them—as opposed to a society in which justice is intended to reconcile, to reintegrate the bad guy, who is not isolated, but represents a whole community? The purpose of the justice system is not to remove them from society and punish them, and thus show the power of the state, but rather to reconcile the factions within the community that must work together because there is no state. This seems obvious to anyone who works as an anthropologist in non-state societies or frankly, to a medievalist. We see how feuds, how extralegal compromises, how negotiations operate in a pre-state society, and we're accustomed to that.

**ASN:** *What happened when you shared your perspective?*

**PG:** As I explained this to these extraordinary men and women from the special ops and international officers' communities, people actually said, "I wish someone had told me that before I went to Afghanistan! Now I understand why I can't just shoot the guy that I wanted to get rid of." Somebody who had been imbedded within a Pakistani special ops unit in a tribal area said, "Now I understand why this heavily armed, really powerful group would defer to these local village elders rather than just doing what they wanted to do." So it's not rocket science, it's helping really smart, extraordinarily well-trained people to think about other ways that the world might work, and they really pick this up, particularly the Army special ops people. SEALs are trained to be kinetic, but they're really very smart as well. They wanted me to talk with them about how they might think about other kinds of societies, and it was an honor to meet these people. And I must say that no leftist attacks on Rumsfeld or the war in Iraq by academic colleagues were ever as severe as what I heard from the special ops community, who were actually having to be sent into this situation and see up close and personal what the early days of the Iraq situation created. One of the extraordinary things that was said at the time by the special forces men was that all of the people who were being sent over to Iraq to rebuild the economy and the infrastructure, to create a stock market and redo the country had to get a passport, because they had never been out of the United States. They were good kids, lots of them had worked on Bush's campaign, many were from Texas, really nice, young people, upright young Americans, but they had absolutely no experience of any other culture anywhere! They were parachuting down in Baghdad and telling people in a 3,000 year old culture how to organize their world. Then of course, the real killer, the thing that initially connected me with the commanding General of Special Forces Airborne, was that we happened to meet the day after Bremer had de-Bathized Iraq, had dissolved the military without any formation except "you're all finished, you have no career, no Bathist has a future." No Bathists of course means no doctors, no teachers—the special forces community just said that this was insanity. But that was what we did, and we have reaped the results ever since. I met an officer through another program I worked with who was actually in telephonic communications with commanders of the Iraqi army at the beginning of hostilities, and they were ready to surrender their units, and they were told no, we don't want them to surrender their units, so they just put down their arms, finished. So there were no formal surrenders of military units with weapons collected, and then the surrendered units treated honorably and sent off—they just vanished. They were ready to do it, they could have done it, they were in communication, and they were told no. Also, at UCLA we were involved in military-military talks, off the record talks between Israeli, Jordanian, Palestinian, Egyptian, Lebanese, Iraqi, Gulf, North African, Greek, and Turkish officers, to bring

*continued on page 15*

# IT HAPPENED LAST FALL



On September 16, 2015, Benjamin Frommer (above), from Northwestern University, presented a talk entitled, "The Last Jews: Intermarried Families in the Nazi Protectorate of Bohemia and Moravia." Photo: Daniel Pinkerton.



On December 3, 2015—still prior to the solstice!—Monica Brinzei (above), from the Institut d'Historie et Recherche des Textes, Paris, gave a lecture entitled "Professors and Scholars: Networks and Knowledge at the University of Vienna, 1365-1450." The presentation was cosponsored by the Center for Medieval Studies and the Center for Modern Greek Studies. Photo: Daniel Pinkerton.

## CAS and VOV offer summer scholarships

For 2016 the Center for Austrian Studies will offer two types of funding to support summer research for students.

The first is the **Summer 2016 CAS Research Grants**. For 2016, we will once again offer a limited number of them, but the amount of the grants has been increased to \$3,000-\$5,000.

These grants are intended to provide financial support to currently enrolled University of Minnesota graduate students in order to further their progress towards their degrees. We welcome applications from all disciplines with a connection to Austrian/Central European studies.

The second is the **Voices of Vienna Scholarship**, created by Wilbur and Kathryn Keefer to honor Professor Emeritus William E. Wright, founding director of the Center for Austrian Studies. The scholarship alternates between the School of Music and the Center for Austrian Studies.

For the 2016 competition, the \$4,000 VOV scholarship will be awarded by the Center to an undergraduate senior or graduate student of the University of Minnesota in any field of the social sciences, humanities, or fine arts who proposes to do research in Austria or one of the other former Habsburg lands in Central Europe.

For more details, you can visit the CAS website, [www.cas.umn.edu](http://www.cas.umn.edu). Submit applications to Howard Louthan, Center for Austrian Studies, e-mail: [hlouthan@umn.edu](mailto:hlouthan@umn.edu).

The **DEADLINE** for both the CAS Research Grants and the Voices of Vienna Scholarship is **April 4, 2016**.





**AUSTRIAN  
HISTORY  
YEARBOOK**  
Volume XLVII • 2016

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Christopher Flynn (from September 2015)  
*Center for Austrian Studies*

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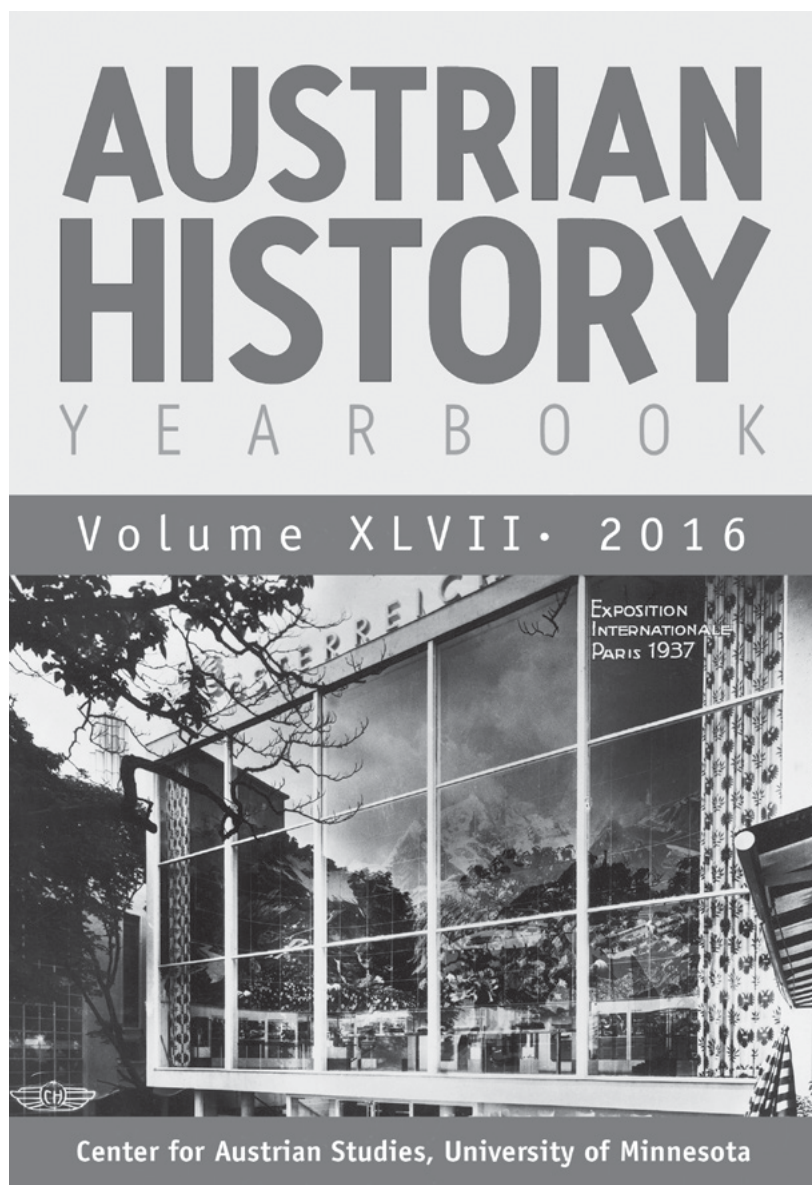
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# MORE EUROPE THAN UNION



## *Europe's Refugee Situation and Policy Crisis*

*Syrian refugee on a square in Köln. Photo © flickr/Street Photography Addict. Originally shot in color. Used by permission of Creative Commons.*

by Verena Stern

Last September, the picture of a lifeless boy who drowned off the coast of Turkey rattled the world. Two-year-old Alan and his five-year-old brother were fleeing the war in Syria; they died on their way to safety. Tragically, their story is far from unique. In October 2015 alone, ninety children died seeking refuge on a boat in the Aegean Sea. In 2015, more than 3,700 refugees died in the Mediterranean Sea, all of them individual human beings, carrying a story and hope for a better future. It is estimated that, mainly due to conflict and war zones, there are currently 60 million refugees. The vast majority of them live in camps like Dabaab in Kenya or Zaatari in Jordan—all of them far away from Europe (which, despite some challenges, keeps working hard on maintaining its fortress status).

Despite this fact, the refugee situation has become a fiercely contested topic in Europe, to say the least. Germany allowed the greatest number—one million refugees—to enter the country. However, the country's welcoming policies also sparked protests that led to people setting refugee accommodations on fire. On the one hand, all over Europe, and especially in Germany and Austria, civil society rose to the challenge and created many initiatives to support refugees. On the other hand, the number of people opposing the "welcoming culture" is growing; ever since the Paris

terrorist attacks and the incidents of sexual harassment in Cologne, the tone has been getting rougher.

### **The Austrian Situation**

During the "summer of migration," civil society in Austria reacted quickly and formed initiatives in order to express solidarity. Since NGOs ran out of supplies quickly, an overwhelming number of "ordinary citizens" stepped in to provide refugees, who were on their way to Germany or other north-bound countries, with blankets, shoes, water, and snacks. The lack of state support forced volunteers to work countless hours to help refugees who were either on their way to another country or attempting to settle in Austria, especially with integrational aspects and legal guidance through the bureaucracy.

Contrary to large portions of Austrian society, the government never masked their efforts to make Austria the "most unattractive country" of all for refugees, so they wouldn't even bother coming here. So far in 2016, about 11,000 applications for asylum have been filed. More than 90% of Syrian asylum applications will be accepted. One would think that these are numbers that one of the wealthiest countries in the world could handle. This is clearly not about ability, but rather willingness. In January, the government decided that there would be a maximum limit of 37,500 asy-

lum applications for the entire year 2016. NGOs and human rights lawyers doubt the legal foundation of this procedure. To tackle the refugee situation, the government presented further plans. First, they invented a temporal asylum (“Asyl auf Zeit”), which intends to examine every asylum seeker three years after a positive decision if the reasons for fleeing his or her country still apply. Second, family reunions will become harder, especially for refugees with subsidiary protection. Third, the government wants to quicken asylum procedures and has plans to deport at least 50,000 people by 2019. Fourth, the list of “safe countries of origin” could be extended, resulting in fewer refugees being eligible for asylum. Additionally, the government could attempt to make refugees partly pay for themselves by handing over valuable objects and money, similar to what Denmark is planning on doing. It is unclear, if all of the above mentioned measures can actually be implemented, due to logistical and legal reasons.

### Anti-Muslim Resentments

Both the terror attacks in Paris and the sexual assaults in Cologne are, without any doubt, horrible and reprehensible. Yet to governments all over Europe who opposed Angela Merkel’s open policy of immigration (and Austria in particular), these tragic occurrences became a window of opportunity. Conservatives and Social Democrats alike amplified right-wingers’ rhetoric. This affects first and foremost Europe’s Muslim population. Where there has been a xenophobic discourse before, Paris and Cologne certainly increased Anti-Muslim resentment. There have been multiple reports of attacks against women wearing a hijab or men who “look Islamic.” For many Europeans, fellow-citizens who meet Muslim stereotypes are under general suspicion. Moreover, people (and governments) demanded stricter controls of refugees to prevent further attacks by terrorists entering the country as refugees.

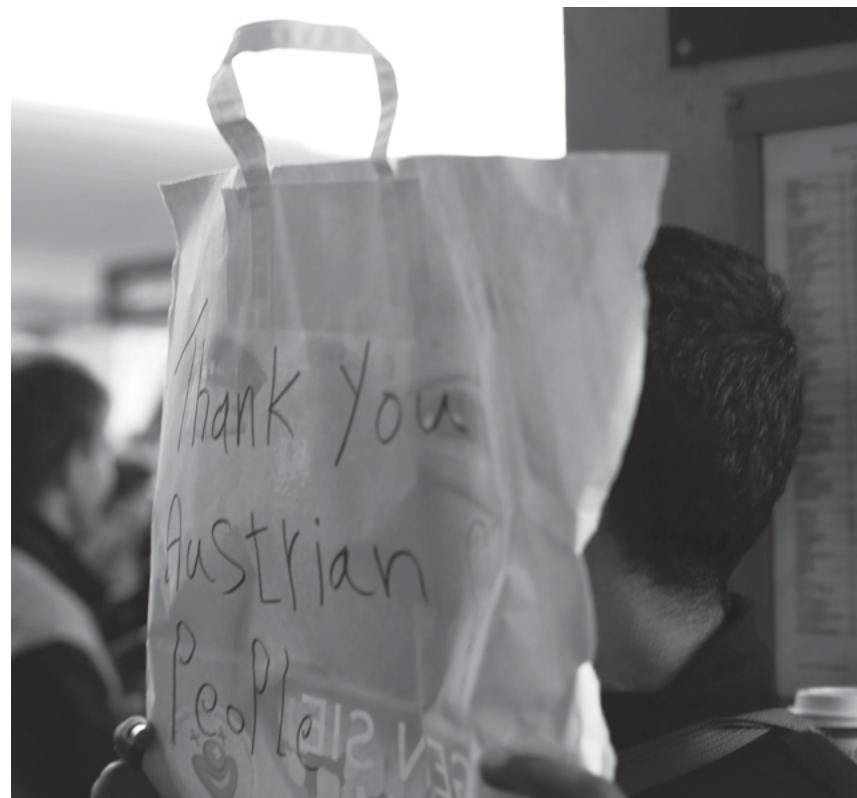
Even the Jewish councils in Berlin and Vienna warned the governments that being too open towards “peoples who grew up with antisemitic stereotypes” could, with antisemitism on the rise in Europe, further harm its Jewish communities. Soon after these concerns were published, Jewish initiatives in both cities formed to oppose this way of thinking, which in their view played into the hands of the right-wing parties, along the lines of “the foe of my foe is my friend.” In Vienna, the community established the Jewish initiative “Shalom Alaikum,” which successfully helps refugees build a life for themselves.

The European Union lost its union over this topic. This contested issue, which former UN High Commissioner for Refugees, Antonio Guterres, described as “the battle of compassion versus fear, of tolerance versus xenophobia,” needs to be resolved.

### Looking to the Future

The EU has more or less ignored the Syrian conflict for four years. Besides the fact that European countries deliver arms, the EU also invests a lot of money to keep this problem out of Europe – or at least out of its heart. Hot spots in Greece were created to register and hopefully deal with refugees at the fringe of Europe. In January 2016, tens of thousands of refugees set off via Turkey to Greece. The EU invited Turkish president Erdoğan to talk about preventing those refugees from entering its territory. Turkey, which accommodates 2.5 million refugees in cities or camps along the Syrian border, could gain a lot from negotiations with the EU: Visa exemption for Turkish citizens when entering the EU, three billion Euros to help with refugee aid, and a renewal of negotiations debating whether or not to allow Turkey to join the European Union (these negotiations were stopped after Turkey violently shut down protests at Gezi Park in Istanbul in 2013). Additionally, Europe would allow up to 250,000 refugees to enter the EU each year, although this may not prove to be very realistic.

But there are more challenges that the EU needs to face: According to EUROPOL, 10,000 refugee children got “lost in the system” in the past two years and cannot be traced. Most of them have probably been recruited to be child workers or sex workers. Such recruiters as well as smugglers can only do their work because Europe is overwhelmed by the logistics of help-



A Syrian refugee holding up a bag of supplies given to him in Vienna, to which he added a special message. © flickr/Josh Zakary. Detail; originally shot in color. Used by permission of Creative Commons.

ing these children and doesn’t provide legal entries for refugees. The EU needs clear policies and must stand united. Instead, Eastern countries distance themselves from the Western ones.

Hungary was the first country to erect a fence in order to stop refugees along their route, arguing that if Germany closes its borders, Hungary would be stuck with all those refugees in its country. Since they could not trespass Hungary anymore, they found new routes via Macedonia, Serbia, Croatia, Slovenia, and Austria in order to get to Germany, but the threat of a domino effect continues. This is also one argument Austria used to defend their decision to build a fence at the border with Slovenia.

Greece, on the other hand, cannot build a fence and does not even want to. The Greek island Lesbos is the new Lampedusa, an Italian island that is closest to African soil. Since most refugees are fleeing the war in Syria, their route takes them via Turkey to Greece, the closest entry to the EU. The Greek government has emphasized multiple times that if boats keep capsizing offshore, Greece must retain its humanity and help the refugees.

People fleeing from war will not stop because of fences or “maximum limits.” In fact, there will be even more refugees coming in the next years. Furthermore, the refugee situation is changing constantly. If I had written this article a month ago, it would have had a very different focus. It is hard to tell what will happen next. A worst case scenario would be the end of Schengen (Europe’s treaty that guarantees free movement of all citizens) and so-called hotspots to register and deal with refugees not only in states inside but also outside of Europe.

No matter what the future brings, especially against the backdrop of its own history, the EU should be capable of resolving the current refugee situation in a more humane way. While writing this article at the end of January, news came that yet another boat had capsized on its way from Turkey to Greece. At least 37 people drowned, including toddlers like Alan.

Verena Stern, a 2013-2014 CAS/BMWFW Doctoral Research Fellow, is a junior researcher and lecturer at the University of Vienna’s Department of Political Science. She is currently working on the project “Taking Sides: Protest Against the Deportation of Asylum Seekers,” which compares anti-deportation protests in Austria, Switzerland, and Germany. ❖

## Salzburg Festival 2016: an introduction

by Dr. Helga Rabl-Stadler and Sven-Eric Bechtolf

“We are such stuff as dreams are made on, and our little life is rounded with a sleep,” says Prospero in *The Tempest*. Shakespeare asks us to think of our own relation to the world as like that of a dream to sleep. He regards the world as a great unknown, and we are its insubstantial issue—no more than fleeting shadows.

In recent months, our lives have changed at a pace no one could have foreseen. Things we thought were impossible are happening before our eyes. Suffering and war, which seemed a long way from Europe and the West, have reached us directly in the form of millions of people seeking refuge. This is not by any means a dream. It is real, though paradoxically it also would appear to confirm Prospero’s statement. We really are, it seems, “such stuff as dreams are made on,” powerless and incapable of understanding ourselves or even ordering our world in a peaceful manner.

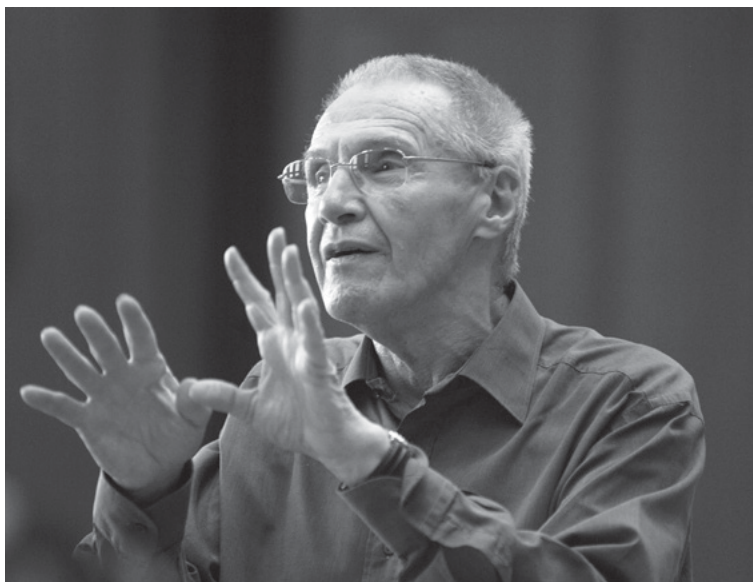
The poet Friedrich von Hardenberg, better known as Novalis, offers us hope and consolation by responding to this frightening discovery with

the words: “When we dream that we are dreaming, we are on the verge of waking.”

Dreams of this kind, ones which might perhaps lead to our waking, which have been dreamed by writers and composers such as Shakespeare, Adès, Strauss, Bernhard, Beckett, and Gounod provide the basis of the Salzburg Festival’s new stage productions in opera and theatre for 2016.

We open the Festival with a world premiere from the British composer Thomas Adès, whose work *The Tempest* caused a furor in Austria last year. He has now created the opera *The Exterminating Angel* for the Salzburg Festival after the surrealist film of the same name by Spanish director Luis Buñuel. Richard Strauss’s opera *Die Liebe der Danae*, which will be given a new production this year, is part of the festival’s history. The composer completed this work between 1938 and 1940. The world premiere was scheduled for 1944 in Salzburg. However, the Festival was cancelled and there was no more than a public dress rehearsal.

We are also creating new productions of Charles Gounod’s *Faust*, Mozart’s *Così fan Tutte*, and *West Side Story*, by Bernstein, Sondheim,



# ACFNY launches first-ever Austrian-American Short Film Festival

The Austrian Cultural Forum-New York has created an innovative new film festival. The first annual Austrian American Short Film Festival (AASFF) is a first-of-its kind bilateral festival featuring short films in all forms and genres by promising young artists and filmmakers from both Austria and the United States. The three-day festival will be held April 27-29, 2016 at the Austrian Cultural Forum New York (ACFNY), and the selection of winning films will be screened at Anthology Film Archives, New York, Museum of the Moving Image (MOMI), New York, and at the frameout festival, MuseumsQuartier Vienna. The festival program reflects the diversity and the skill of contemporary young filmmaking from both countries.

The mission of the AASFF is to increase intercultural dialogue—to foster interconnectivity and the exchange of ideas between Austria and the US. In addition to the screenings, the festival will feature discussions, Q&As, master classes, and networking events. It will provide a platform for young, emerging filmmakers and serve as an incubator for new ideas and projects, encouraging Austrian-American collaboration. The festival also intends to give young artists international exposure by introducing emerging Austrian talent to the US film community, and exposing the work of American filmmakers to Austrian film community.

The festival jury will consist of Austrian writer/director/producer Jessica Hausner (*Amour Fou*, *Lourdes*, *Hotel*), acting as head of jury, director/producer Sara Driver (*Sleepwalk*, *When Pigs Fly*, *Stranger than Paradise*), and Chief Curator of MOMI, David Schwartz. This independent jury will select the best Austrian and American film in the following categories: Narrative, Experimental & Conceptual, and Documentary & Hybrid.

Celebrated Filmmaker Patrick Vollrath, director of *Everything Will Be Okay* [*Alles Wird Gut*], a nominee for best live action short film at the 215 Academy Awards, will be in residence during the festival.

The winning films will be presented by three partner institutions - in New York at Anthology Film Archives (May 1st, 2016, 7:30 p.m.), MOMI (date to be announced), and at the frameout festival at MuseumsQuartier



Jessica Hausner

Vienna (date to be announced).

Special events include a master class for the filmmakers conducted by Head of Jury Jessica Hausner and “An evening with Jessica Hausner,” featuring the Head of Jury in conversation with Festival Curator Stephanie Falkeis. The festival will hold a special screening of *Everything Will Be Okay* [*Alles Wird Gut*], followed by a conversation between Patrick Vollrath and Festival Curator Stephanie Falkeis.

ACFNY collaborated with the following partner universities to compose a festival program showcasing the highlights of young filmmakers from both countries: Columbia University, New York University, School of Visual Arts, Film Academy Vienna, University of Applied Arts Vienna, and Academy of Fine Arts Vienna.

More information, including the detailed festival program, information on the filmmakers, and more will be available in April. RSVP for screenings will be available starting April 1st, 2016. Please check for updates at [www.austrianamericanshortfilmfestival.org](http://www.austrianamericanshortfilmfestival.org). ❖



Artists at the 2016 Salzburg Festival: opposite page, clockwise from upper left, composer Thomas Adès (photo © Brian Voce), soprano Cecilia Bartoli (photo © Uli Weber), composer Friedrich Cerha (photo © Manu Theobald), and composer György Kurtág. Above: mezzo-soprano Joyce DiDonato (photo © Simon Pauly).

and Laurents. The latter will star Cecilia Bartoli as Maria and be staged at the 2016 Whitsun Festival in the spring prior to its performances at the summer Salzburg Festival.

The theatre program opens in the Landestheater with Samuel Beckett's *Endgame*, an apocalyptic comedy/tragedy. *The Tempest*, the last solely authored Shakespearian play, will receive a new production starring Hans-Michael Rehberg.

We will present concert performances of *Manon Lescaut* by Puccini, *Thaïs* by Massenet, and *Il templario*, by Otto Nicolai, the founder of the Vienna Philharmonic. The latter will feature mezzo-soprano Joyce DiDonato.

For the Overture spirituelle, we have commissioned an oratorio from composer Peter Eötvös. *Halleluja—Oratodium balbulum* will receive its world premiere at the festival. Lötvös, along with composers Thomas Adès, Friedrich Cerha and György Kurtág, will be spotlighted in the concert and chamber music portion of the festival.

In addition, international stars such as András Schiff, Thomas Hampson, Anna Netrebko, Dennis Russell Davies, Rudolf Buchbinder, Simon Rattle, Anu Komsu, Emmanuel Ax, and Jordi Savall will be creating beautiful music at Salzburg this year. The festival runs from July 22-August 31.

Dr. Helga Rabl-Stadler is president of the board of directors of the Salzburg Festival and Sven-Eric Bechtolf is the director of artistic planning for the Salzburg Festival. This article was adapted from their introduction to the 2016 Salzburg Festival program. ❖

# Vienna Museum reopens St. Virgil's Chapel



Following extensive restoration work, the Vienna Museum reopened St. Virgil's Chapel to the public at the end of 2015.

St. Virgil's Chapel was discovered during construction of the underground in 1973 and integrated into Stephansplatz station as an outpost of Vienna Museum. The subterranean chapel is one of the best-preserved Gothic interiors in Vienna. It was built around 1220/30 as the "capella subterranea" of a planned chapel in Early Gothic style. Around 1246 it was decorated with painted joints and Greek crosses with splayed arms in the alcoves. Later on, the Chapel of St. Mary Magdalene was built above it (the outline of which is still visible today in the paving on Stephansplatz).

From the early 14th century, following the installation of a semi-subterranean mezzanine floor, the chapel and the space below it were used for completely different purposes. The original structure was used as a devotional chapel by a wealthy Viennese mercantile family; among other things, an altar dedicated to St. Virgil was added. Sources document the mezzanine being used as the "New Charnel House" (ossuary). The Chapel of St. Mary Magdalene itself was used as a funerary chapel, while its gallery provided space for meetings of the scribes' guild.

For conservation reasons, the chapel had to be closed several years ago. A newly designed entrance on the level of the underground station concourse provides visitor-friendly access to this fascinating place of worship, while a compact exhibition gives a historical outline of medieval Vienna. Since the reopening of St. Virgil's Chapel, the Vienna Museum again has a presence at the very heart of the city.

*Photo: Kollektiv Fischka/Kramar mit Sabine Wolf. © Wien Museum.*

## ACFNY showcases music of Georg Friedrich Haas



On Wednesday, February 24, and Friday, February 26, the Austrian Culture Forum-New York presented two sold out concerts of music by contemporary Austrian composer Georg Friedrich Haas. The composer was present at both concerts.

Wednesday's concert featured the JACK Quartet. The highlight of that concert was "In iij. Noct."—a piece performed by memory in complete darkness. Writing in the *New York Times*, Corinna da Fonseca-Wollheim said, "The JACK Quartet has made something of a specialty of this difficult but deeply rewarding piece, and it is hard to imagine it played with more assurance, or beauty."

Friday's concert was performed by the Talea Ensemble and soprano Tony Arnold. Ms. Fonseca-Wollheim wrote, "the evening . . . offered plenty of evidence of Mr. Haas's uncanny command of texture and tone color and the emotional weight he wrests from subtle intonation games."

*Pictured at left: Tony Arnold and the Ensemble performing "... wie stille brannte das Licht" ("... how silently burned the light"). Photo: Fernanda Kock / ACFNY.*

them together and have two days of Chatham House rules discussions, in which there'd be no quotations, no journalists present, not classified, but nothing for attribution to anyone. That was a program that UCLA and the University of California, through their Institute for Global Conflict and Cooperation ran, and I was one of the facilitators for that program for three or four years. We met twice a year and tried to get people to talk not only about areas of conflict, but also where they could cooperate, where collaboration was possible. Since they were all military people, even though they might be on opposite sides, and even though their countries might have very different positions, there was a common culture that they shared as officers, that could possibly be an area of learning and giving opportunities for people at coffee breaks to go talk with counterparts in ways that they might not have otherwise had the opportunity to do. That program has since ended, but I think it worked well while it ran.

**ASN:** *You clearly have experience using the historical profession to analyze modern society. Could you comment, since you touched on the issue in the Kann Lecture, on the situation that everyone in Austrian history is talking about right now—the migration situation?*

**PG:** What I have applied to current problems are my education and my historian's skills, which are critical analysis of data—whether past or present—how to read, how to think, how to put together arguments. I have been asked about migration before, because I wrote a book called *The Myth of Nations*, which is a study of how the early Middle Ages and the barbarian migration period have been instrumentalized in the 19th and 20th centuries, and the alternative ways of seeing this. Gert Wilders, the populist Dutch politician, gave a long speech in Rome in which he said that today's migration crisis is just like the end of the world. When these people first came in, it was a sign of Rome's strength, and opening up to people, but after the Rhine river froze, people rode across the Rhine in 410 AD, and it'll be the same if we allow multiculturalism. Marie LePen, the new president of the French National Front, has recently given a similar lecture, in which she says that this is the barbarian invasions again, and we must guard ourselves. I was contacted by a Hungarian Newspaper about a month ago and asked point blank, "Are we looking at a new barbarian migration that will destroy Christian Europe?" I expressed my surprise that people think Europe is Christian. My experience today is that Christianity in Europe is largely residual, folkloric, cultural, hardly what I'd call Christianity. When I go to church in Europe I find that it's largely foreigners, the elderly, and American tourists. So, I was not prepared to cede that Europe is a Christian society right now,

quite apart from what this would do.

Are we witnessing barbarian migrations? Absolutely not. Is it a crisis? Yes. Is the response from the left or the right appropriate? No. The way I view the barbarian migration period is, first of all, that it's not really a migration period. Barbarian military groups with professional soldiers were recruited into the empire as mercenaries; after generations, they established political power within the empire. What we see today at the frontiers is not the Peshmerga arriving with their command and control structure intact, with their artillery and weaponry, asking to be settled in Hungary. What we see is the very different, desperate migration of a population.

The other point is that population movement in Europe has gone on forever, but we don't know much about it. Did we have a massive population movement from outside the empire into the empire in the fourth through sixth centuries? There are historians who say there are significant migrations, and there are others who say there are no migrations, only simple diffusions. The ones that really matter are gradual diffusions, most importantly the Slavic diffusion, and perhaps you could also talk about what will be a Frankish diffusion of society, but if we look at northern Gaul for example, the physical characteristics of society don't come from across the Rhine in; they first appear from inside the Roman Empire, according to grave traditions, which are our best evidence of this, and they go out! If you actually trace the expansion, you might say that there's an invasion of Roman militarized society going out into the barbarian world. So, we really don't know. Our written sources are so laconic and rhetorical that to put clear numbers of composition of these groups, whether Goths, Lombards, or Burgundians, is very very difficult. We can't do it. The archaeological evidence is ambiguous; we see evidence of cultural change, but does that mean movement, or just imitation?

This is why my current research project is a very ambitious project looking at nuclear DNA of populations in Pannonia (modern Hungary), Czech Republic, Austria, and Northern Italy, in the 6th century, to get some idea about genetic groupings within these regions north and south of the Alps, between 500 and 600 AD. We hope for the first time to be able to say something about the level at which the population in Pannonia had some structure, or some cohesion, that archaeologists want to call Longobard, or Lombard, and the extent to which that population is connected to the people buried in cemeteries that look similar in Italy in the late 6th century.

**ASN:** *You're returning to science! How large a sample will you be able to get?*

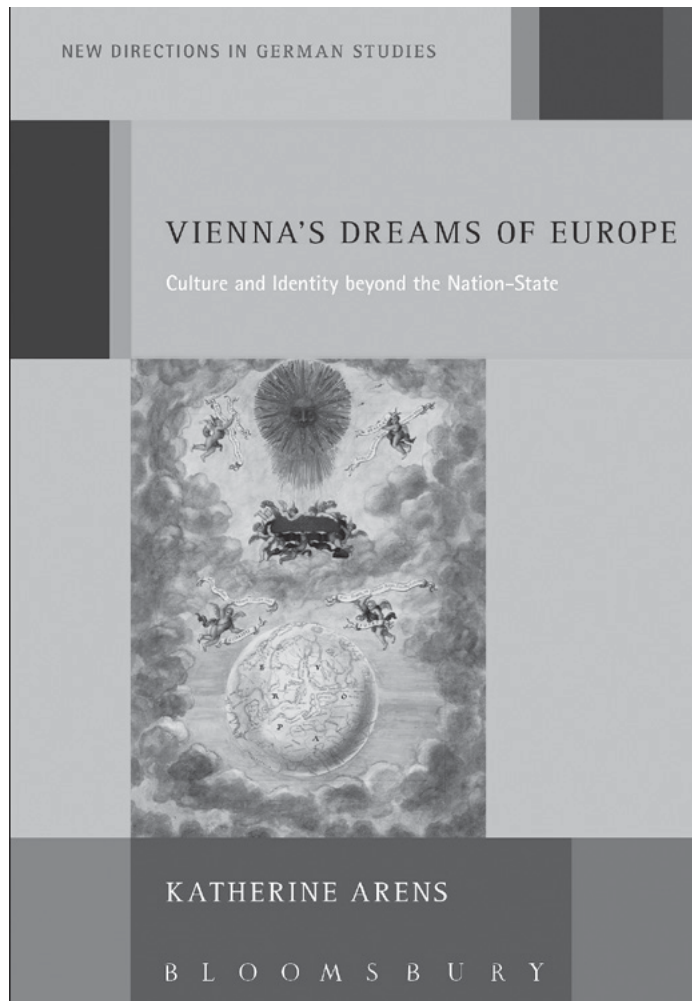
**PG:** We have about 1100 graves. We're doing a very deep genetic nuclear capture, trying to get about 1.2 million snips or single nuclear dipolymorphisms, to be able to look at kinship within cemeteries and to determine its structure.

Between cemeteries that feature different cultural forms, we'll also try to look at genetic distance related to these places, to begin to add one more component to our written, archaeological, and physical anthropological evidence about population movements.

Is this going to tell us how to deal with the current European refugee problem? Absolutely not, because today we have a very different problem. Is it conceivable that the people coming into Europe now will be assimilated? Yes. In a generation? Certainly not. In ten generations? I don't know. Will they be assimilated into European culture as it is today? Certainly not. European culture, European society, European identity, is constantly changing. This is very much the topic that I'll be talking about this afternoon. This is also what I see in my research, that the idea that Syrians will become German in the way that Germans are German, or the way that some Germans think Germans are today, is simply not going to happen. Would Germans stay exactly as they think they are today without a Syrian migration? No. They would become something else anyway. Think first of all of this massive migration we talked about earlier: the ten million refugees from the Sudetenland, from East Prussia, Rumania, Hungary, Russia, that took place in the late 1940s. Ten million people coming in! Now, they were "Germans," but in many cases, their families had not been in what constituted Germany for centuries. Their languages were very different. This was a very hard transition for these people, and if you talk to the children of these people, their parents went through a difficult time. It also transformed Western Germany. These dialects began to break up, and local community traditions were very different when you suddenly had all these Rumanian Siebenburgen Saxons coming into a place like Linz. Their cultural traditions—how they dressed, how they lived—were quite different from the traditions in Linz, or in Bavaria, so there was that change. The enormous influx of Turkish workers, who for a long time were not even eligible for citizenship, has transformed Germany. The Pieds Noirs, the Europeans of North African background, transformed France, and the massive migrations of people from South Asia transformed Britain. What will happen now with this massive migration? Is it dangerous? Absolutely. If these people are treated badly, if they're marginalized, then we're going to add another layer of resentment, potential violence, and trouble in an already volatile European situation. This is a very real crisis that must be handled carefully, and the Europeans are not handling it well. Of course, America lets in so few immigrants, and we have such a virulent debate going on concerning Syrians, that perhaps I shouldn't lecture. Let me just say this: Are we facing another *Volkerwanderung*? No, and we may not have had a first one.

*Christopher Flynn is assistant editor of the Austrian History Yearbook. ♦*

## A fresh look at culture and the nation-state



Katherine Arens. *Vienna's Dreams of Europe: Culture and Identity Beyond the Nation-State*. New York: Bloomsbury, 2015. 344 pp. Cloth, ISBN: 978-1-44114-249-8, \$125; paper, 978-1-44117-021-7, \$34.95

Katherine Arens is so eager to get to her central argument in her learned and thoughtful study of Austria's place in European culture and history that she already begins to make it in the Acknowledgments. Austria and Germany, she insists, "have never been the same culture, no matter how many scholars of 'German' literature have taken that cultural unity as a given for over a century." (vii) Arens seeks to counter the subordination of Austrian Studies within a larger field of German studies and instead turn toward a notion of multiple germanophone cultures as the objects of investigation. *Vienna's Dreams of Europe* not only offers a rethinking of Austria's place in Europe; it also offers a rethinking of Austria's place within (North American) German studies. Indeed, both rethinkings are intricately related.

*Vienna's Dreams of Europe* challenges a fundamental assumption of scholarship on European history since World War I: that European culture and politics are best conceived in terms of the nation-state and that international relationships are best viewed through the lens of colonialism. In place of nation states, Arens posits that we think in terms of networks that imagine communities beyond political boundaries. Given its history as a multi-lingual, multi-ethnic empire,

Austria serves as a convenient place to rethink our concept of Europe. Had Arens posited a notion of a monolithic Austrian culture in order to oppose this nationalist concept of Europe, she would have fallen into a trap of replacing one stultified concept with another. Fortunately she does not do that and instead insists on a conception of Austrian culture that is multiple and fluid. Indeed, her book is titled not "Austria's Dreams of Europe," but rather "*Vienna's Dreams of Europe*." Vienna here is not simply a city defined by civic boundaries, but rather a multi-ethnic and multilingual space defined by layers of historical ties and multiple public spaces.

*Vienna's Dreams of Europe* is centered around eight case studies ranging from the Enlightenment to the present. In each of these case studies, prominent cultural figures imagine their publics and cast their identities in terms that defy classification with governmental or economic networks. The first three chapters sketch an Austrian conception of theater in contrast to a German conception. Chapter One pits Joseph von Sonnenfels against Gottfried Ephraim Lessing in their competing notions of what constitutes a national theater. Whereas Lessing famously argued for a national theater of Enlightened geniuses educating its audience and molding them as a national public, Sonnenfels instead posited a community of theater-goers to be served by a variety of texts that do not recognize national boundaries. Sonnenfels couched his arguments precisely in opposition to Lessing's Classical German notion of national theater, just as Arens couches her arguments in opposition to German studies' notion of national literature. Chapter Two follows closely upon Chapter One, this time pitting Austria's most famous nineteenth century playwright Franz Grillparzer against Weimar Classicism. Grillparzer, Arens argues, prefers a critical theater to a revolutionary theater, picking up on Sonnenfels' desire to craft a public space that thinks beyond political systems. Chapter Three takes up the Austrian tradition of Volkstheater and seeks to reconsider what is often dismissed as politically complacent popular theater as a theater that in fact does important work in educating and molding communities. Grillparzer is central here too, as is Johann Nestroy. Vienna's folk theater is, Arens insists, a critical theater that seeks to educate its public from within their class perspectives and enable thought rather than posit new ideologies. In this case, as in the previous two cases, Germany provides the contrast to which Austria (broadly conceived) provides opposition.

Chapter Four stays within the nineteenth century, but turns away from theater to the visual arts and to the novels of Adalbert Stifter. Once again, these texts become in Arens' reading critical interventions that reference common historical experiences in order to ask its audience to question the assumptions that they have been educated to accept. They are an exercise in crafting a public space and reaching a public to occupy that space. The second part of *Vienna's Dreams of Europe* jumps to the twentieth century. Two chapters are devoted to fin-de-siecle Vienna and seek to recast the conventional notions of Hugo von Hofmannsthal and Arthur Schnitzler. The final two chapters move to post-WWII and post-imperial Austria. Chapter Seven examines the Wiener Gruppe within the tradition of the Volkstheater and Chapter Eight takes us into the post-Cold War present and the ongoing realignment of regional and local cultures. A new, post-Wall notion of a paneuropean culture finds inspiration in the pre-World War I Habsburg Empire.

*Vienna's Dreams of Europe* is the latest entry in the essential "New Directions in German Studies" series published by Bloomsbury Academic and edited by Imke Meyer. Now stretching over a dozen volumes, this series is characterized by bold and thoughtful books that take stock of where German studies stands and where it might be headed. Arens's volume concentrates on familiar figures of Austrian culture, but examines them in a new light. They are not part of a larger "German" culture, but rather an alternative vision of Europe beyond national, ethnic, and linguistic boundaries. Is Austria then the exception to Germany and

*continued on page 30*



# Rich attention to context pays off

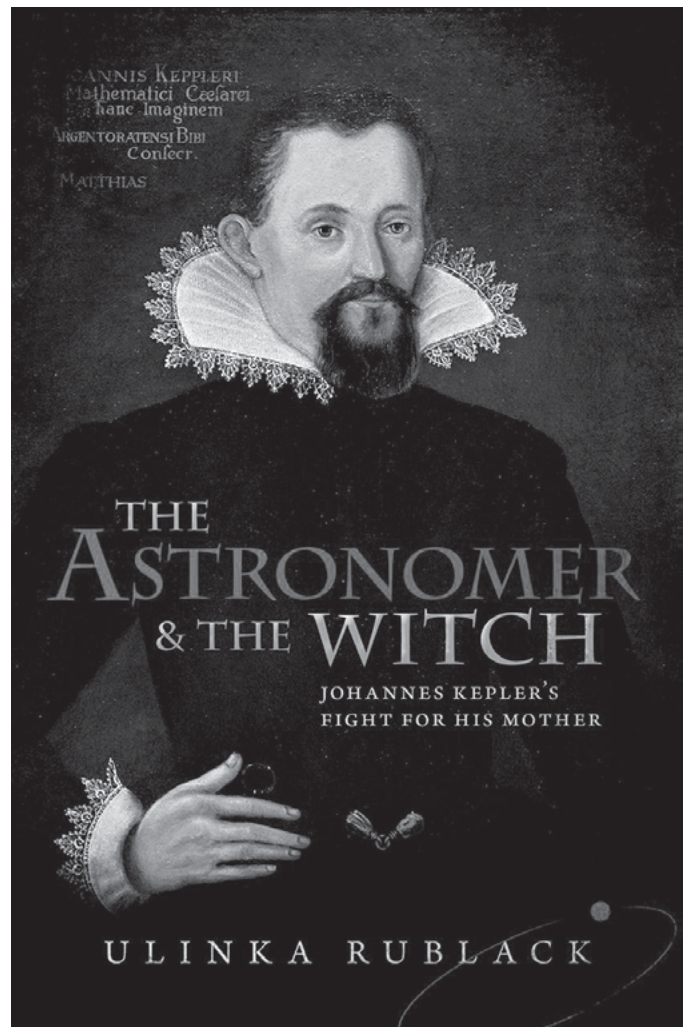
Ulinka Rublack. *The Astronomer and the Witch: Johannes Kepler's Fight for his Mother*. New York: Oxford University, 2015. 359 pp., illus., maps. Cloth, ISBN: 978-0-198-73677-6, \$29.95

In her thoroughly enjoyable book, Ulinka Rublack demonstrates the power of microhistory. She recounts the intertwined lives of two remarkable people, Johannes Kepler (1571-1630) and his mother, Katharina Kepler (née Guldenmund), born in Württemberg in either 1547 or 1550, the ostensible “witch” of the title. Rublack focuses upon the event that intimately drew them together late in life—Katharina’s trial for witchcraft from 1615 to 1621—but she goes well beyond factual and legal matters, constructing a multifaceted family drama bringing to life over five decades of central European history. Drawing upon her expert understandings of both extant sources and a vast array of scholarly works, she crafts not only the story of a trial, but the story of a historical moment.

The case itself is a straightforward affair, even if its central characters, length, and paper trail are out of the ordinary. Katharina, a widow in her mid- to late sixties, incurred the animosity of several members of the Reinbold family of Leonberg, where she lived. Formally accused of harming Ursula, the wife of a glazier, Katharina fell under the authority of a ducal governor sympathetic to the Reinbolds. Her son Christoph and the husband of her daughter Margaretha immediately initiated a suit for defamation (an effective tactic for avoiding conviction, research has shown). So began a years-long process that gradually gained momentum. It included Katharina moving to live with her daughter in Heumaden and Johannes in Linz; depositions from neighbors alleging suspicious behavior; her arrest and return to Leonberg; eighteen months of imprisonment; voluminous correspondence among the governor, the chancellery in Stuttgart, Johannes, and others; and a legal opinion from the law faculty at Tübingen stating—in agreement with a son’s meticulous defense of his mother—that torture was unwarranted. Katharina ultimately secured her own release when she refused to confess to any malicious acts when pressed to do so by an executioner empowered to threaten her with torture but forbidden to carry it out.

How Rublack recounts the tale and arrives at her conclusions is what gives the book spark. Largely because she is so insistent upon contextualizing her protagonists’ words and actions, they emerge as complex people living complex lives. She persuasively concludes that Johannes’s tireless and meticulous formal defense of his mother made all the difference, but she makes equally clear that Katharina was defamed as a result of communal politics, there being nothing out of the ordinary in her reputation as an herbalist (shared with other Guldenmund women) or in the independent behavior some construed as suspicious. In exploring Johannes’s “fight” for his mother, she leaves none of his experiences or endeavors unexamined and does likewise in tracing Katharina’s life from early childhood to her death six months after her exoneration. Readers come to know a brilliant but fully human Johannes, an image somewhat different from the Kepler encountered in most histories. Equally important, they come to know a fully human Katharina, an image also at odds with the usual depictions.

Rublack relies in part upon earlier portrayals of the man. Well-informed readers likely think of Kepler as one of the stars in the firmament of the European Scientific Revolution. Most are probably aware of his expertise in mathematics, his astronomical work with Tycho Brahe, and his *Laws of Planetary Motion*, which for the first time accurately described the movement of the planets around the sun. Some—particularly readers of more popular accounts—may also understand him as a man personally afflicted with hardship and crisis in a time also plagued by turmoil. Scholars of the Habsburg Monarchy no doubt have a more balanced understanding of him and his achievements, given their greater awareness of the vicissitudes of both the Monarchy and the Holy Roman Empire during the late sixteenth and early seventeenth centuries. Yet, they may also see him as long-suffering in the midst of difficulties, his professional trajectory the result of not only his intellect but also his fears of persecution as a Lutheran within the Habsburg territories. They are also apt to appreciate his science as emerging from a worldview more superstitious or magical than our own, and therefore from a set of assumptions and



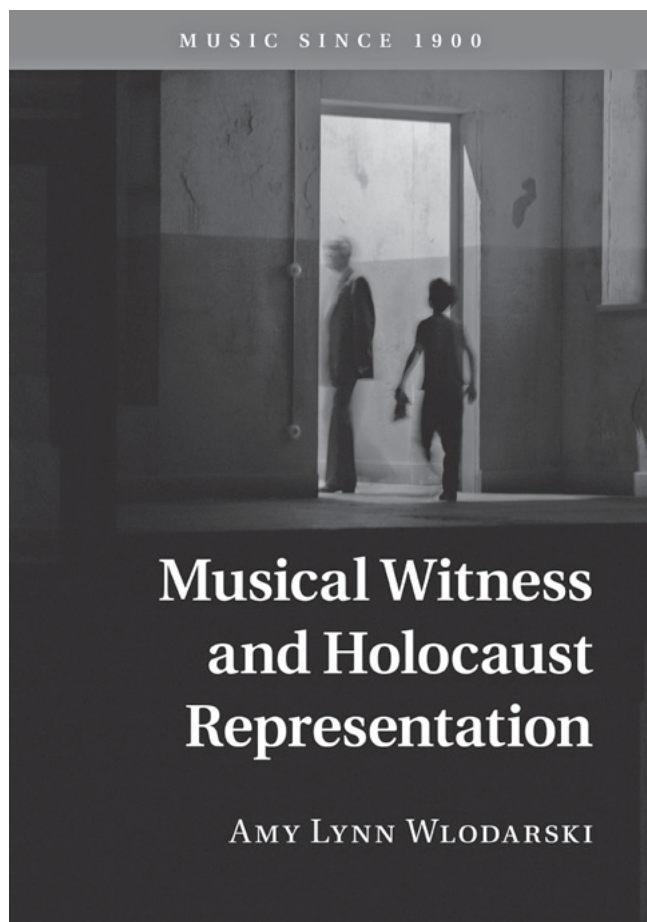
practices often prioritizing providence, universal harmonies, and occult forces.

Rublack might agree that there is not much wrong with most of these generalizations, as far as they go. Yet, in her account, they become opportunities for exploring his intellectual, political, and social circles, as well as the economic circumstances of his family life, in order to explicate the psychology of the man—the workings of his mind within very practical circumstances. She charts his rise from mathematics teacher at the Lutheran Gymnasium in Graz, through his sudden and fortuitous appointment as Brahe’s assistant and then successor as Imperial Mathematician at the court of Rudolph II in Prague. She describes his hasty removal to Linz under the protection of the Upper Austrian estates, as well as his final days in Sagan at the court of Albrecht von Wallenstein.

But just as surely, she puts this career to work in explaining how and why he responded to the dire threat facing his mother. Late in the book, she notes that “One of the benefits of seeing Kepler in relation to others rather than regarding him as a dispassionate mind is that he becomes a far less overwhelmingly tragic figure.” (301) In fact, her book’s microhistorical approach allows her to push back against the simple notion that Kepler was “a troubled man in a troubled time.” (301) Rublack’s Kepler is allowed to worry about the effect his mother’s conviction might have upon his reputation, but he is also allowed to worry about her welfare, to lose his temper with her, to smile at her, to call her ignorant and infirm, and to love

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# Music as "Secondary Witness"



Amy Lynn Wlodarski. *Musical Witness and Holocaust Representation*. New York: Cambridge University, 2015. 251 pp., tables, mus. examples. Cloth, ISBN: 978-1-107-11647-4, \$99.99

This thoughtful book queries the nature of what its author calls "secondary witnessing" of traumatic episodes like the Holocaust. As opposed to primary witnesses, who observe an event directly, secondary witnesses interpret the past from a distance, informed by imagination. The work they craft offers reflections on the nature of trauma, memory, and aesthetics. It is always informed by and representative of its era's cultural and political questions.

Wlodarski's musical "secondary witnesses" are the composers Arnold Schoenberg, Hanns Eisler, and Steve Reich, representing compositions that are "well recognized, ...already been engaged in musicological scholarship, and...representative of a key development within the historical narrative." (9) Chapters One and Two analyze Schoenberg's *A Survivor From Warsaw* and Theodor Adorno's use of it to critique music as testimony. Chapter Three looks at Hanns Eisler's score for Alain Resnais's film *Night and Fog*. Chapter Four addresses the fate of the co-authored *Jüdische Chronik* in the two postwar Germanies. Chapter Five examines Steve Reich's *Different Trains*. Of all the works treated in the book, we spend the most time with Schoenberg's cantata *A Survivor from Warsaw*, analyzing it from philosophical, historical, critical, and musicological perspectives.

*Survivor* relies on Schoenberg's infamous twelve-tone (dodecaphonic, atonal) compositional system. But in addition to the twelve-tone "row" or set of base notes, Wlodarski highlights his

use of the augmented triad – a somewhat dissonant three-note chord that, repeated many times, becomes a surprising source of stability and unity within the piece. (28-32) With apologies to Wlodarski and Schoenberg, *Musical Witness* rests on the argumentative equivalent of a series of augmented triads, some of which resolve into an ideational melody the reader can follow, while other ideas dissolve, or disappear.

In the first chapter, Wlodarski links Schoenberg's *Survivor*, itself a three-part work, to ideas he expresses in his *Gedanke Manuscripts* about the epistemology of musical comprehension, resting on memory and recognition. She argues that Schoenberg's comments in them regarding the nature of musical perception inform the structure of *Survivor*, written in 1947. (20-22, 25) But Wlodarski assumes, rather than substantiates, a direct association between Schoenberg's earlier analysis of musical cognition and his postwar efforts to represent historical memory, specifically the narrator-survivor of his cantata, struggling to recall and overcome trauma.

The chapter's conclusion introduces new ideas: Schoenberg's relationship to the numinous or divine, the musical significance of the augmented triad (as opposed to the earlier part of the chapter, which focuses on the twelve-tone row and its significance to Schoenberg's musical memory work), and Schoenberg wrestling with his own identity as an exile, a German, a Jew, and a twelve-tone avant-gardist hoping to leave a legacy. (32-33) Regrettably, these intriguing ideas are not developed in subsequent chapters.

The following chapter addresses Schoenberg's composition of *Survivor*, its Albuquerque premiere in 1948 and later performances in New York and West Germany, and Theodor Adorno's early postwar championing of Schoenberg and *Survivor*. Schoenberg's rejection of traditional tonality serves for Adorno as crucial to postwar art, in that it brings about "eruptions of negative experience," forcing the listener into a critical engagement with the past. (49) Yet after Schoenberg's death Adorno somehow turned against *Survivor*, as in his 1961 essay "Commitment," where he critiques the work as dangerously aestheticized, and therefore presenting entertainment or even pleasure to the listening audience: "the victims are turned into works of art, tossed out to be gobbled up by the world that did them in" (52). Wlodarski does not explain Adorno's changed approach.

Chapter Three offers an engaging discussion of Alain Resnais' 1955 documentary film *Nuit et Brouillard* (Night and Fog), scored by Hanns Eisler, and introduces us to the term "empathic unsettlement" (60) as central to the musical work of Holocaust witnessing. Resnais summarized Eisler's score as akin to Schoenbergian dissonance, or Brechtian disjunction between emotion and intellect: "one could set a film's most dramatic moments to simple music that was completely foreign...and this would cause the eyes not to be spellbound." (69) For example, Eisler's musical commentary on clips from Riefenstahl's *Triumph of the Will* invert Wagnerian leitmotifs into complex, dissonant chords, refusing melody or resolution. (75) At the same time, Eisler had to balance empathic emotion with critique, to avoid alienating the movie-going audience. (71) Wlodarski's emphasis here is on composition, not reception: she focuses on Eisler's assumptions rather than on the actual audience's response to the film.

Chapter Four tells the story of the *Jüdische Chronik*, co-authored in the early sixties by composers from both Germanies, was intended by Paul Dessau, the work's main creator, to create a "representational third space" in which both countries could confront their shared past. (100) But its reception differed greatly in West and East. The West German critics mocked it while GDR media and government embraced it, claiming it as evidence of West German antisemitism and East German antifascism. (109, 115) Here Wlodarski occasionally mentions the notion of tertiary witness, which seems to indicate an official interpretation of a historical event, serving a political purpose, but she does not fully explain this concept. (94, 124)

In the book's last chapter, Wlodarski discusses Steve Reich's *Different Trains*, inspired by the realization that had his family remained in Europe he would have been a victim. (126). He intended to use music objectively, to portray the facts of the Holocaust. Drawing excerpts from video testimony at Yale's Fortunoff Video Archive for Holocaust Testimonies, Reich never acknowledged the constructed nature of Holocaust testimony, continuing to insist that his work conveyed simple truth. (141, 151, 161) The book's epilogue reconsiders secondary witnessing amid a larger discussion of the limits of historical and aesthetic representation.

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# HITLER'S RACIAL-ECOLOGICAL FANTASIES

Timothy Snyder. *Black Earth: The Holocaust as History and Warning*.  
New York: Tim Duggan Books, 2015. 462 pp., maps.  
Cloth, ISBN: 978-1-101-90345-2, \$30

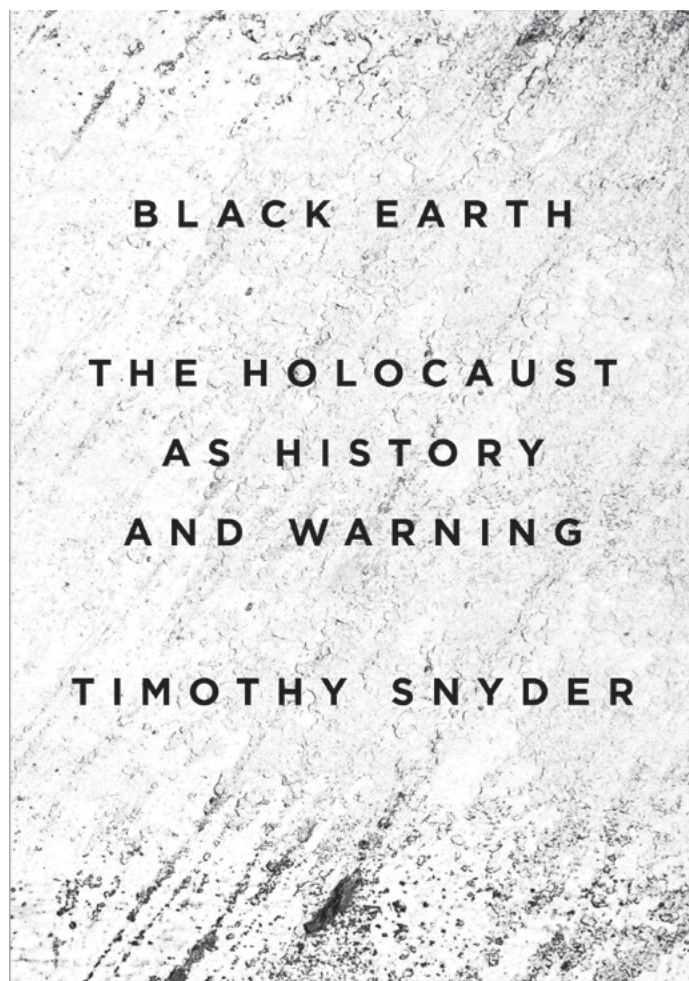
What inspired Nazi genocide? Since the collapse of the Third Reich, historians have pursued an answer to this complex and multifaceted question. Explanations have been as abundant as they have been varied. Indeed, though the literature on the Holocaust is vast, how Hitler enlisted ordinary Germans to become murderers remains open for debate. In *Black Earth: The Holocaust as History and Warning*, Timothy Snyder examines Hitler's ecological worldview as a source for new answers. He concludes that the roots of the Holocaust extend not only to anti-semitism or prejudicial hatreds, but also the fertile landscapes of Ukraine and the wide-open spaces of the American West.

Snyder's principal aim in *Black Earth* is to place the Holocaust in a "global context." He defines Hitler's pathological struggle against "world Jewry" as both ecological and racial in nature. (321) Races for the Nazis were primordial and unequal, and they competed in a zero-sum game for limited territory and resources, most notably rich agricultural regions. Jews, meanwhile, were "a spiritual pestilence" that threatened the natural racial order of the world by proliferating ideas of empathy, conscience, and humanity. (8) For Hitler, Snyder writes, the eternal Jewish conspiracy was the subversion of science, a menace that endangered not only Germany, but also the natural biological order of the human race. Out of his "circular worldview" grew Judeo-Bolshevism, a myth that enabled Hitler to connect his ideas about Jews to a specific piece of territory—the Soviet Union. (9) Operation Barbarossa and the "Final Solution," Snyder concludes, thus represented a German crusade to "revise the global order and begin the restoration of nature [on] a planet polluted by Jews." (27)

Snyder writes that long before June 1941, however, Hitler's circular logic dictated that Poland constituted a natural ally of Germany, a position that will likely surprise many nonspecialists. Though Berlin and Warsaw shared similar anxieties about the looming presence of the Soviet Union and the place of Jews in society, Snyder argues that Hitler failed to consider Poland "as an actor with its own aims and purposes." (31) Polish agency was not the only problem. More fundamental was that the two sides held contradictory views on the role of the state and global politics in the twentieth century. Snyder contends that while Hitler regarded the state as "a means to an end," an entity that could mutate and "be put at risk," Polish officials viewed the state as an inherent source of potential national good and stability. (32) Berlin saw the world in precolonial terms, a perspective that favored natural "racial dominions" over territorial sovereignty. Warsaw, meanwhile, embraced a decolonial vision, a belief that favored strong homogenous states over decentralized, multicultural empires.

Snyder dedicates considerable space to this distinction to underscore why Hitler first unleashed the Germany army—and the SS—in Poland and not the Soviet Union. Since "minorities depend the most on the protection of the state and upon the rule of law," the absence of formal political order rendered stateless peoples helpless. (107) State destruction thus emerges as a major theme in *Black Earth*. Out of the ashes of states emerged concentration camps—"racial institutions" that would reorient the world to its natural biological order. (42) After the destruction of Poland, Hitler regarded eastern Poland, the Baltic States, Bessarabia, and Ukraine as essential to the culmination of his racial-ecological fantasies. Stalin's occupation of these territories in 1939-1940, which destabilized Jews' place in society considerably, helped pave the way for Nazi occupation. In this manner, the "bloodlands," which were the focus of Snyder's previous book on mass murder and genocide in East-Central Europe, became the natural epicenter for Hitler's racial new order. "The East belongs to the SS" was not so much a delusion of Nazi fantasy, Snyder concludes, as it was the culmination of Hitler's global worldview. (178)

Though Snyder strives to offer a fresh perspective on the origins of Nazi genocide, one wonders what is exactly original about his argument. His ultimate assertion that "the Holocaust is not only history, but warning" is indeed innovative, but only because many historians regard such a venture as moralizing and presentist.



Beyond his underlying effort to link history with present-day affairs, Snyder's focus on non-German actors, the role of states and "minority populations" in the twentieth century, and the influence of race on Hitler's worldview is hardly novel. Efforts intended to de-center the place of German soldiers and citizens in the Holocaust are, of course, essential to broadening our understanding of the crimes committed during the Second World War in Europe, but they must be undertaken with considerable care. If we take Snyder at his word that simply viewing "Hitler as an anti-Semite or an anti-Slavic racist underestimates the potential of Nazi ideas," we run the risk of conflating the Third Reich with other dictatorial, "totalitarian" regimes. (321) Hitler's worldview undoubtedly shaped his political and racial assessments—that is beyond argument. But if we focus exclusively on the internal delusions of one man, what is to prevent us from equating one person's ideas about a racial world order, for example, with another's grandiose ideological goals? This issue converges with another related problem of *Black Earth*. The general tone of the book dehumanizes Hitler so that he is no more than a robotic agent of Nazi ideology, as opposed to the other way around. Indeed, by the end, one is left wondering if Hitler exhibited any personal emotion at all, or if he was only a mechanical actor at the mercy of his own twisted worldview and cyclical logic.

Snyder's *Black Earth* provokes us to think about the history of the Holocaust, but not because it offers a novel assessment of its origins. It presents readers with graphic descriptions of systematic annihilation in twentieth-century Europe. If anything, Snyder's focus on the role of state planning and violence is a continuation of a trend that sees genocide as an inherently top-down affair. His commitment to detail

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# Sacrifice and Rebirth: The Legacy of the Last Habsburg War

Edited by Mark Cornwall and John Paul Newman

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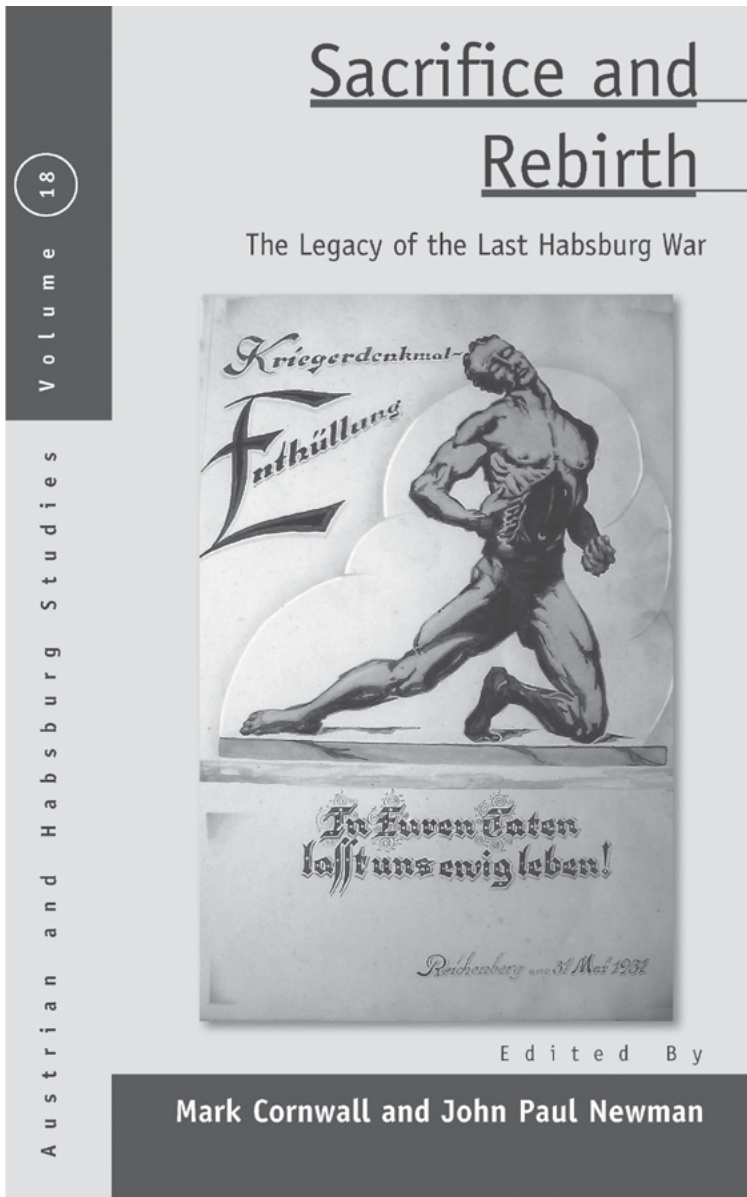
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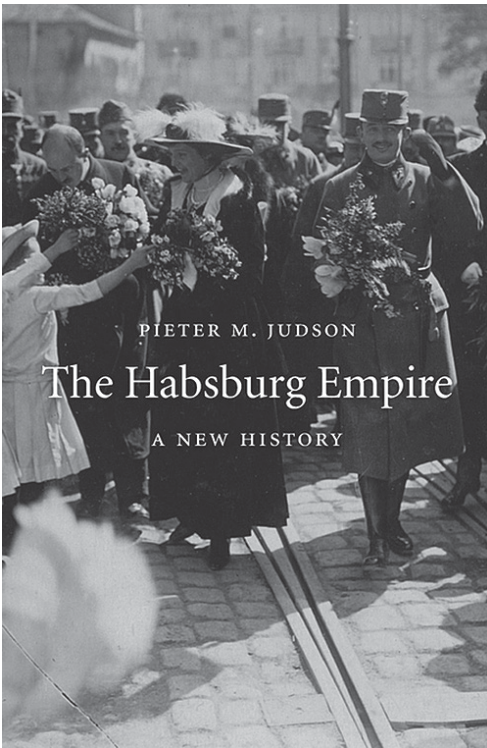
*Laurence Cole*



When Austria-Hungary broke up at the end of the First World War, the sacrifice of one million men who had died fighting for the Habsburg monarchy now seemed to be in vain. This book is the first of its kind to analyze how the Great War was interpreted, commemorated, or forgotten across all the ex-Habsburg territories. Each of the book's twelve chapters focuses on a separate region, studying how the transition to peacetime was managed either by the state, by war veterans, or by national minorities. This "splintered war memory," where some posed as victors and some as losers, does much to explain the fractious character of interwar Eastern Europe.

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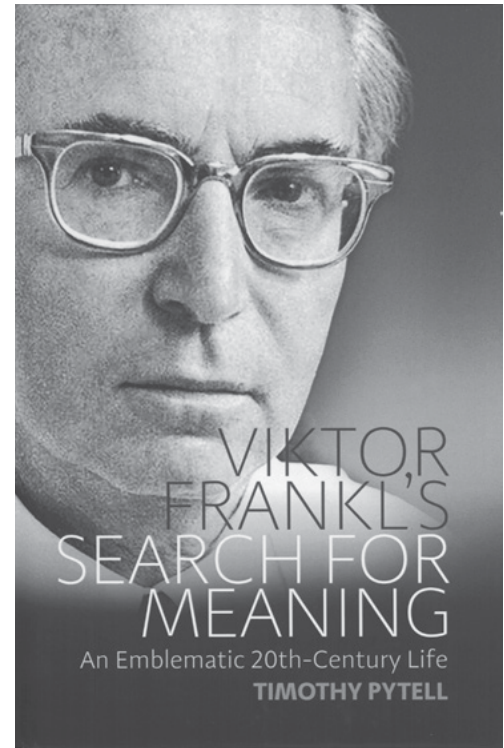
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## The Austrian Center at Olomouc Where Moravian-German literature, culture live

The Austrian Center at Palacký University in Olomouc, Czech Republic is the youngest of seven Austrian Centers in Europe, North America, and Israel. Founded in 2012, it is active in three ways.

1. *Moravian German literature research as a genuine part of Austrian literary history: Arbeitsstelle für deutschmährische Literatur.* A strong German language culture existed in Bohemia and Moravia, the Czech lands, from the Middle Ages until 1945. This was, of course, in addition to Czech literature and culture. The so-called “Prague German literature” is a worldwide phenomenon mainly due to the work of Franz Kafka; nevertheless, “the German theme” was taboo in Czechoslovakia after the expulsion of Germans and throughout the Communist dictatorship. German-language literature from provincial regions, i.e. from Moravia, is still a little known body of work. The *Arbeitsstelle für deutschmährische Literatur* at the Department of German Studies at the Faculty of Arts at Palacký University has been devoted to its research since 1997.

The Center's early years were dominated by basic and applied research, collection of material, collection of information about the unknown, forgotten Moravian German literature which had been dislodged from literary history and the history of its country. The initial list of about two hundred Moravian German authors has grown to about three thousand in the course of research in libraries, archives, and museums. The output of basic research includes various collections of texts and databases of Moravian German literature, providing basic information for future interpretative processes. The first culmination of our research was the 2003 edition of the *Dictionary of Moravian German Authors* containing 120 entries including a thorough bibliography. In 2006, the second part followed with 80 entries. In 2015, the third part appeared, with 50 entries.

The Center has created a dense network of international contacts, partners, and external collaborators from Germany, Austria, Poland, and Hungary, mainly by regularly holding international conferences, workshops, lectures, and block seminars by visiting professors. In the 18 years of its existence, the Center has organized 20 international conferences in Olomouc. Conference collections are issued by the Center's *Beiträge zur deutschmährischen Literatur* which has published 30 volumes so far (see <http://as.germanistika.cz/publikationen>). During its



Left to right: Soňa Červená and Ingeborg Fiala-Fürst. Photo: Austrian Center at Palacký University.

existence, the *Arbeitsstelle* has become a recognized scientific institution, sought by researchers from around the world.

2. *Study.* The *Arbeitsstelle* organically combines research and teaching, thus fulfilling the specific role of the university. The team of collaborators includes experienced researchers, professors, lecturers, and many students at all levels of study. With the guidance of the Center, students learn research work in the process, study its methods in practice, and publish their own first scientific results. Dozens of bachelor's and master's theses have been written on the subject of Moravian German literature as well as 12 doctoral theses (7 of which have been published in book form). In addition, Moravian German literature is included in the curriculum as a compulsory subject; this is unique to the Department of German Studies at the Faculty of Arts at Palacký University.

The Olomouc Department of German Studies also tries to fight the current trend of the disappearance of German from Bohemia: in 2010 we introduced a new unique field of study, “German as a Language of Humanities,” which, in addition to the classic German philology, teaches the basics of the six humanities disciplines (history, philosophy, religion, general linguistics, art

history, and medieval studies) in German, with German terminology, and the German/Austrian history of the discipline. Students from around the world (with at least a passive knowledge of German) are invited to join the program.

3. *Public outreach.* The German language, the bearer of Moravian-German culture and its remembrance, is slowly disappearing from the Czech Republic as the lingua franca of scholars and as a communication tool. The Austrian Center's “public education” is aimed mainly at a Czech audience that lacks knowledge of German/Austrian history and their own country's culture. We organize exhibitions and readings, we create radio programs, and we publish fiction (translations in the book series *Poetica Moraviae*). Most recently, the Center organized “German Interviews” featuring twelve prominent representatives of Czech cultural and political life who shared the importance of German in their own lives, thereby increasing the audience's awareness of the importance of German throughout Bohemia and Moravia.

Ingeborg Fiala-Fürst  
Austrian Center at Palacký University  
Olomouc, Czech Republic



Adam Chrobak

## Wirth Institute names research coordinator

The Wirth Institute for Austrian and Central European Studies has appointed Hungarian researcher Adam Chrobak as Visiting Research Coordinator for the 2015-16 academic year.

Adam came to the Wirth Institute after working at civil/non-profit organizations in Budapest. According to Adam, "One of my goals is to help the Wirth Institute and the University of Alberta in developing greater ties to post-secondary institutions in Hungary, while at the same time assisting in the planning of a major international conference and cultural festival. The academic conference, "Hungary 1956-2016," aims to examine topics related to contemporary Hungary sixty years after the revolution. The cultural festival will be a major celebration of Hungary's contributions to the world and an opportunity to highlight our rich and flourishing diaspora communities abroad."

Adam hopes that working on these projects will help him to forge relationships with the Canadian volunteer sector. He is also the Wirth Institute liaison between the university, the local Hungarian community, and the Hungarian communities at large.

All of these duties as Hungarian Visiting Research Coordinator also help him to carry out research related to the Hungarian Diaspora in Alberta. "The primary objective of my research," he explained, "is to examine the generations of Hungarians who settled in Alberta, focusing on oral history. The recording, preservation, and interpretation of this historical information will help us better understand and contextualize the role and influence of these settlers within Canadian society."



Maureen Healy

## CAS cosponsors workshop: Habsburg Home Fronts

A workshop at Schloss Rothschild in Reichenau a.d. Rax, Austria, from 27-29 October, 2015, organized by Tamara Scheer, Erwin Schmidl, and Nancy Wingfield, brought together an international group of some twenty historians to discuss their research on Habsburg home fronts during the "long" First World War, a topic that has heretofore received relatively little attention. In addition to CAS, sponsors were FWF Der Wissenschaftsfonds, Landesverteidigungsakademie, and Ludwig Boltzmann-Institut für Historische Sozialwissenschaft.

Maureen Healy (pictured above) and Iris Rachamimov were the keynote speakers. Healy's talk addressed "Homefront, Civilians and the Everyday in World War I," while Rachamimov discussed "'The Front,' 'The Homefront,' and the Many Other Homes and Fronts: 'Home' as a Social, a Spatial and a Temporal Idea during the First World War."

Paper presenters, who ranged from advanced doctoral candidates to senior scholars, hailed from Austria (Elisabeth Haid, Reinhard Mundschütz, Tamara Scheer, and Julia Waliczek-Fritz), the Czech Republic (Rudolf Kučera),

France (Catherine Horel and Claire Morelon), Italy (Alessandro Livio), Romania (Ionela Zaharia), Slovenia (Borut Klabjan), and the United States (Kathryn Densford and Máté Rigó). Their cutting edge, interdisciplinary research, much of it based on previously unused and underused archival sources, addressed a plethora of topics, including business behind the front in Transylvania, various aspects of mobilization, denunciation, and propaganda across the Monarchy, as well as daily life in internment and POW camps. Much of their work blurred the distinction between fighting fronts and home fronts in the Monarchy, demonstrating what Rachamimov has termed, "home front/fighting front hybridity." This research also reveals the differences between the Western and Eastern/Southeastern Front experiences and raises the question of when the Great War finally ended in the east.

Other participants included Jernej Kosi, Sabine Schmitner, Rok Stergar, and Andrea Talabér. Healy, Horel, Rachamimov, and Wingfield presented the concluding remarks.

*Nancy M. Wingfield*

## DEADLINE FOR CAS PRIZES EXTENDED

Deadlines for the 2016 CAS Book Prize and Dissertation Prize, funded by a generous donation from David and Rosemary Good, have been extended to **MAY 2, 2016**. Each prize carries a cash award of \$1,500. To be eligible, the work must be written in English by a single North American citizen or green card holder and be published/defended between January 1, 2014 and December 31, 2015. The work may be in any discipline, so long as the focus is Habsburg or post-Habsburg studies. For further details, see the Fall 2015 ASN or go to the CAS website.

# Judith Eiblmayr



photo: Lisa Miller

## design in Austria and America

Judith Eiblmayer, a practicing architect, architectural critic, and teacher, was the Fulbright Visiting Professor in Fall 2015. On November 19, she gave a talk, "Is There a 'Perfect' Town? The Rational Grid and Medieval Maze—Two Systems of Urbanization." A few days later, ASN spoke with her.

by Daniel Pinkerton

**ASN:** To begin with, where were you educated?

**JE:** I studied at Vienna University of Technology (TU-Wien), the University of Michigan-Ann Arbor for one term, and Venice, Italy, for one semester.

**ASN:** When did you first become interested in architecture?

**JE:** I'm from an architectural family. My father was an architect and my grandfather was an architect. In our family we have, I think, six or seven architects or designers. I was in the office with my father when I was eight years old, drawing. Since I was a kid, I wanted to be an architect. I also liked to write though, so I started writing about architecture right after my studies.

**ASN:** For what kinds of publications do you write your criticism?

**JE:** At first I wrote for architecture magazines, and then the architecture page of the newspaper *Die Presse*. I was their critic for seventeen years,

and then I started to write books. I wrote something like fifteen books. When I started, right after my studies, I had a baby too, so it was easier for me to write at home than to work as an architect in an office. At that time, in 1991, nobody wanted to write about architecture, so it was really easy to get into these magazines. I'd just say "I want to write for you, here are some articles of mine," and they'd say, "Yes of course, just start!" I was 27 then, and it was well-paid, though that changed a lot.

**ASN:** It's not as well paid or there are more people who want to do it?

**JE:** It's more complicated than that. Anybody can write about architecture now. If an architect wants his or her building to be publicized in one of the fancy magazines, s/he can just pay for it and the article is published. Objective criticism does not exist anymore, except in *Die Presse*. I was their critic for seventeen years, but the position is an unpaid one. If one writes about houses, one does not get paid anymore unless one publishes a book.

**ASN:** Who did you study with? Did you have any mentors, other than your father?

**JE:** Actually, I had my most important mentor at Ann Arbor. When I studied in Vienna, it was a very conservative time, professors often would say that projects were not good enough. It was not very encouraging. Then I came to the University of Michigan and my teacher, Bill Scott, was an enthusiastic intellectual. That made quite a difference. He was the first teacher to tell us Austrians "I think you have some great ideas!" We were taught just to be ourselves and be creative. Of course we were critiqued too, but it was constructive instead of destructive like in Vienna. When we finished our studies at TU-Wien in 1991 the dean, Rob Krier, told us in his speech: "We don't really need more architects in Austria." So Ann Arbor was my best time for study, and I really did good, intensive work there.

**ASN:** How much architecture and design work have you done as a practicing architect?

**JE:** A lot. I do conversions of apartments and houses, mostly small projects, because I've also been writing and doing urban planning. I've designed about 200 apartments. Often they're small interventions, but important ones.

**ASN:** Have you have designed houses, too?

**JE:** Yes, my projects are getting bigger time after time. After apartments I got into designing single family houses. Most Austrians want to have their own house especially built for their needs. People build once in a lifetime; they don't move as often as Americans do.

**ASN:** What are the differences between how Austrian and American houses and buildings are built?

**JE:** Construction in the US is quite different from Europe, not only Austria. It amazed me that most of the house structures here, even for bigger buildings, are still made out of thin wooden walls. It seems that sustainability is not the focus in the US, which became very important in Austria. We have to plan and build using thick walls with a lot of insulation or windows with three glass panes; if not, you don't get permission to build.

**ASN:** Wood is cheap, and brick is expensive in this country. People don't want to spend the money.

**JE:** But the houses in the US are even more expensive than in Austria!

**ASN:** Oh! But I think I meant what the contractor/developer will spend, not what buyers will spend.

**JE:** Well, of course, and even wealthy people with a lot of money buy these "boxes." I watched the construction of one house in Minneapolis's wealthy Lowry Hill neighborhood, and the whole mansion was built in eight weeks! The frames were covered with chipboard all over, walls, roof were all the same. It looked like it came from a 3D-printer! Further on you would see a differ-



ence between facade and roof because different materials were applied, but it's actually only on the surface.

**ASN:** *In America, building homes is a huge industry; there are relatively few people who build a house, hire an architect, find a contractor. Rather, there's a bank and a developer, and they'll build fifty of these things at once and maximize their profit.*

**JE:** Yes, that's the problem. In Austria, the housing industry is ruled mostly by small construction firms. It's not that everyone uses an architect, of course not. But it's more a private thing, a private small company, and a private person. The problem is about the design. Because of these big firms, all the houses look the same, and construction is the same, and there's no emphasis on the climate, whether in Texas or Minnesota, and I didn't know that before I came here.

**ASN:** *There's a certain kind of design that has sprung up in this city over the past roughly fifteen years. All the new apartment buildings going up have slight variations on the same design. I thought, well this must be a Minnesota thing, but I've been to California, Texas, Seattle, and it's all the same! Buildings may have a little more insulation against cold in Minnesota, but the overall design looks as if one architect designed them all.*

**JE:** No architect, probably, and in the south, of course, they should be building brick or stone. In every culture with a warm climate you have to be protected against the heat. Yesterday I went to a talk by Larry Millett. He's got a new book out about mid-century architecture in the Twin Cities, which is fantastic, a very interesting book. He gathered all this modern architecture here, and it's great.

**ASN:** *Larry's books remind me how much good architecture there is in our region. I see so much bad or mediocre architecture that I forget to stop and treasure what's good.*

**JE:** That's what Millett has done. He has documented the local buildings that are part of your country's long tradition of modernism. So much of it was, of course, created by all the intellectuals who came from Europe to the US, especially in the field of architecture. Marcel Breuer, Mies van der Rohe, and other great European architects came to America because they couldn't stay in Europe. That had a big impact on American



*Eco-friendly Haus Naber with solar façade, designed by Judith Eiblmayr. Photo; Pez Hejduk.*

design. It was a great time, and some wonderful things were built, though many of them are disappearing now. That's why I think it's very important that Millett wrote this book to say, "Hey! Look what we had! All these churches, all these schools, all this design that's really great."

**ASN:** *In the tiny town of Ely, Minnesota there's a beautiful little international school and church built in 1954. I've wondered, how'd they get this modernist church up here? It's good to know that there can be outposts of terrific architecture anywhere.*

**JE:** It was interesting for me to discover all this modern architecture. When I first came to the Twin Cities, I immediately bought a bike, and I rode all around town just to get to know it. I saw lots of buildings and took pictures, and then I found them in the architectural guide—which was actually a gift to me from Howard Louthan!

**ASN:** *There's another aspect of what you do that was on display in the talk: City planning. You talked about cities that grow up in an organic maze versus cities that were laid out in grids; Minneapolis has a combination of both of them.*

**JE:** It was so gorgeous when I saw the old pictures of Hennepin with the streetcars. It looked like Paris! Minneapolis could still look like Paris, if they had not "modernized" by building highways close to downtown and destroying gorgeous neighborhoods that way. I had not realized how much the Highway Act impacted the city centers. In my talk, I wanted to show that you can't plan the perfect city; that doesn't work. It's

like life: you can't plan a perfect life, either. A city has to offer space and places where living can happen, be it in the grid or be it in the maze of a medieval town.

**ASN:** *Is there an ideal town?*

**JE:** There are some good examples of Ideal Towns like those John Nolen planned in the US. His designs in the first half of the 20th century were based on Ebenezer Howard's earlier theoretical work in England and on the Garden City Letchworth by Unwin & Parker in 1904.

**ASN:** *I think of Manhattan when I think of "the maze and the grid." Parts of Manhattan are laid out in a perfect grid, but the further downtown you get, the more it goes into a weave of oddly laid out streets; yet, whether you're uptown or downtown, it's the people that created Manhattan.*

**JE:** Yes. Manhattan and Chicago, for example, work because they have public transportation, and then you get the masses in. This is not possible with cars.

**ASN:** *So my question to you would be, what comes first, a dense city or public transportation?"*

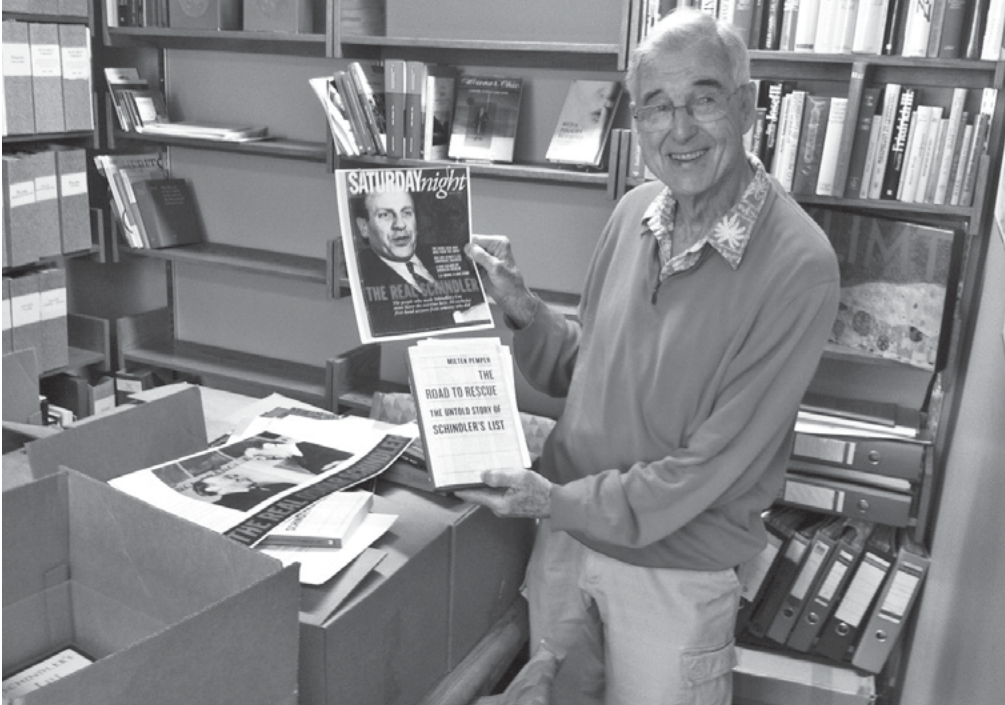
**JE:** Public transportation. Every city worked on public transportation; every suburb was planned around public transportation in Europe and the US, too. When the suburb was invented in 1800 in England, the wealthy people wanted to live like aristocrats in the countryside and leave the dirt and poverty in the city. At first, they had buggies and streetcars drawn by horses; later on these were replaced by streetcars and trains. However, in the US, all the suburbs were planned along train lines right from the beginning, because it was always about the money, as you said. It was a perfect concept! When I saw the plans of Minneapolis and St. Paul, with streetcars going as far as Stillwater and Minnetonka, all around the place, I thought it would have been a perfect system. Then it was destroyed, and this is something I don't understand. That had never happened in Europe. Perhaps in some large cities the subway became the successor to streetcars, and so the cars and track were destroyed; but no city outside of the US destroyed the public transportation to make things easier for cars. That's the problem of American cities, I think.

**ASN:** *When is the grid structure a problem?*

**JE:** I gave an example in my talk, which perhaps

*continued on page 31*

# Rudolf Vrba Holocaust Reading Room opens at Wirth Institute



William Pearce with part of his donated collection. Photo: Rychele Wright.

by Joseph F. Patrouch

On Sunday, October 18, 2015, the Wirth Institute hosted a reception marking the official opening of the Rudolf Vrba Holocaust Reading Room at the Institute. Named after the Holocaust survivor Rudolf Vrba, who escaped from Auschwitz in April 1944 and co-authored a report about the murders being perpetrated there, the Reading Room houses a collection of first-hand accounts by Holocaust survivors as well as other works relating to the Holocaust, including historical accounts by the various speakers who have delivered the annual "Toby and Saul Reichert Holocaust Lecture," sponsored by the Institute.

Rudolf Vrba, who passed away in 2006, inaugurated the fundraising campaign for this endowed lecture series when in October 2003 he delivered two lectures in Edmonton based on his experiences in the death camp. The Edmonton philanthropist William Pearce donated his collection of books to the Institute and asked that the reading room be named after Vrba. In addition to the Pearce Collection and related works donated by others, the Reading Room also displays a custom-made wall map of sites relating to the Holocaust. This historical map was commissioned by the Wirth Institute and produced by historical cartographer Michael Fisher. A smaller copy of this map was donated to the University of Alberta's Department of History and Classics and will be displayed in the department's office.

The opening of the Reading Room was one

of a series of activities sponsored by the Wirth Institute collectively known as "Jewish Studies Month". On October 14 the 2015 Reichert Lecture was delivered by Evan Burr Bukey, Professor Emeritus of History at the University of Arkansas, Fayetteville. It was titled "New Insights on the Holocaust." On October 16, as part of the Institute's monthly "Central European Café" series, the University of Alberta doctoral student of comparative literature, Regan Treewater, discussed her participation in the "Memory-Place-Presence" Holocaust Studies summer 2015 program sponsored by the Grodzka Gate – NN Theatre in Lublin, Poland. Ms. Treewater's participation in the program was partially funded by the Wirth Institute.

From October 1-9, the Institute hosted the travelling exhibition "Synagogues of East-Central Europe, 1781-1944" provided by the Hungarian Embassy in Ottawa. This exhibition of photographs of renovated synagogues was one of the Hungarian government's activities relating to the 2015 Hungarian Presidency of the International Holocaust Remembrance Alliance (IHRA).

In addition to the Reichert Holocaust Lecture, the Wirth Institute administers a second endowed lecture series on Jewish History, the Tova Yedlin Lecture. This lecture is named after University of Alberta emerita Slavic Studies professor Tova Yedlin and features speakers discussing topics relating to Jewish history before the Holocaust. The 2016 speaker will be

## ANNUAL TOBY AND SAUL REICHERT HOLOCAUST LECTURE SERIES SPEAKERS

2003 - 04. Rudolf Vrba. "The Role of the Holocaust in German Military Strategy: An Eyewitness Account" and "The Role of the German Medical Profession in Auschwitz: An Eyewitness Account."

2004 - 05. Christopher Browning. "Explaining Holocaust Perpetrators."

2005 - 06. Michael Marrus. "To Whom do They Belong? The Vatican and Jewish Child Survivors after the Holocaust."

2006 - 07. Deborah Dwork. "Auschwitz and the Holocaust."

2007 - 08. Jan Gross. "Echoes of the Holocaust: Anti-Semitism in Poland after Auschwitz."

2008 - 09. Gerhard Weinberg. "Kristallnacht November 1938: As Experienced Then and as Seen Now."

2009 - 10. Omer Bartov. "Genocide in a Multiethnic Town: Event, Origins, Aftermath."

2010 - 11. Doris Bergen. "Antisemitism and the Holocaust."

2011 - 12. Norman Naimark. "The Holocaust in the History of Genocide."

2012 - 13. Robert Paxton. "How Vichy France Came to Participate in the Holocaust."

2013 - 14. Susan S. Zuccotti. "The Vatican and the Holocaust in Italy."

2014 - 15. Robert Jan Van Pelt. "Auschwitz, 1944: The Destruction of Hungarian Jews."

2015. Evan Burr Bukey. "New Insights on the Holocaust."

Marcin Wodzinski of the Centre for the Culture and Languages of the Jews at the University of Wrocław, Poland.

We hope that the Rudolf Vrba Reading Room at the Wirth Institute will be used by students and scholars working on topics relating to the Holocaust in Central Europe. We plan to raise funds to support short-term research fellowships. Students and scholars with their own funding can apply to reside at the Institute under its Research Associate program as well. ❖



Center Austria Team Fall 2015, left to right: Thomas Zanzl (Graz), Hester Margreiter & Moritz Hackl (Innsbruck), Hans Petschar (Vienna), Theresia Klugsberger (Vienna), Gertraud Griessner (Center Austria), Vera Kropf (Vienna), Günter Bischof (Center Austria), Andreas Oberprantacher (Innsbruck). Not pictured: Verena Finkenstedt (Vienna). Photo courtesy Center Austria.

## Center Austria, 2015: a lively research community

Center Austria: The Austrian Marshall Plan Center for European Studies at the University of New Orleans welcomes visiting faculty and research fellows every year. While faculty visitors teach at UNO and give papers at conferences and universities, research fellows use Center Austria as a base for local archival and bibliographic research, trips throughout the US, and networking. This makes the Center a lively place of intellectual exchange and exploration of new ideas. The fall of 2015 was a particularly busy time with half a dozen guest professors and research fellows at the Center.

For sixteen years now, UNO has welcomed an annual Marshall Plan Chair from Austria to teach and do research for a year. Dr. Hans Petschar, the director of the picture archives of the Austrian National Library in Vienna, dazzled UNO history students with his lectures on public history/museum studies in general and his work on the great exhibit on Emperor Francis Joseph on the occasion of the commemoration of his death 100 years ago. He and his team in Vienna put this exhibit together and it will open in March of this year. Visitors can see it in the Prunksaal of the National Library until

November. A handsome catalogue edited by Dr. Petschar will be available for the exhibit too.

Dr. Andreas Oberprantacher came to UNO for the fall semester of 2015 from our partner university in Innsbruck, where he teaches in the philosophy department. He taught two courses on European intellectual history and also gave a public lecture on migration issues.

Mag. Hester Margreiter from the University of Innsbruck is this year's "Nick Mueller Fellow" at Center Austria, working on her history dissertation comparing Innsbruck and New Orleans tourism.

Mag. Vera Kropf is our "Ministry Fellow," funded by the Austrian Ministry of Science, Research, and Economics. Her dissertation project at the Academy of Fine Arts in Vienna deals with Ilse Lahn, an Austrian émigré who became an agent in the Hollywood film industry.

Dr. Theresia Klugsberger is a visiting research fellow working on a project dealing with the prominent Austrian journalist Hans Habe and his role in the US Army during World War II. Funded by a Botstiber Institute for Austrian-American Relations research grant, her research trips brought her to the National Archives in

College Park, Maryland, and Boston University.

Verena Finkenstedt was a visiting research fellow in fall 2015 and worked on her dissertation at the University of Vienna's Institute of Contemporary History on Austrian cabaret-artist emigres in Spain during and after World War II, who had to negotiate through Austro-Fascism, National Socialism, and Franquism.

Moritz Hackl is an undergraduate student in history at the University of Innsbruck who is serving as the "Center Austria fellow," contributing to our daily work in the office and taking courses in American history.

Thomas Zanzl from American Studies at the University of Graz was a short-term recent visiting fellow working on his Graz thesis on "American Football in High Schools."

The fellows met regularly in a "Privatissimum" for presentation and discussion of their respective research. These seminar-type discourses have become a mainstay of the Center Austria research agenda.

*Günter Bischof*  
Director, Center Austria  
University of New Orleans



Left to right: Joseph Patrouch, Nada Kujundžić, Ágnes Vass, Štěpán Pellar, & Jakub Zarzycki. (Daniel Semper on p. 29) Photo: Karolína Dzimira-Zarzycka.

## 2015-16 Wirth Fellows follow diverse paths

The 2015-16 Doctoral Fellows at the University of Alberta's Wirth Institute are, as usual, a bright and personable group of graduate students from East Central Europe. This year, they come from a wide range of academic disciplines and life experiences.

For example, Czech fellow Štěpán Pellar is quite the traveler. He graduated from Prague's Charles University with a degree in Russian and Eastern European studies in 2003. As an undergraduate, he spent time studying in Krakow, Moscow, Marburg, and Lublin. But that wasn't enough adventure for him. After graduation (and before the Czech Republic's entrance into the EU), he traveled to Lisbon to take an illegal job, in order to gain a new sociological perspective. He became what he calls "a kind of *senhor Professor clandestino*," teaching the Czech language.

He returned to the Czech Republic and became a journalist and translator. In 2010, his master's thesis about Polish anti-Semitism, *The Proud Eagles in Lethal Encirclement* was published, and won a prize from the Czech Authors of Nonfiction's Club. Since 2009, he has been a PhD student of modern history at Charles University. In his dissertation, he is continuing to examine the history of Polish anti-Semitism, comparing it with the emancipation of the Polish peasants in Austria, Russia, and Prussia/Germany.

Daniel Semper is also a traveler. Semper, this year's Austrian fellow, is a doctoral candidate at the Johannes Kepler University Linz. His back-

ground is in sociology and management with a focus on organization studies. He holds degrees from the University of Graz and the Warwick Business School, England. Semper has held a visiting appointment halfway around the world at the University of Technology in Sydney, Australia, and he still holds visiting appointments at the University of Bergamo, Italy, and the National Research University, Higher School of Economics in Nizhny Novgorod, Russia.

Semper's PhD thesis concerns the differences of authenticity claims, and their legitimacy and social embeddedness. He has published numerous papers and has designed a new international study program at Johannes Kepler University Linz, a Joint Master in Global Business, with a special focus on intercultural competences, for which he is the academic director.

Croatian fellow Nada Kujundžić earned a degree from the University of Zagreb in Comparative Literature, and English Language and Literature. Rather than start graduate school immediately, Kujundžić taught English in public schools. Her claim to fame is that she is simultaneously a PhD candidate at both the University of Zagreb, Croatia (in literature, performance arts, film, and culture) and the University of Turku, Finland (folkloristics).

The topic of her PhD thesis is narrative space in Jacob and Wilhelm Grimm's *Kinder- und Hausmärchen* (Children's and Household Tales, 1812/15–1857). She is interested in how space

is constructed in the various genres included in the Grimms' collection, its function and relationship to characters. Her research interests include children's literature, contemporary fairy-tale adaptations (especially cinematic ones), popular culture, and women's writing. In addition to scholarly articles, Kujundžić writes book reviews of children's fiction and is a junior editor of *Libri et Liberi – Journal of Research on Children's Literature and Culture*.

After graduating with a degree in International Relations, Hungarian fellow Ágnes Vass started her doctoral studies at Corvinus University, Budapest, in 2011. A year later, she became a research fellow at the Center for Social Sciences, Institute for Minority Studies, Hungarian Academy of Sciences. In that position, she conducted research on the development of minority rights in Central European countries and the changes of Hungarian policy towards ethnic Hungarian communities living in neighboring countries.

Her thesis examines kin-state policy of Hungary from the perspectives of Hungarian communities living around Hungary. In particular, Vass focuses on dual citizenship practices and kin-state policies of states in the Central European region. This is her way of focusing on the issue of state-society relations and interrelations between majorities and minorities in the region.

In 2014, Vass also worked for the Budapest-based Antal József Knowledge Center, and as a

*continued on opposite page*



Left to right: Joseph Patrouch, László Palkovics. Photo: Hungarian Ministry of Human Capacities.

## Wirth Institute, Hungary sign new MoA

On October 30, 2015 Wirth Institute Director Dr. Joseph F. Patrouch participated in the signing ceremony in Budapest marking the renewal of the agreement with the Hungarian Ministry of Human Capacities supporting the Hungarian Doctoral Research Fellowship Program administered by the Institute.

Dr. László Palkovics, Minister of State for Higher Education, represented the Hungarian side. Her Excellency Lisa Helfand, Ambassador of Canada to Hungary, Slovenia, and Bosnia and Herzegovina, was in attendance as well. The agreement extends the program for another five years and provides for its joint funding by the

Hungarian Ministry, the Wirth Institute, and local Hungarian-Canadian community groups.

While in Hungary, Director Patrouch consulted with officials at the Balassi Institute about tentative plans to establish a visiting professorship in Hungarian studies at the University of Alberta. He also consulted with representatives of the Corvinus University in Budapest, the University of Szeged, and the Kodály Institute of the Liszt Ferenc Academy of Music in Kecskemét about deepening ties between the University of Alberta and those institutions.

Joseph Patrouch

### Wirth Fellows *continued from page 28*

visiting research fellow at PISM (Polski Instytut Spraw Międzynarodowych – The Polish Institute of International Affairs) in Warsaw, where she was involved in analyzing the relations of Central European countries towards Russia after the Ukrainian crisis.

Finally, Polish fellow Jakub Zarzycki is an art historian, Polish philologist, and curator and critic of contemporary art. From 2007 to 2012, he studied the history of art and Polish philology at the University of Wrocław and University of Turin (Italy). Currently, Zarzycki is a PhD Candidate at the University of Wrocław; since 2014, he, like Kujundžić, has been a PhD candidate at a second university in another country—at the University of Rome.

Zarzycki has an impressive list of leadership positions and scholarship awards, and he has also worked as a curator of contemporary painting at the “Arttrakt” Contemporary Art Gallery in Wrocław as well as international photographic projects presented in public sphere in Wrocław and Turin. His PhD thesis, entitled *L’Italia immaginata. Italy and Italians in Polish*



Daniel Semper

*visual culture from 1861-1914*, is the first attempt at description and interpretation of the role and impact the Italian culture had on the Polish visual culture of this period. ❖



## Vienna University Press celebrates university's 650th anniversary

To commemorate the 650th anniversary of the founding of the University of Vienna, the Vienna University Press has published a series of four edited volumes, “650 Jahre Universität Wien – Aufbruch ins neue Jahrhundert.” The series is designed to “sharpen our views on evolving university structures and to analyze the dynamics of knowledge transformation.” The series editors are Friedrich Stadler, the Historische Kommission, and the Forum Zeitgeschichte. The volumes, all published in 2015, are:

1. Katharina Kniefacz, Elisabeth Nemeth, Herbert Posch, Friedrich Stadler, ed. *Universität – Forschung – Lehre. Themen und Perspektiven im langen 20. Jahrhundert*. 449 pp., illustrations. Cloth, ISBN: 978-3-8471-0290-8, € 54,99

2. Mitchell Ash and Josef Ehmer, ed. *Universität – Politik – Gesellschaft*. 776 pp., illustrations. Cloth, ISBN: 978-3-8471-0413-1 € 90

3. Margarete Grandner and Thomas König, ed. *Reichweiten und Außensichten. Die Universität Wien als Schnittstelle wissenschaftlicher Entwicklungen und gesellschaftlicher Umbrüche*. 259 pp., illustrations. Cloth, ISBN: 978-3-8471-0414-8, € 40 ( *Editor’s note: Margarete Grandner is the associate editor of AHY; Thomas König is a former BMWFW/CAS Fellow.*)

4. Karl Fröschl, Gerd B. Müller, Thomas Olechowski, Brigitta Schmidt-Lauber, ed. *Reflexive Innensichten aus der Universität Disziplinengeschichten zwischen Wissenschaft, Gesellschaft und Politik*. 644 pp., illustrations. Cloth, ISBN 978-3-8471-0415-5, € 80

For more information: [http://www.v-r.de/de/650\\_jahre\\_universitaet\\_wien\\_aufbruch\\_ins\\_neue\\_jahrhundert/sd-1/3123](http://www.v-r.de/de/650_jahre_universitaet_wien_aufbruch_ins_neue_jahrhundert/sd-1/3123)

# Conference: Brussels-Vienna 1900



The Wirth Institute for Austrian and Central European Studies held a conference, "Brussels-Vienna 1900" that explored the ties between the two cities during the fin-de-siècle period. It was held September 10-12 at the University of Alberta. Participants are pictured above. (Photo: Wirth Institute.)

## Astronomer & Witch *from page 17*

General understandings of Katharina Kepler are even more simplistic than those of her son, and often far less kind. Rublack sees many of them as the result of both inattention to the record and the desire to deploy her for effect. Although her innocence is defended in works by a number of German scholars, competing images of her persist. Among authors who want to see her son as a tragic figure, she is portrayed as the old witch her accusers made her out to be. In other cases, understandings of her result from the projection of different, mostly political desires upon her: her resilience and self-sufficiency make her a handy cipher for nationalist womanhood during the Nazi era; her use of herbal remedies makes her a "heroic herbal medic." (298) Again, Rublack's microhistorical approach and its insistence upon reading words and behaviors in context allow her to push back against these simplistic notions. Reading Katharina through the lenses of material culture, familial relations, religious and magical beliefs, communal affairs, economic concerns, and individual psychology, Rublack refuses to make her a heroine, while also emphasizing just how capable the woman was. She becomes an admirably steadfast and adept widow meeting the demands life placed upon her: "Katharina, despite her vulnerability as a very old, imprisoned, woman, did not just give up." (306)

This review began by claiming that Rublack demonstrates the power of microhistory. In her epilogue, she concludes:

Skeptics of this approach raise an important question: how can the story of exceptional individuals and trials tell us anything of

"universal import" about a "silent majority"? The answer is obvious: by setting them in a broad enough context. I have written this book not just as an attempt to gain a better understanding of individuals, but also of families, a community, and an age.

The result is a more complete picture of both the trial and those aspects of early modern life in which its main actors were implicated. Judging the book by the author's own standards, this reader can only conclude that its many accomplishments exceed them. It is a delight to read, and no attentive reader can finish it without a better understanding of what its author set out to clarify—and without better understandings of so much more.

Edmund M. Kern  
*History, Lawrence University*

## BLACK EARTH *from page 19*

is worthy of considerable praise, as is his effort to underscore the importance of colonial fantasies for Nazi visions of Eastern Europe. Hitler was not the only tyrant of the twentieth century. Neither was he the only leader to conflate politics and science into a biological program of mass murder. *Black Earth* asks us to think beyond the Third Reich by linking ecological crises in the 1930s and 1940s with those in our present day. It raises considerable historiographical and methodological questions that will undoubtedly inspire future debate among general readers, as well as specialists within the field of Holocaust studies.

Adam A. Blackler  
*History, University of Minnesota*

## Music & Holocaust *from page 18*

The issue of secondary witnessing is less prominent in some chapters than in others, and Wlodarski could have done far more with the useful concept of "empathic unsettlement." Terminology aside, what links these essays is the complex relationship between postwar music and Holocaust testimony: music as testimony (albeit from an imaginative distance); reflections on the dangers of music as testimony; music's relationship to image and text in the testimonial process; music's ability to be flattened and used for official purposes, as in the GDR, distancing itself from testimony, historical reflection, or the composer's intention.

As a historian working on twentieth-century music, I would have liked to see Wlodarski think out loud about the specific strands of musical modernism on which the book rests. Twentieth-century modernism also embraced Stravinskian neo-classicism and the Copland/Bartokian use of folk motifs, among other trends. Why did dodecaphonic, Schoenbergian modernism and Reichian minimalism lend themselves to the musical witnessing of Holocaust memory? Why was it seemingly more difficult for traditionally melodic music to appropriately mourn, depict, or repent? According to whom?

More generally, it seems a shame that work this smart is difficult to recommend for non-experts. Some chapters are engaging and accessible, but others are repetitive and abstruse. Paragraphs are long and thickly packed, as are sentences. Wlodarski quotes other scholars too generously; her own ideas get somewhat lost. More linguistic and argumentative clarity would have helped this book to reach a much wider audience.

Andrea Orzoff  
*History, New Mexico State University*

## Vienna's Dreams *from page 16*

other nations that have dominated conceptions of Europe? An Austrian Sonderweg? That is not Arens' argument: "No country in Europe," she writes, "has ever actually had the luxury of being a community with a single ethnic or linguistic identity, no matter how much it might have claimed the status of the kind of 'imagined community' that Benedict Anderson described a generation ago." (291) Where Austria provides a different lens on this universal condition is in its consistent acknowledgement of the fact that it is built upon a hybrid identity. Vienna's dream of Europe is firmly rooted in its decentralized—or perhaps multi-centralized—hybrid past that looks firmly into the decentralized, hybrid European future. It is a Europe with multiple public spaces and multiple questions—a critical conception of Europe that does not claim to have the answers.

Todd Herzog  
*German Studies, University of Cincinnati*

I should mention. I wrote my last book about the city of Strasshof an der Nordbahn, which is a small town near Vienna. It is the only town in Austria which was completely planned on the grid. In 1910, there was nothing. It was in the middle of nowhere, and there was only a big freight train station. A developer tried to create a town in the American way: make a grid, sell lots, and make a pile of money. In 1914, World War I broke out, and in 1918, when it was over, the Nordbahn was cut off because it had gone to the Czech Republic and Moravia—the rich, industrial areas of the former Habsburg Empire that were now part of an independent country. Therefore, the whole plan of the garden and industrial city was out. It didn't die, but it has a terrible reputation. If you go there, it is different, and at first you won't know why. As I discovered, it was planned on the grid, and therefore it's like America. There's no city center, so all the usual forms of an Austrian town's shape—the church in the middle and the marketplace and restaurants—aren't there. That's sad. Of course there's no social space, like Austrian towns used to have. As in America, everyone takes the car everywhere. It's still on the train line, and you can be in downtown Vienna in 30 minutes; but even to go to the train, you need a car. People aren't very connected, there is no street life. There is no big social control because people don't meet in the streets. I don't know if you heard the news story about the little girl kidnapped and hidden in a basement. That happened in Strasshof an der Nordbahn. At the time, everyone asked, how could that happen? But people would say, "Oh he was a nice neighbor, so we didn't care or didn't ask him about what he was doing." That's a typical American reaction, but not such a typical Austrian reaction.

**ASN:** *Interesting.*

**JE:** I thought so! I first wrote one article about the cultural history of this town for another book, which was written about the concentration camps in Strasshof by an Austrian journalist. The story was so interesting to me that I decided to write my own book afterwards about the history of its urban planning that led to the town's present form. Then I could discover what was behind it, the political and social relationships, and who tried to create a complete new town. It was probably the brainchild of the important Moravian Jewish family, Redich, which had a wide range of businesses. They were in contact and traded with the US in the 19th century, so they knew how Americans did this sort of thing. That was really interesting, and then I wanted to come to the US to see if my thesis about how these grid cities work, was right. I think it was. That's what I was talking about in my lecture: America has the same problems as Strasshof; it doesn't matter what country you are talking about if the design

is the same.

**ASN:** *What cities have you visited while you were here—besides Minneapolis?*

**JE:** A lot of small towns like New Ulm, New Prague, or Montevideo, Minnesota. Montevideo turned out to be my reference town to Strasshof. I went there, and I saw that there are even buildings that look the same, because the buildings in Strasshof have this American appeal. This is so strange! I also went to Duluth and Ann Arbor, Michigan (where I studied in 1988), to visit friends. I did a trip which I called from Athens to Hamburg, in Wisconsin, though the towns are only 20 miles apart. Then I went to Oshkosh, headed west and took the ferry over Lake Michigan, and went back to Chicago and Red Wing. All along the way, I stopped and looked at many small towns.

**ASN:** *My father was born in Oshkosh.*

**JE:** You still can feel how beautiful that city was. Today there are some great buildings left but unfortunately there are cleared zones downtown. There is one street, really nice, with old and new houses, but suddenly there is a wasteland where old buildings were just torn down.

**ASN:** *The urban renewal movement often simply replaced buildings with parking lots. Even a boring building beats a surface parking lot.*

**JE:** A parking lot is just wasteland. It's even dangerous; when I use one, I'm scared that a child will run out behind me. It's not even safe for pedestrians; it's for cars only.

**ASN:** *I spent fifteen years growing up in a medium sized town with no sidewalks and no bike lanes.*

**JE:** Minneapolis is different, though. I rode a bike all the time. It's nice to bike. A lot of streets have bike lanes and drivers are very respectful. I lived in Linden Hills, a wonderful area in between the Lakes, and one of the first suburbs, even though it's now part of the city of Minneapolis. I got a place there by accident. So much happened to me by pure chance! I brought a film about Victor Gruen with me to Minneapolis. Of course I knew that he was the inventor of the indoor shopping mall, but I never realized that the first one was in a suburb of Minneapolis. In September, I watched the DVD before showing it to my students, and I thought, Southdale? I see that every day, written on the number 6 bus, because the route ends at Southdale. Not only that, I live literally five minutes from the mall by car. What a coincidence!

**ASN:** *Have you been teaching here, too?*

**JE:** Yes. I started at the end of October, and my class is called "Old World, New World." It's a colloquium of twelve, so I really can get some good discussions going with them. I want to tell the

## PAVLOVIĆ JOINS WIRTH INSTITUTE



*Srdja Pavlović*

The Wirth Institute at the University of Alberta has appointed Dr. Srdja Pavlović as a research associate, starting in fall 2015.

Born in Montenegro and educated in his home country as well as in Serbia, Mongolia, Great Britain, and Canada, Dr. Srdja Pavlović is a prominent Balkan historian, an experienced college and university teacher, and an able researcher, supervisor, editor, and literary translator. He is currently teaching at the Department of History and Classics (University of Alberta).

He has authored monographs in English and Serbo-Croatian languages, such as *Balkan Anschluss: The Annexation of Montenegro and the Creation of the Common South Slavic State* (2008) and *Prostori Identiteta: Eseji o Istoriji, Sjećanju i Interpretacijama Prošlosti* (2006), has edited several scholarly volumes, and has published numerous articles in international journals.

Pavlović is currently working on the second phase of his multi-year research program entitled "Nation (Re)Building in the Post-Yugoslav Space." This phase focuses on the comparative analysis of the processes of nation (re)building, using Montenegro, Bosnia, and Herzegovina as test cases.

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students about different kinds of city shapes, and we are working on the history of the cultural relationship between Austria and the US—for example, that the shopping mall was invented by an Austrian Jew. This class is taught through the Geography Department in CLA, but I have also been going to the School of Architecture to do critiques, and that has been interesting, too. The students are very smart and well educated. It is fun to work with them, and I hope to motivate them both to get into city planning and to explore Austrian culture as well! ❖



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